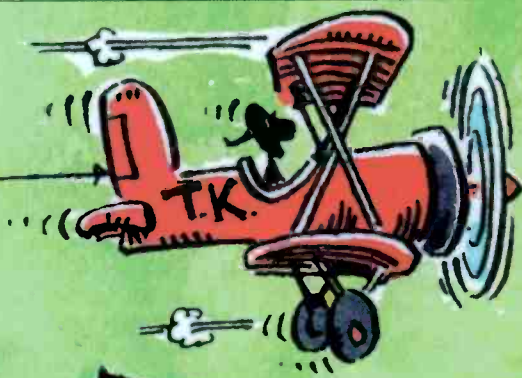


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MARCH 1, 2002 • ISSUE 2362

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WKYQ	222	WFRE	220	WCTK	217	KNIX	216
WGH	214	WTGE	213	WCOL	209	(total detections)	

On Tour With *Toby Keith!*



GAVIN

MARCH 1, 2002 • ISSUE 2362

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GAVIN Mag Says,
"So Long. Stay Well."



Cover: Bill Gavin

Home of the **#1** Seminar in Radio

music week

From the Publishers of Music Week, and MBI
A CMP Information Publication

SPECIAL INSIDE:
• Country CRS Special
Issue
• 2002 GAVIN Seminar
Recap



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2002 SEMINAR
SAN FRANCISCO
FEBRUARY 20 - 24

GAVIN 2002

**Thanks
For Coming!**

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FEATURES

PUBLISHER'S NOTE IT'S THE MUSIC STUPID!



If you've read this column before, you know that I grew up in San Francisco. I've been going to concerts here since I was twelve. My sister Lin was 17 when she took me to the Avalon, Fillmore, Longshoreman's Hall, and Speedway Meadows in Golden Gate Park, where all the great bands played. She befriended "George the Cop" who let us in the side door of the Fillmore for free. My brother Lou worked for Mercury and then Capitol and gave us tickets to many shows including the Beatles' final concert at Candlestick Park.

When I think of GAVIN I focus on the people who work here. The one thing that we all have in common is that we're in it for the music. GAVIN has always been a forum for bringing the best music to the industry. I vividly recall our first Boulder Triple A Summit in 1993 where Dave Matthews headlined Saturday night at the Fox Theatre before his first album debuted. There were about 250 attendees from the burgeoning format that year, and Dave absolutely tore it up. At our Ninth Annual Summit last year, I sat in the "Midnight Lounge" at the hotel watching Kerry Getz perform solo at 1 a.m. and eating the homemade chocolate chip cookies she brought to her showcase. She sang a rendition of "Walk Away Renee" that brought a tear to my eye. That tiny room was occupied by radio and record reps attending the Summit, among them David Byrne and Suzanne Vega, who had performed at the Fox earlier that evening.

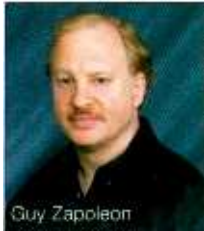
I've personally heard Paula Cole and the Mavericks credit GAVIN for helping to launch their careers, through Seminar performances, though certainly there were many acts who played the Seminar over the years who needed no help at all, but helped make the event special. At our Seminar 2000 in SF, on opening day we had Tony Bennett, Elton John, and the Cure at three different venues.

Britney Spears was adorable when she dropped by our office pre-promoting her first album at 17 years old. The Spice Girls were more than gracious when they made their American debut at "The GAVIN" in Atlanta, performing and then hanging out with everyone until 3 a.m. Etc., etc., etc.

All my years in record promotion and the music trade business have been berry, berry good to me. In all likelihood, this is the final issue of GAVIN magazine. But it's not the final chapter for the GAVIN staff who, as I said earlier, are in it for the music. For them, I repeat what is engraved on Kurt Vonnegut's tombstone: "To Be Continued."

Rick Galliani
Associate Publisher
GAVIN

10 RADIO'S DIRTY LITTLE SECRET. Premier industry consultant Guy Zapoleon presents his views on the ravages of radio consolidation on creativity and the art of radio. He writes: "Radio's quality and diversity of programming is shrinking, not expanding. More money is being poured into sales, and less and less into what is needed for survival—better programming."



Guy Zapoleon

12 GAVIN SAYS GOODBYE. Lou Galliani, Ron Fell, and Dave Sholin recall the legend that is Bill Gavin, and their experiences working at the company he started in 1958.



Bill Gavin

17 SEMINAR MULTI-FORMAT SESSION RECAP. A highlight of the GAVIN Seminar has always been the multi-format sessions, where the biggest of wigs present big picture stuff. To that end, GAVIN presents a look at what went down last week in San Francisco.

20 IS THAT A FACT, PART III. Jamie Matteson has asked country artists some very playful questions in past GAVIN CRS Special Issues, and she presents another installment with some of 2002's newest country up and comers.

27 THE MAKING OF A MENTOR. For a 14-year-old Wayne Coy living in the East Bay in 1975, Dave "The Duke" Sholin was a god, pretty much: a Top 40 deity who eventually became the beacon on the tower of his career in radio.



Wayne and Dave

29 WHAT A RIDE: MY 13 YEARS AT GAVIN. A/C & Hot A/C Editor Annette M. Lai signs off.

32 ALOHA MEANS HELLO AND GOODBYE. "I'm not much for 'farewells,'" says GAVIN Alternative Editor Richard Sands. "Nor is anyone around here for that matter. Still, I guess it's appropriate for me to say something..."

35 ANOTHER STEP IN THE JOURNEY. Urban and Urban A/C Editor Kevin Fleming on his path to GAVIN, and beyond.

38 WHAT WOULD WILLIE DO? Triple A Editor Dave Einstein gets Zen about his tenure at GAVIN magazine. After all, that's what Willie would do.

40 GOOD BYE, FAREWELL, AMEN. GAVIN Business and Media Editor Doug Wyllie stares blankly at his computer screen for days, and then writes his last column.

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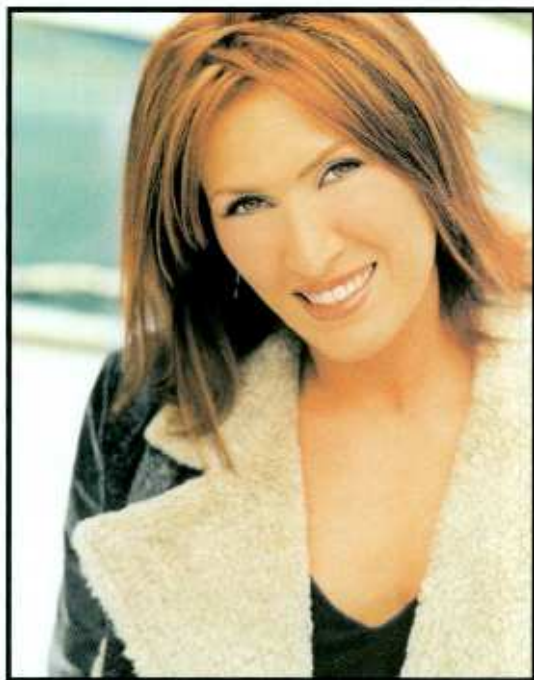
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BY JAMIE MATTESON

Jo Dee Messina

SINGER/SONGWRITER
CURB RECORDS



Previous Occupations: I worked in programming accounting software, accountant, and royalty distribution.

Hometown: Holliston, Mass.

What radio stations did you grow up listening to? All genres

What radio stations do you listen to now? Country, Top 40 and '80s Rock

If you owned a radio station you would... I would love every minute of getting the advance CDs that the labels send out!

The first record you remember buying... "Undercover Angel." I can't remember who sings it, but I know it was a 45.

The last record you went out of your way to listen to? Phil Collins' *Greatest Hits*

One female singer or songwriter you really admire: I really admire Bonnie Raitt. Her songs have substance, her performance is always phenomenal, and she makes it all seem so effortless. She's totally cool!

Ultimate duet partner: James Taylor or Bonnie Raitt

Proudest career achievement so far: Each day I get to be part of this industry that I love so much. It might sound corny but it's true.

#364



Radio Tunes To GAVIN Seminar *Seminar 2002 a Smash Hit*

By Doug Wyllie

"Willie Nelson signed my arm!" That's just one of about a million things that attendees to the 2002 GAVIN Seminar in San Francisco might exclaim when they return to work on Monday morning. Myriad golden moments throughout the four days were experienced by the more than 1,000 Seminar attendees, and each person's perspective offers a unique view of a wonderful event. This is mine.

The Seminar was peppered with panel discussions and fantastic music. High profile radio and music industry professionals discussed the most critical issues facing radio today and into tomorrow. Laura Ivey, Lee Abrams, Jerry Clifton, Alan Wallace, Tony Gray, Cynthia Johnson, Alan Burns, Paige Nienaber, Jim Ryan, Mike Paterson, Vinny Brown, Doc Wynter, Dave Sholin, Kurt Johnson, Dave Shakes, Jaye Albright, Lois Todd, Chris Williams, Jude Heller, Ben Fong-Torres, and Tracy Johnson were but a few of the nearly 100 luminaries who spoke.

The sessions were charged with the tension that abounds today in the industry, as programmers discussed the affect that consolidation has had on everyone's daily lives. "There isn't enough time to get everything done." "It's impossible to satisfy the sales department." "When did it stop being about the music?" These were among the lightning rods that jolted audiences in the hotel ballrooms into spirited participation. It was so wonderful to see that even in this tough time, the passion in our industry remains palpable.

Session topics were fantastic, and the views of each person were fascinating. Alan Wallace opened the discussion on radio station websites by reading from an email he had received from Randy Michaels late the previous night. He offered, "I am not at all happy. We are in the process of rolling out streaming again as it looked like a reasonable settlement was near. Since we gain no additional revenue, the surprisingly high fees create every incentive to stop streaming, which is what we will likely do. Seems like CARP [Copyright Arbitration Royalty Panel] was trying to discourage streaming. Sad." It was powerful stuff that touched off nearly 90 minutes of debate.

Paige Nienaber opened his session, "Promotions on a Shoestring" by saying, "There's an old entertainment industry expression that less is more. No. In fact, less is less. Whether you're in New York or Oxnard you're still dealing with the one universal thing that

binds us all together right now, and that's budget cuts." To protect himself from the paparazzi (in typical Nienaber fashion) Paige wielded at the podium an inflatable life-sized doll ordinarily used for slightly different activities, and introduced her as "Tiffany the Crash Test Panelist."

Of course, there's also the music. Artists included Rhian Benson, Tenacious D, Big Moe, Andy Griggs, Little Big Town, Visitor Jim, South, Luce, Eleventeen, Oleta Adams, Steely, Simple Plan, and the incomparable Willie Nelson. Each performance was so personal and so near to the ear that one couldn't help but get chills. I had the extraordinary opportunity to be one of the shooters photographing the Willie Nelson interview and performance, which meant that I got to hang out right under the monitors at the edge of the stage. Being that close to this legend's warm and beautiful smile was the experience of a lifetime.

Then there were the parties. I held a pretty kick-ass little shindig to kick the Seminar off on Wednesday night. And if you were at the after-party, you know just how insane things eventually got. I actually got into a beer chugging contest with two rock drummers. I even won. I used to be a rock drummer.

There was a bash in just about every room on my floor as a matter of fact. I trust that behind those doors were hundreds of Seminar attendees, heinously abusing their bodies, and generally making Thursday morning a little bit painful. There were a slew of off-site parties that night too, hosted by various labels at undisclosed locations throughout the City. Makes me wonder if Dick Cheney was lurking someplace in town, greedily guarding the punch-bowl before his fund-raising event down the Peninsula.

Friday night was the traditional GAVIN Cocktail Party bash. The food was fantastic and the opportunity to dress up a little and meet with friends new and old was (as it always is) one of the best parts of the Seminar.

This year's GAVIN Seminar was the stuff of legend, one of the best ever and certainly the best I've attended. On Monday, GAVIN received its first feedback from the attendees. This email is just one example: "Everything seemed (to me at least) to be in almost perfect balance: shows, meals, panels, sleep, hang-time, clubs, shopping, alcohol...all of us made lots of new friends and bonded with old friends too... all in all a big thumbs-up, then, from the 'bru-crew."

From my standpoint, the biggest highlight this: Willie Nelson signed my arm! ■



PAIGE NIENABER
nwcprmo@earthlink.net



By Paige Nienaber

"Dead Air"

instantly that something was amiss. Alison at the front desk averted her eyes when I entered and she said that the editors needed to see me immediately. When I arrived at my desk, I was met by the icy stares of an assemblage that included most of the editors...and some of San Francisco's finest.

There, piled on my desk, were an assortment of videocassettes. An officer flashed a badge and read the charges: the re-broadcasting of a baseball game without the express written consent of the Oakland Athletics and Major League Baseball. As I stammered my innocence, a detective pulled out my bottom desk drawer and emptied the contents on the floor: hundreds and hundreds of mattress tags! An obvious frame job. "They're not mine!" I shouted. But my pleas fell on deaf ears. They took my access card and keys, brutally grabbed me by the arms, hustled me out of the building, and tossed me to the sidewalk.

The rest of the day was a blur of bourbon and bad news. Arriving home, I found the house cleaned out and a note from my wife, telling me that she had left with Carlos the pool boy. Bad news travels quickly in a port city. The missus took a quick powder when she heard the Paige gravy train had derailed. My calls to Jerry Clifton went unreturned. A bad sign. When I finally reached him, he was brief and to the point: I was fired and I should not expect severance nor should I use his name on a résumé. The ensuing click in my ear seemed like the sound of yet another nail being pounded into my ever-tightening coffin.

The next four days were a haze of bars and back-alley bottles. Emerging from a cloudy, red-eyed maelstrom of pain, I found myself in a flea bag flophouse. A payphone rang off the hook down the hall, someone shouted, and a door slammed stirring me from my booze-sodden coma.

Groggily I reached for my cell and called GAVIN to talk with Todd Spencer, the editor. A woman answered the phone and told me that no one by that name worked at GAVIN and that I must be mistaken. I swear I heard someone whispering a script to her, which she delivered in a stumbling, nervous patter. I hung up.

What had happened? Who had done this to me? And where was Todd? I dragged a comb through my unwashed hair in a failed attempt to make myself presentable: I'd make them listen to reason. I could turn this around. This was just a minor setback. I ambled through the streets, mentally preparing a speech of indignation. Someone had thrown me under the bus and if they just used some common sense, they would see that.

But nothing could prepare me for what I found when I arrived at 140 Second Street. The familiar lobby had been completely redone, a new receptionist sat behind the desk, and a sign saying "Navig East Indian Importers And Exporters" was on the wall. The receptionist was dressed entirely in black, her skin an olive tone that wasn't of this earth. (A Fembot?) When I protested that this was the offices of GAVIN magazine and demanded to meet with someone in charge, I was grabbed and hustled out onto the sidewalk by two men in sterile black suits, circa 1953.

The next two days I began to hear bits and pieces of gossip from the few friends who would still return my calls. Spencer had apparently taken his life: his car was parked mid-point on the Golden Gate Bridge, his wallet and sneakers left on the walkway where he had supposedly leapt. A typewritten note blamed personal demons, but wait! A *typewritten* note? Todd had achieved his position through sheer nepotism; everyone knew he was a hack who suffered from irritable vowel syndrome and couldn't even work a word processor.

And *sneakers*? Spencer only wore Bruno Maglis, size 12. This was no suicide.

Doug Wyllie too had dropped out of sight. Sources said he'd gone to Winnemucca to be a Keno runner, but on the local news tonight—the shot of Pac Bell Park: didn't the pitcher's mound seem suspiciously higher? Wayne Coy was rumored to doing a mermaid act for the tourists at Pier 39 and diving for oysters for the few coins they would throw his way. I know because I heard the news from an emaciated Jamie Matteson, who I saw wandering bleary eyed on Mission last night; a sad extra from an un-filmed Fiona Apple video.

Who would want to destroy GAVIN? What conspiracy was implemented to bring about the demise of this esteemed publication?

Sitting here in my room, I'm determined to get to the bottom of this. To right this wrong, I'm off the sauce and more clear-headed than I've been in days. And I have some leads. I just need to type them up and find someone to run with them.

There's a knocking at my door. "Who's there?" I shout. Nothing. "Who is it?" is answered only with more knocking. I open the door.

"You?!" I exclaim. My eyes drift to the revolver-silencer combo held in gloved hands. "But, no. It makes no sense. You were..."

[Ppphht. Ppphht.]

The pain is instantaneous and I crash backwards, flailing for a chair or something to grab onto. As my body goes cold and red fogs my vision, I hear footsteps echoing down the hall and perhaps, just maybe, a whistled refrain of "It's A Long Way To Tipperary." There is a conversation in the room next door and the lone bulb sways above my head, casting shadows against the stark walls.

[Fade to black.] ■

"O tel." "otel." The flashing neon light outside of my little room in the Tenderloin pierces my hangover like a foghorn on a cold Sausalito night.

Alice, the working girl in the room next door, must have scored a customer down at the China Basin docks. From the scraps of Portuguese, perhaps a seaman off a Brazilian freighter, I think to myself, as I reach for the bottle on the nightstand. Misjudging the distance I knock an empty bottle of Parakeet brandy, my cell phone, a few coins, and a threadbare and beaten notebook to the carpet.

These are the sole possessions I have remaining after the collapse of my life and livelihood.

It seems like it was only last week that I was the toast of the town: a renowned consultant and journalist for GAVIN magazine. The annual Seminar was in San Francisco and I made the scene in a style to which I had become accustomed. A suite at the Hyatt, invites to all the right parties with all the right labels, and a presence at the social scene at the hotel bar. I was a friend to some, a trusted confidant to others. Life was good.

With the end of the convention on Sunday, I said goodbye to the stragglers, went for a jog in the Marina district, and prepared for business-as-usual on Monday.

But nothing will be "as usual" for me ever again.

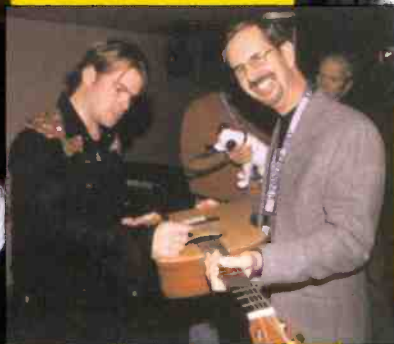
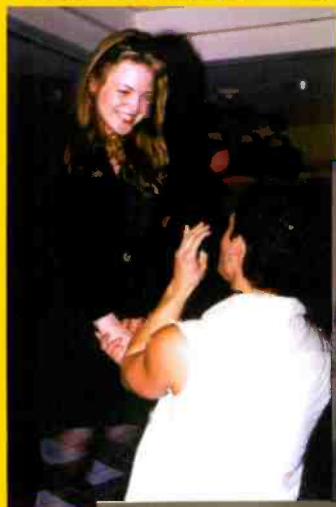
You see, when I arrived at the GAVIN offices Monday morning flush with the success of another Seminar, I knew



Memories from San Francisco

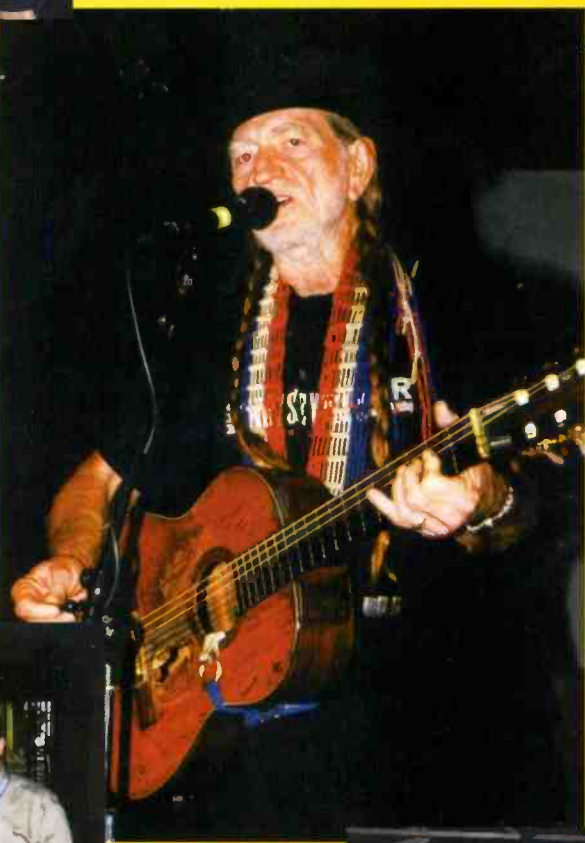


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Radio's Dirty Little Secret

A history of radio consolidation and how we got to where we are in 2002

By **Guy Zapoleon**

Radio's quality and diversity of programming is shrinking, not expanding, as radio tries to survive this economic downturn. More money is being poured into sales, and less and less into what is needed for survival—better programming through people and tools.

Before the Telecom Bill was passed to improve competition and eliminate monopolistic practices among the communication giants like AT&T and the Baby Bells, a last minute clause was put in to relax ownership laws in radio.

This radio consolidation clause was sold to Congress on two principles:

1. That this was necessary for radio to survive in order to recover the station value after the 80/90 docket and the recession of the early '90s. Consolidation would save millions by allowing elimination of waste resources and through economies of scale (multiple buildings, personnel devoted to one station that could serve multiple radio stations, company-wide vendor discounts).
2. Allowing radio consolidation would serve the public well because owners vowed that they would put these savings to work in creating diversified programming (the goal of the 80/90 docket).

The 80/90 docket passed in the '80s planned to create more radio stations throughout the country to increase competition and allow for more programming diversity. The docket authorized new

frequencies and signal upgrades of stations serving outlying communities in larger markets. The docket did increase programming diversity. But more stations per market made for smaller shares and fewer gross rating points to sell advertisers, resulting in plummeting station values.

A lot of members of Congress foresaw the ugly future we're in now, but since the radio part of this bill was cloaked as part of the greater Telecom Bill, they passed this law.

At the time this clause was being presented to Congress and the heads of the big radio companies had all flown to Washington, D.C. lobbying for this bill, I was visiting with Jimmy DeCastro. He shared something with me: "Guy, there is a backroom in Washington, D.C. right now where the big owners are at a table playing with poker chips, except that the chips are thousands of radio stations which are being bought and traded in anticipation of this bill passing." At the same time, there was another group of owners (that wouldn't be winners initially) that were being courted by big companies to spin off their small and medium market stations to them once the initial buys were made.

As promised, these companies spun radio stations off to the next tier of owners that had been courting them. This scenario has played out as most of radio ownership is in the hands of the few publicly held companies.

The rules of radio ownership that were designed to allow broadcasters to survive were less about a law reducing monopoly (Telecom Bill), and more about Darwin's Theory of Evolution—the biggest companies with the most money survive. Some companies like AMFM tried to create radio diversity and quality programming, but they were one of the fishes gobbled up, too. What ensued after this law was passed was less about quality programming than it was about greed. Wall Street demands double-digit return on investment. Each year of the consolida-

tion era has seen massive cuts; last year it was marketing and research, this year it is thousands of people's jobs.

Former President Clinton himself made a sad statement at a June industry convention hoping for programming diversity through radio consolidation, but listening to radio today, he considers this part of the bill to be a failure.

Smart owners like Clear Channel had thought this out way in advance the way former World Chess Champion Bobby Fisher thinks several moves ahead. They knew that through selling radio stations as a cluster or as a wall of women or wall of men in a market that they could get the lion's share of the advertising dollars available. At the same time they would treat radio stations like a McDonald's franchise, sharing national resources and creating sameness in their "Kiss" and "Mix" brands. These brands were dependable but less locally targeted, offering cost-effective products with national morning shows, cyber-cast jocks, and generic music products due to less local research.

Unfortunately, when the leader creates templates like this for success, it's tempting for other companies to follow suit. When the best companies who've stood firm to offer quality programming are faced with economic pressures from Wall Street, they too have to cut costs. Can everyone do this? Every station can be "dumbed down" to generic programming done locally or bought from a syndication firm. This is a quick fix that will save money in the short term, but in the long term our communities require stations that target and serve locally.

The competition for national/world music and entertainment is now here from satellite (and eventually from the Internet). We forget that automated syndicated programming was how a large portion of FM was programmed in the early '70s when AM was king. But FM began to come on with compelling live local talent and programming which garnered huge ratings and forced most of these automated sleeping giants to go live in order to compete. The public will almost



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always vote for compelling local radio over national or syndicated radio.

The big companies have their plan but only the big dogs can survive doing this McDonald's franchising idea through their sheer size. So what is the solution for the rest of us? Instead of panicking or thinking that they can take the easy way out, the survivors will need to start a company-wide initiative to improve their products.

PEOPLE: As Steve Berger created for the Nationwide Community Mission Statement, "Only The Best People." Radio cannot create great products without great, creative people in the programming department and on the air. Less programming staff and fewer outside ideas = less

Radio's quality and diversity of programming is shrinking, not expanding, as radio is trying to survive this economic downturn. More money is being poured into sales, and less and less into what is needed for survival — better programming through people and tools.

programming creativity. Less local airstaff = generic programming that has no emotional bond with the local audience.

RESEARCH: I learned from the Aussies one simple motto — to create compelling radio stations, you need to be listener-driven. You accomplish that by talking to them through quality research. Without local research you get poorly targeted programming unable to please the local market.

OUTSIDE RESOURCES: You need experts to train your people, help interpret research, and help you build successful radio products. Most broadcasters need access to the collective radio programming experience and wisdom gained from seeing all the possible competitive scenarios play out in radio all over the country.

MARKETING: You can have the greatest radio station in the world but unless you tell the market about it, it won't succeed. Word of mouth and street promotions only work on the most active formats (e.g. Alternative and Rhythm Crossover). If you need adults, the only way to reach them is through outside marketing—television and direct mail/telemarketing reinforced with billboards. Less marketing for radio means less top-of-mind awareness for radio in general.

MORNINGS: Only a great local morning show can touch listeners heartstrings to such a degree that even during a down cycle in that format, the station can survive because of the love of the morning show.

PROMOTIONS: Radio needs the fun factor. Part of that is morning shows but a large part is the contests and the overall excitement in the community created through compelling contest design, creative writing, and production magic.

Like all of the "great truths in life," the answer is simple—you don't create magic through luck but through an honest look at yourself and through hard work. It is a labor-intensive process which requires the right research up-front, the right people, the right plan, realistic goals and timeframes to accomplish these goals, and enough resources and money to make it happen. There is no other way!

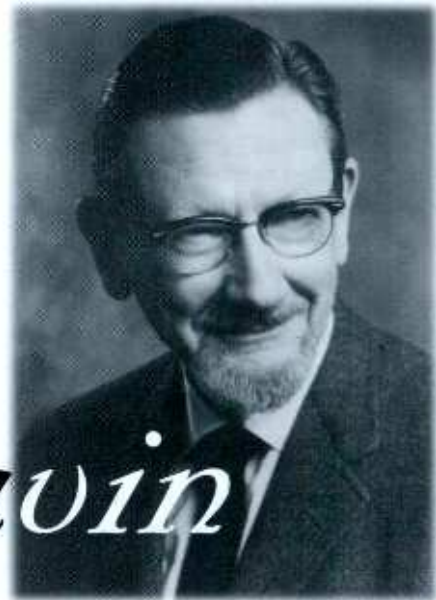
We're on the verge of having national radio networks like those when radio started. Eventually, because of what has been allowed to happen, 80 percent of the radio dial will be filled with generic formats. But in every market there will exist two to three compelling local radio stations with local

talent and locally targeted programming.

Now is the time to create the products and talent to be left standing in every local market due to superior locally targeted programming. Is your company going to be one of them? ■

GUY ZAPOLEON IS A VETERAN RADIO PROGRAMMER AND PRESIDENT OF ZAPOLEON MEDIA STRATEGIES, BASED IN STAFFORD, TEXAS. COMMENTS? EMAIL GUY AT GZAPOLEON@AOL.COM.

a little *Nostalgia* for *Bill Gavin*



By Lou Galliani

I first met Bill Gavin on October 25th, 1965. How do I know that? It was my first day in the music business, and my friend Chris Crist, whom I was replacing at Mercury Records as he went to RCA, had agreed to "train" me for two weeks as the new local promotion manager in San Francisco.

He picked me up at the Mercury office at 9 a.m. I asked, "Which station do we visit first?" Chris said, "First stop every Monday will be to see Mr. Gavin." "Who? I thought we were going to go to radio to get our records played?" "Trust me," he said.

When we walked into the offices of *The Gavin Report*, it was teeming with activity—just kidding. Actually, there were two rooms. In one was a wonderful young woman named Carol Tierney who did the books and answered the second phone line (yeah, just two lines!) when Bill was already busy on the first. In the other room sat Bill. When we walked in, Mr. Gavin put his pen down and said, "Hi Chris, who is this young man?" After my introduction, Bill introduced me to the woman sitting on the other side of his desk, his wife, Janet.

Bill and Janet Gavin drove to work together each day, sat across from each other at work all day, went out to lunch together every day, and drove home to Marin together each evening. I don't remember *ever* seeing one without the other. After Janet died, Bill married a wonderful woman named Josette and he was as devoted to her as he had been to Janet.

So, Bill put down his work and didn't take phone calls that day and every subsequent Monday I was there. All right, it wasn't just me. He always gave his full attention to *everyone* who visited. I remember asking why there were no gold records on his walls. He told me he occasionally

received one but that he tossed them away because he didn't want anyone to think he had been influenced in his writing or picks.

Sheeze.

The thing about Bill—and believe me, I didn't call him Bill until about 1969—was not that he was always right. Hells bells, who among us besides Burt Baumgartner is? No, it was that he was always honest. He liked a lot of music and was always interested in what someone else had to say about a record, but he was also willing to admit when one of his own personal picks wasn't a hit. He was the lifeline to many radio programmers and particularly enjoyed being the conduit for small market music directors

"The thing about Bill...was not that he was always right...but that he was always honest."

who would uncover some musical gem. He would write them up as "Record To Watch," "Top Tip," or "Sleeper of the Week," and enjoy passing this information along to the growing list of reporters with whom he spoke each week. It was a system that also gave many small market radio people some national attention. In the '60s and '70s, having your name mentioned in GAVIN as the programmer "breaking" this or that record was awesome résumé material.

As the years passed, I kept my relationship with the growing staff at GAVIN and always trusted that the information I learned there would prove helpful. The music business grew and prospered and evolved into a rapid-paced weekly cycle of adds, airplay, charts, hits, misses, and sales.

Just a couple of years ago I was in Brenda Romano's office and asked how she checked the status of her com-

pany's current projects. She tapped on her computer screen. "It's all here," she said.

I know that Romano's makes for a much more intelligent and scientific approach, and that there is so much at stake in today's multi-billion dollar music business. But it doesn't mean I can't ache a bit for the days when the opinion of some small market music freak on the phone to a pure hearted man in California could be written on a simple blue sheet and *mailed* out to other radio stations around the US, and a grass roots movement took hold to help "break" a record. My friend Frank Mancini once told me not to speak like this. "Why not, I asked?" "Because it makes you sound old," he replied.

Bill Gavin also created the first regional conventions where radio and music people got together to discuss the industry. These gatherings blossomed into the nationally respected and well-attended GAVIN conferences. Later the February GAVIN Seminar also started single format meetings over the years in formats as diverse as Triple A, Americana, Hip-Hop, and Jazz.

These conferences were also where the coveted GAVIN Awards were presented. Anyone fortunate enough to win a GAVIN Award has it proudly displayed on his or her wall to this day. Like everything else associated with GAVIN, the winners have always been selected honestly, and to win one has always been a great achievement.

In fact, the very word *Gavin* has become a synonym for truth and in integrity in today's music world; a legacy for which I am certain Mr. Gavin would be most honored, humbled, and confused. For he wouldn't have known any other way. I hope there will always be a GAVIN in our business to serve as a beacon for doing things the right way.

LOU GALLIANI HAS SPENT 19 YEARS IN RECORD PROMOTION AND 17 YEARS AT GAVIN AS SALES MANAGER. HE SOLD GAVIN MAGAZINE'S FIRST EVER AD IN 1984.

TWILIGHT TIME

By Dave Sholin

Anyone dialing 411 in the spring of 1958 got their information free of charge. Some 44 years later, we live in what's called "The Information Age" but most of it is out of reach unless we throw down a few dead presidents. Indeed, the world was a very different place in '58. Major league baseball made its way west as the Brooklyn Dodgers arrived in Los Angeles and "The City by the Bay" became home to the New York Giants. President of the then 48 United States was war hero Dwight David Eisenhower, serving out his second term in office.

As for radio, a new format called Top 40 was just learning to walk and doing so mostly by trial and error. There were hundreds of small labels catering to the needs of millions of new consumers; the first baby boomers coming of age.

It was during this time that Bill Gavin came to the aid of radio programmers and DJs who were anxious to have hype separated from reality when it came to the current crop of single releases. That's right—DJs who (at some stations) actually decided which songs to play. PDs and MDs would share their success stories with Bill who, along with his wife Janet, compiled a weekly *Gavin Report* (refusing any advertising from record labels), providing a list of the hottest songs, fast breaking hits, and his own ear picks among the week's releases. As space allowed there would also be station news. What a time it must have been to be in the radio or record industry.



It was many years later when the music director at my first station shouted down the hall, "Hey I'm busy in production, can you call the list in to GAVIN?" Not having a clue what that meant, I lucked out and a very nice woman named Betty Hollars took the information as she gently guided me through each step. Eventually I got those music director stripes and one of the highlights of the week was making that same call and having Betty or Janet say, "Hold on, Bill wants to speak with you." He'd ask if I'd heard this new song having success in Madison or Buffalo or Denver. Nothing was better than turning Bill onto a song and getting his acknowledgment.

There was no way back then I could have foreseen that Bill and Ron Fell would be on the phone years

down the road asking if I had interest in joining the publication as Top 40 editor. Honored, I accepted, moved from LA back to the Bay Area and with Ron and a group that included former GAVIN editors Elma Greer, Betty Hollars, Lisa Smith, and Kent and Keith Zimmerman eventually purchased *The Gavin Report*.

Just the other day I was joking with Annette Lai, the unsung hero at the magazine—who was my invaluable right (and sometimes left) hand—about the days at GAVIN before computers, when we

compiled stats by hand with Lisa and Keith suffering from severe eye strain each week. Of course just ask Annette about the hundreds of Tuesday nights both us would be in the office serenaded by the rave club downstairs or a less than stable homeless person yelling to himself as he walked down the alley outside our window.

And yes, just like last week, there was the convention! Ahh, the Seminar, with its countless details, setting of agendas, fielding phone calls from those upset that they weren't nominated for an award (and no, I *really never* knew who the winners were beforehand). So many moments...the thrill of interviewing and having the opportunity to spend time with people like Clive Davis, Ahmet Ertegun, and Chris Blackwell are all truly unforgettable.

But also just as memorable are the dozens and dozens of programmers who participated on panels over the years. When, years later, people come up to me and recount an experience they had participating in a session or when they first got reporting status or when they talk about a column they were featured in, it helps put it all in perspective. The expression on the faces of programmers and record people hearing their name or station announced during an awards banquet are moments frozen in time, as if the winners just walked on the stage, hands trembling, clutching that plaque and soaking in the acknowledgment of their peers. It's something that doesn't come in the form of a pay-check.

All of us wanted to ensure the legacy of Bill Gavin: honesty, integrity, treating the person from market number 201 no different than that program director from New York City. And as for how radio should treat those in the music industry, Bill's famous line has been quoted often, "Be nice to the people who are paid to be nice to you."

The history of GAVIN spans The Platters' "Twilight Time," number one in April of 1958 to Nickelback's "How You Remind Me." Our business is as different today as those two songs. But relationships, and a deep commitment to the ongoing health of radio and music industries, are constants. I know that's what my successors, Kevin Carter and now Wayne Coy, strive to continue. We're all lucky to be part of that ongoing process. ■

DAVE SHOLIN WAS CO-OWNER AND TOP 40 EDITOR OF GAVIN FROM 1981 TO 1998.

GAVIN'S

Behind-The-Scenesters

Compiled by Todd Spencer

Since this is the final magazine produced by this staff, we thought it apropos to give a little space and face time to the behind-the-scenes players; the voices behind the phone call, the masterminds behind the airplay charts, the fingers working the Excel spreadsheets and Filemaker Pro software—the wizards behind the curtain...

Delphine Hwang

Music Research Editor, Top 40/Rhythm Assistant



About this same time last year I was on my way to lucrative career for a tech company that I liked. When GAVIN asked me to come on board, I dropped the tech offer for half the money and thrice the rock stars. After all, this was the closest I

was gonna get to my dream job; working my way up the music industry as a top notch journalist lauded for bringing integrity back into mainstream culture. I had to take it.

Well, despite the dot-com bust, the tech company is still happy and standing, but I've never regretted the decision to join GAVIN for a second. I may not have achieved the dream of climbing the ladder, but I've spent an entire year with the most interesting bunch of people I could ever work with.

Just how interesting they were struck me one day as a group of us were walking to Z95.7 to take some photos for our Top 40 Football Special. As we walked down Second Street near the financial district of downtown SF, littered with the usual nine-to-fivers in their button-down blue collared shirts with khakis, tall white-lidded Starbucks lattes in one hand, Nokias in the other, I looked at our own group of Gavinites: cross-armed and intellectual Kathleen who would look more comfortable on a runway in Paris than on a gum-sparkled sidewalk; wife beater-and-jeans-clad Doug who could have walked barefoot with us without us even

noticing; and beloved Annette (psst: secretly scared of Doug) who is forever laughing from the very depths of her diaphragm (especially when Doug is being scary). Then there's me, and well, of course I'm the only normal one, which is why I can step back and make these observations!

Point is, you just can't get that kind of diversity anywhere, not in your khaki-clad company with Hawaiian shirt Fridays and that same freakin' Costco sheet cake rearing its combed, off-white frosted head every birthday.

Every single one of us in that group bumping awkwardly against each other down the street that day is a stickler to our own selves. We know what we like and what we hate, and no two people like or hate the same things. And yet we were able to walk up and down the street in one piece. Now that's what I call teamwork. Stick *that* in your TPS report! —Delphine Hwang, Delphine_hwang@yahoo.com

Kathleen "K-leen" Richards

Music Research Editor, Alternative & A/C, Hot A/C Assistant



Though my stint at GAVIN has been relatively brief (exactly two years), it's been more than a job—it's also been an incredible learning experience about myself and the music business. I've learned to accept change (*constant* change), that advertising dollars make the world go 'round,

and that writing on music is my calling. I've had the pleasure of working alongside seasoned editors (Richard and Annette) and the opportunity to interview some dynamic and impassioned musicians. It's their insight, blunt commentary, and cracked-out humor that are my most precious memories. Enjoy!

—Kathleen Richards, k_leenr@yahoo.com

K-leen's Top Ten Musician Quotes:

#10 "Yay me." —Tommy Walter of *Abandoned Pools* expresses the joys of being a solo artist

#9 "I'm not gonna bust my balls trying to break America."

—Jez Williams of *Doves*

#8 "Hip-hop was like the only style of music that existed to me for like five or six years. I was so like, 'Oh, hip-hop's the shit and everything else is wack.'"

—Marty James, *Scapegoat Wax*

#7 "You know those guys in used record stores who are going through the milk crates and jumping up and down to some Clap To records—that's our fan base."

—John McBain, *Wellwater Conspiracy*

#6 "I think it's a national identity thing and maybe something in the water. And the weather is crap all the time, so they spend a lot of time indoors practicing."

—Miles Zuniga of *Fastball* on why British bands are better

#5 "I'm like the kid that didn't study for the test, I always wait until the last minute. And somehow—necessity being the mother of invention—always seems to pull through for me. That's just a really nice way of saying I'm a slack bastard."

—Edwin McCain describes his songwriting process

#4 "At the end of the day, I think the goal for me personally is to be able to stand on my two feet and say I've accomplished something musically and it's also helped me establish a foundation for a family. Like any true man would, right?" —Right. Andy Khachaturian, *The Apex Theory*

#3 "Let's just cut the bullshit. I'm totally addicted to magic mushrooms."

—Chad Kroeger, *Nickelback*

#2 "I'm not like, 'Hey, we suck and it's OK. I'm like FUCK! We fucking suck!'"

—Sharky Laguana of *Creeper Lagoon* trying to cope in a post-Kid A world

#1 "If I wanna sing about a volcano exploding on Mars and dripping hot lava all over your naked body in a Charles Manson-type orgy—that's fun. That's a fun thing to think

about. And it's not gonna always be me going, 'Poor me! Poor me! Poor me!' Because if I were gonna go the 'poor me' route, I would kill myself."

—Dave "Nympho" Wyndorf, *Monster Magnet*

Alison Dahout

Manager, Radio Services



One of my most memorable moments with GAVIN was when David Byrne played at the Boulder Summit last August. Being a

longtime fan, I really wanted an autograph, but unfortunately I had to fly out early, and couldn't meet him. I had a back-up plan. One of our star employees (who shall remain nameless) was kind enough to go out of his way to get me an autograph from David. Oh, the excitement when he handed me a *personalized* photo! Coincidentally, my good friend Annie was (as always) thinking of me, and also got me an autograph from Mr. Byrne. It sure was a surprise when I compared the two autographs, and they were two *totally* different signatures! I spoke with Annie, and she verified the authenticity of the

one she gave me. Now it seemed that there could only be one explanation... It looks like my co-worker tried to pull one over on me! To this day, I never told him I knew about the photo, but I guess he'll find out when he reads this. That's OK, I'm not mad, because I got the last laugh! I think it was very cool of him to go to all the trouble, and I'm so lucky that I get to work with such a great team of people!

—Alison Dahout, regalbeagle@peoplepc.com

Marcus "Music" Rowe

Senior Music Research Editor, GAVIN Nashville

It was the best of times, it was the worst of times. On one hand, there were the long



hours spent pounding in thousands of Country, Americana, and Triple A

playlists—sometimes handwritten (seemingly by an arthritic physician with a dull crayon). On the other hand, there were the frequent invites to industry parties and showcases, free CDs, and loads of swag which comprised my annual "bonus."

It's been a pleasure getting to know so many great people from Country radio and promotion, some of whom I've become good friends with even though I've never met them face to face. I'll miss talking to those friends. I've also gotten to know some wonderful people in the Nashville record indus-

With a little help from David Dalton, I even got Tony to autograph my personal copy of *Perfectly Frank*, his tribute to Frank Sinatra. I was also thrilled to attend Garth Brooks' "100 Million" (as in "albums sold") party, on the arm of Paula Erickson. It was nice to briefly chat with Garth and get a snapshot for the wall. Finally, who could forget meeting Willie Nelson (see pic), and watching as a friend told him, "I wish I could smoke a joint with you right now, Willie!" Willie's response? "Well, bust it out, let's puff it up!"

With that deep thought, I must move out of this chapter of my life and on to fatherhood, with a boy and a girl arriving in the next six weeks or so. GAVIN has been good to me, but I have little doubt that the best of times are yet to come.

—Marcus Rowe

These boys were not messing around. Marc Terenzi, you're my hero!

—Annie Meltzer, ajmeltzer@hotmail.com

Shawn Evans

Utility Infielder

And the apple that doesn't want to get eaten/Must still fall off the tree...

—Billy Bragg



GAVIN has always been about the people I work with, and the music we cover. It's really that simple.

While GAVIN never got me laid, never made me rich, and never made me famous, it's always been a fun

place to work, and that counts for a hell of a lot.

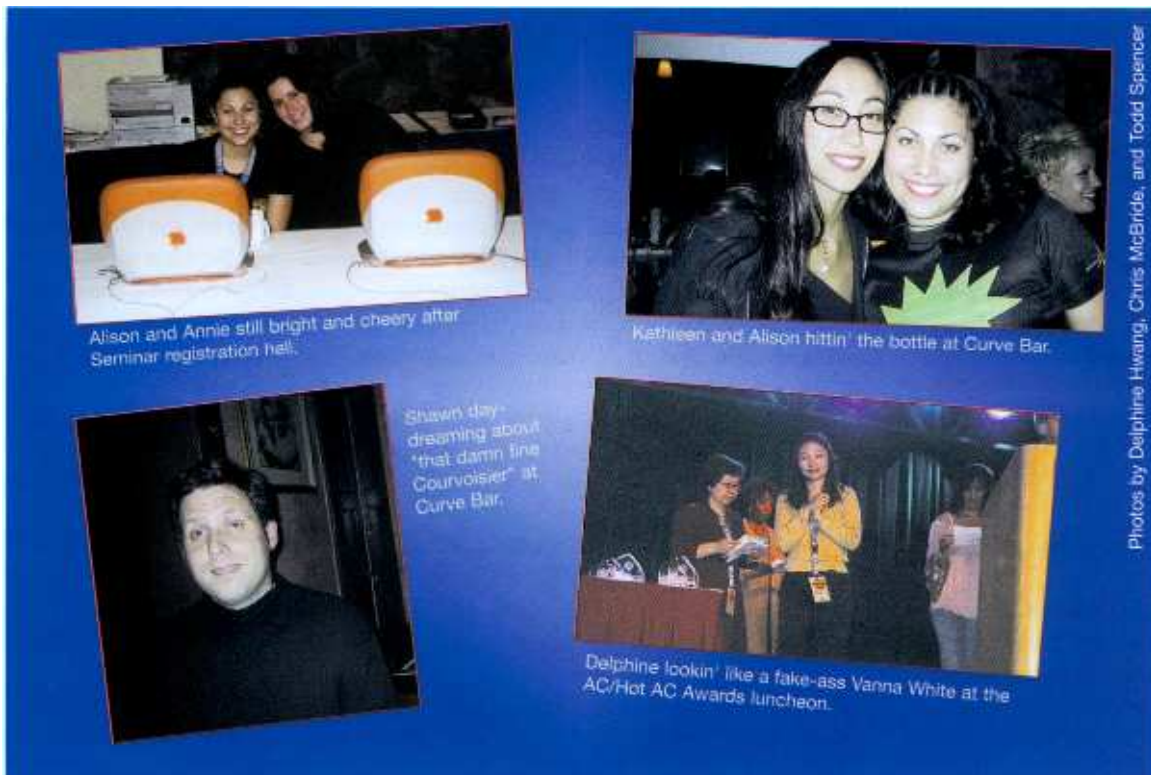
After all, how many people outside of the music industry can say that about *their* jobs? While other poor suckers were trudging off to their boring 9-5 jobs, I was busy listening to music, talking about music, and writing about music, and thankful that someone was willing to pay me for it.

I'm very fortunate in that I leave GAVIN with some great and lasting friendships. I couldn't possibly retell all the stories about characters whose paths I've crossed, but take my word for it, there have been some classics. Despite our differences

and eccentricities (or maybe because of them), all us Gavinites have one thing in common: a love for music. Every day packages from record companies cross our desks to be listened to, reviewed, explored, and shared. And whenever I become tired or disenchanted with what's in my CD player, all I have to do is yell over to someone at a nearby desk, and half a dozen CDs magically appear like presents at Christmas.

I'm sure GAVIN will resurrect itself in some form. Where the rest of the staff and myself will be at that time remains to be seen. But I do know this: without GAVIN I would have missed out on many great friendships and a lot of really good music. I hope you can say the same.

—Shawn Evans, Shawn@DoublePlay.com



Alison and Annie still bright and cheery after Seminar registration hell.

Kathleen and Alison hittin' the bottle at Curve Bar.

Shawn day-dreaming about "that damn line Courvoisier" at Curve Bar.

Delphine lookin' like a fake-ass Vanna White at the AC/Hot AC Awards luncheon.

Photos by Delphine Hwang, Chris McBride, and Todd Spencer

try, many of whom I hope to keep in touch with (can I please stay on your mailing list?).

When I wasn't busy threatening to hurl a computer out the 5th story window of GAVIN's Nashville office, I really enjoyed doing what I do. Jamie and Paula have been the best to work with, and have always put up with my own quirks and beliefs in spite of their own. Jesse Scott is still the coolest woman I know. These co-workers' knowledge, skill, and compassion made me feel right at home, even as I was always outnumbered by the girls. It was a lot like growing up with my two sisters.

My favorite GAVIN memories center around great music and world class artists. Hearing Tony Bennett bring the house down at the 2000 GAVIN Seminar in San Francisco was a once in a lifetime experience.

Annie Meltzer

Manager of Administrative Services



Hmmm...my most memorable GAVIN moment. Well, I have a confession to make. I'm a pop star junkie. Yes, it's true. I watch *Pop Stars, Behind the Music*, and am addicted to *Diary*. I can't help it. I'm fascinated with the whole process and truly think it is the most hysterical phenomenon that music has seen in a long time. In my opinion, Lou Pearlman is a genius. I guess my most memorable GAVIN moment was when I met Lou and his new boy band Natural at the GAVIN Seminar 2001 in Miami. It was pure entertainment.

MULTI-FORMAT SESSION RECAPS

Of course radio people are psyched to attend their format specific sessions, town halls, roundtables, and awards luncheons, but a highlight of the annual GAVIN Seminar has always been the multi-format sessions, where the biggest of wigs present big picture stuff.

To that end, here's a look at what went down...

THE BIG THINK TANK

GAVIN kicked off the 2002 Seminar with "The Big Think Tank—How To Move The Ratings Needle" panel, which



Power Media's Steve Rivers (l) with McVay Media's Jaye Albright.

featured some of the best consulting minds in the business. Moderated by Randy Lane of the Randy Lane Company, panelists included McVay Media's Jaye Albright, Power Media's Steve Rivers,

The session's diverse topics ranged from the costly new fees for Internet streaming, and whether or not terrestrial radio should accept advertising for XM. Also discussed was the continuing need for large radio groups to realize the importance and urgency in developing the next generation of radio talent versus the current economic climate of voice-tracking and automation.

When asked about the 2000 Census and its affect on the 18-34 demo for country, Albright responded, "I hope there's a band in a garage somewhere working on something that will help solve our problem," adding, "Our shares are back where they were in 1987-1988. The mean age of Country listeners is 46 vs. 36 ten years ago. Country could become a destinational format living on our music from the early '90s." —*Jamie Matteson*

WHAT WOMEN WANT

Tall, dark, and handsome...chocolate...figure skating...movies with Meg Ryan.... Yeah, yeah, we know that much, but what does she want from her radio station? For that, we turned to Arbitron's Laura Ivey who presented the findings of her study of the same name Thursday afternoon at the GAVIN Seminar. Why does she tune in? To feel good, to relax, and to stay informed, explained Ivey. According to Arbitron's manager of national radio sales, the thousands of female Arbitron diarykeepers across the country age 18-54 who were included in the study, said they were most compelled to listen to radio for, more specifically, 1) their favorite music, 2) lots of it, 3) programming that's kid-friendly (sorry Howard Stern), 4) information (news, weather, traffic), 5) to learn the names of songs and artists, and lastly to listen to funny jocks. The top five reasons women tuned out a station were: 1) too many commercials (the number one complaint across all formats!), 2) rude or cheesy announcers, 3) programming that embarrasses moms in front of their kids, 4) too much talk, 5) playing the wrong songs, and 6) grating/irritat-

ing commercials. Major discoveries of the study included just how important kid-friendly material is to women, who spend lots of "radio time" with their impressionable youths, and don't necessarily want to explain to them what a rim job is. "And it's not even just what the jocks say," Ivey added. "Just as often, its song lyrics or adver-



Arbitron's Laura Ivey

tising content that will make women listen to something else when their children are around." And how do women settle on their favorite station? Word of mouth from other women. And your best media buy to reach female Arbitron diarykeepers? Television sit-coms and dramas. Arbitron is breaking the study down format by format, so check out www.arbitron.com. Urban and Urban A/C breakdowns are the next to be published on the site soon. —*Todd Spencer*

ONE ON ONE WITH WILLIE NELSON

Willie Nelson lights up a room before he walks into it and it remains lit long after he leaves. Such was the case last Thursday at the Hyatt Grand Ballroom during GAVIN Seminar 2002. Ben Fong-Torres told GAVIN,



The Big Think Tank panel: (L-r): McVay Media's Jaye Albright, Gray Communications' Tony Gray, Power Media's Steve Rivers, moderator Randy Lane of the Randy Lane Company, GAVIN's Jamie Matteson, and CPR's Jerry Clifton.

Gray Communications' Tony Gray, and CPR's Jerry Clifton.



Willie Nelson telling Ben Fong-Torres about the facts of life, dirty jokes, and his rich musical history.

"Before the interview, I went into his bus, to say hello, give him an idea of what we'd be doing on stage, and, why not, get in a pitch for the Rock & Roll Museum's library and archives, which is looking for donations. So I told Willie we wanted paper documents—letters, contracts, lyric sheets... he interrupted me: 'How about IRS



Willie's and Trigger, as American as a burger & fries.

tax returns?' he asked, with a grin. Sure, we'll take those!"

Ben and Willie went on to discuss Willie's early years, his rise to outlaw hero status with recently departed



In his black hat Willie's surrounded by eager fans including Gavin Business and Media Editor Doug Wylie, who offers up his Sharpie.

friend Waylon Jennings, his battles with the IRS, the new record *The Great Divide*, and his new book, *The Facts of Life and Other Dirty Jokes*. They concluded with Willie answering questions from eager members of the audience before the band joined in for an amazing, intimate performance of songs from the new record and classics like "Crazy" and "On The Road Again." Willie was supposed to split quick for another appearance, but true to form, hung around taking photos and signing autographs for lucky attendees who walked around

beaming like teenagers at a Britney Spears concert, showing off their prized memorabilia long after Willie had left the building. —Jimmy Leslie

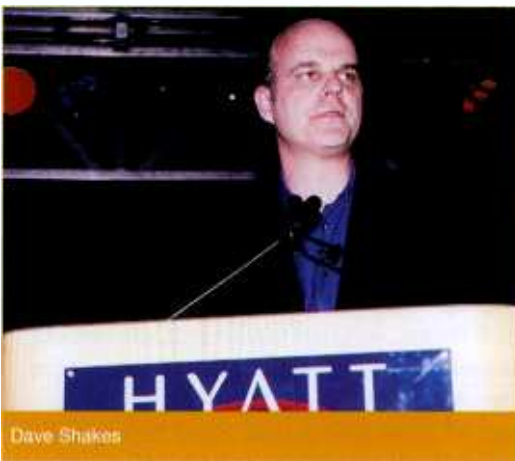
AFTER THE BUDGET CUTS, HOW TO WIN ARBITRON ANYWAY

Budget cuts are with everyone these days, and Alan Burns and Dave Shakes offered programmers four basic steps to maximize their station's impact on the ratings with little or no money. The strategies were to



Alan Burns

1) enhance creativity. Burns stressed that making time for brainstorming and creative planning is even more important in tough times. 2) Get faster, and do more. The idea of getting more done in less time obviously



Dave Shakes

will help to make up for lack of personnel. 3) Use the current audience as a marketing tool, better known as "cume conversion" by the folks in research. The math goes like this: if you get your P2s who listen for one quarter hour to listen through for one more quarter hour, you double the earlier number and add significantly to your TSL. To illustrate his fourth point, (Focus Your Forces), Burns used an audience member to illustrate by getting her to try to push the flat of her hand through a piece of paper, which proved much more difficult than piercing it with her finger. The point being, when resources are thinned out, it's better to concentrate efforts on one or two areas instead of the five or

six that you may have focused on last year. The theme of this panel was that time and resource management are the mantras of 2002, and that these days Steven Covey is your next best friend. —Dave Einstein

CRYSTAL BALL 2002: PROGRAMMING THE FUTURE OF RADIO

Some of radio's true visionaries shared a stage at the GAVIN Seminar's "Big Picture" panel, "Crystal Ball 2002" on Friday morning February 22. "I guess I have a hard time taking money from The Death Star," said KFOG-San Francisco PD Dave Bensch, commenting on the concept of running ads for XM Satellite Radio. Fellow panelist Lee Abrams, who just happens to be XM's President, responded in kind with, "Well, for those stations who don't want our advertising, I guess that



WLTW's Jim Ryan on the mic. Citadel's Ken Benson looks on.

means we'll be spending it all on TV in their markets, instead." A terrestrial radio veteran, Abrams had no problem defending the new technology: "This reminds me a lot of 1969 when AM radio operators figured FM would just go away and not be a factor," he said. Beyond the satellite companies, Clear Channel AC Brand Manger and WLTW-New York PD Jim Ryan warned of another competitive new media, AOL radio, included in the new AOL 7.0 software, that gives potential in-office listeners with computers, easy access to radio on the Net. "The obvious concern here is with stations like ours where 50 percent or more of our day time quarter hours come from in-office listening," said Ryan. On the subject of financial health, all of the panelists agreed that their stations were at or above budget for the first quarter of 2002. The lone exception was XM's Abrams who got a big laugh when he said with mock pride, "Not us, we're two billion dollars in debt." All agreed that the economic downturn seems to have bottomed out and that all signs lead to a slow recovery. The lively session was moderated by Jacobs Media's Paul Jacobs. Abrams, Benson, and Ryan were joined by Citadel Programming VP Ken Benson and RJ Curtis of KZLA-Los Angeles. —Wayne Coy

**MORNINGSHOWS, 2002:
PERSONALITY RADIO REDEFINED**

Friday afternoon's "Morning Shows, 2002: Personality Radio Redefined" session brought together some of the brightest morning talent in the San Francisco Bay Area: the legendary Don Bleu from Star 101.3 (KIOI)-San Francisco,



Z95.7 (KZQZ)-San Francisco's Gene makes a point as co-host Julie looks on.

KSJO-San Jose morning duo Lamont & Tonelli, and Z95.7 (KZQZ)-San Francisco's Gene and Julie. Rounding out the panel were highly-regarded consultant Alan Burns and free agent Dave Smiley, who most recently served as morning



Moderator Tracy Johnson addresses the audience.

co-host at Alternative KZON-Phoenix. Star 100.7 (KFMB)-San Diego VP/GM/PD Tracy Johnson served as moderator.

Discussion ensued about whether or not busy multi-tasking PDs have time to be their morning show(s) champions



Lamont of KEJO-San Jose's heritage morning show *Lamont and Tonelli* speaks to the crowd. "Super Producer" Sully and morning partner Paul Tonelli are seated to the right.

anymore, and how consolidation has changed that all-important PD/air talent relationship. Don Bleu said, "I keep



Our "Morning Shows, 2002: Personality Radio Redefined" panel include: Top row (l-r): KSJO-San Jose's Paul Tonelli and Lamont of Lamont and Tonelli; Moderator and KFMB-San Diego's Tracy Johnson; Star 101.3 (KIOI)-San Francisco's Don Bleu; Z95.7 (KZQZ)-San Francisco's Gene and Julie; and Alan Burns & Associates' Alan Burns. Seated (l-r): Free agent Dave Smiley (most recently with KZON-Phoenix), Gavin's Annette M. Lai, and KSJO-San Jose "Super Producer" Sully.

thinking that if one person or one group owned the Minnesota Vikings, the Dallas Cowboys, the Washington Redskins, *and* the San Francisco 49ers...when they play, who does he want to win and does he care? Just as long as it's one of his guys; so, it's the same thing with morning shows...do you really care who wins the mornings as long as it's one of yours and it fits in the cluster and all that sort of thing comes together. That's the tough question."

Another hot topic was "turning off" the personality once the workday begins at 9 a.m., but more than one panelist emphasized that the definition of a listener's workday has changed dramatically these past few years. Julie of Gene & Julie commented, "Careers aren't traditional anymore. Everyone isn't going to IBM in a suit and clocking in at 9 and out at 5. In the Bay Area especially, they work long hours, they work weird hours, they're very casual, and lots of people are allowed to listen to radio on their computers and they listen for *entertainment*. So, I think it's really strange that we decide that everyone goes to work at 9, so we need to shut down our show at 9. That doesn't make sense to me." —Annette M. Lai

**PROMOTIONS ON A SHOESTRING
...AND LESS**

This session started out with a challenge. How do you continue to do more with less? Moderator Paige Nienaber of Clifton Radio and a GAVIN columnist kicked off the meeting by blowing up a rubber dummy and then made a declaration, "Money is a good excuse to do bad promotions." That set the tone for the 'roll up your sleeves and get the job done' discussion. The theme of the meeting was about maintaining effective communication: to keep an open dialog with all parties, and to understand both the stations and the client's needs. Working as a team and making promotions special were among the topics. One thing's for certain, there's no price on creativity, and

that's what it comes down to: being creative and getting all that you can out of your station's promotions



The panel of marketing wizards (clockwise from top left): Clear Channel-San Francisco's Gabrielle Medeck, Mix 98-5 WBMX-Boston's Anne-Marie Strzelecki, Karen Tobin, moderator Paige Nienaber, KRBE-Houston's Mike Paterson, WLLD-Tampa's Drew Fleming, and KFOG-San Francisco's Jude Heller.



Gabrielle Medeck and Jude Heller.



Moderator Paige Nienaber and a friend he found in the Tenderloin on Friday night.

and events. Panelists included Jude Heller, KFOG-San Francisco; Gabby Medeck, Clear Channel-San Francisco Bay Area; Mike Paterson KRBE-Houston; Anne-Marie Strzelecki, WBMX-Boston; and Karen Tobin, formerly of Infinity Promotions.

— Kevin Fleming ■



COUNTRY
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Is That A Fact, part III

What would you do with your last \$20? If you could ask one question of any entertainer—living or dead—who would it be and what would you want to know? These are some of the questions we've asked Country artists in past CRS Special issues. Here, we spotlight some of 2002's newest country up and comers to get their responses to a few fun-filled questions. Enjoy!

—Jamie Matteson

Steve Azar



LABEL: Mercury Records
SINGLE: "I Don't Have To Be Me (Til Monday)"
ALBUM: *Waitin' On Joe*
STATS: Married
BEFORE MY BIG BREAK: I raised cat-fish.
CURRENTLY DRIVING: A band gear-beaten SUV.

MY DREAM CAR: A Hummer

ONE THING I COOK GREAT IS: Pancakes

ONE FOOD I ABSOLUTELY HATE: Eggplant, but I love the color!

THE LAST CD I BOUGHT WAS: *O Brother, Where Art Thou?*

ULTIMATE FANTASY VACATION: A trip to Ireland to drink, fight, and play golf.

IF I ONLY HAD \$20 LEFT, I WOULD BUY: A Hank Williams Sr. CD and a set of new guitar strings.

IF I WAS REINCARNATED, I WOULD COME BACK AS: My Brother Joe, so someone would finally have to wait on me.

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Be a commercial fisherman.

MY STRESS-BUSTER SECRET: Listening to "I Don't Have To Be Me, 'Til Monday."

IF I COULD ASK ONE QUESTION: Willie Nelson: "Where were you when you wrote 'Angel Flying Too Close To The Ground'?"

Kimberly Roads (Little Big Town)



LABEL: Monument Records
SINGLE: "Don't Waste My Time"
ALBUM: *Little Big Town*
STATS: Married
BEFORE MY BIG BREAK: I worked as a waitress at a little café when my husband and I first moved to Nashville.

CURRENTLY DRIVING: '94 Lexus

MY DREAM CAR: '56 T-bird

ONE THING I COOK GREAT IS: My husband's favorite thing I cook is venison spaghetti. The men in my family are big hunters, but I was 18 years old before my grandmother told me those yummy cubed steaks were actually "Bambi!"

ONE FOOD I ABSOLUTELY HATE: Soft apples! I'm spoiled because I grew up in northeast Georgia where they grow some of the best apples in the world! There's nothing worse than biting into an old mushy apple!

THE LAST CD I BOUGHT WAS: *Love Letters* by Leslie Satcher

ULTIMATE FANTASY VACATION: Someday I want to go on an African safari.

IF I ONLY HAD \$20 LEFT: I would buy \$20 worth of gas, put it in my car, and drive home to my family where I know there will always be open arms and unconditional love.

IF I WAS REINCARNATED, I WOULD COME BACK AS: Myself. I've been so blessed, and I'd love to live it all over again.

THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: "Blessed"

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Train to be a chef. I love to cook. Someday I want to go to cooking school.

MY STRESS-BUSTER SECRET: When I get all stressed out, I run to the antique piano my husband gave me one year for my birthday and play and play and play until the stress is all gone.

IF I COULD ASK ONE QUESTION: I would ask Elvis Presley what he wished he had done differently, because all of his success and money obviously didn't buy him happiness.

Jimi Westbrook (Little Big Town)



LABEL: Monument Records
SINGLE: "Don't Waste My Time"
ALBUM: *Little Big Town*
STATS: Single
BEFORE MY BIG BREAK: I worked as a copy sales representative.
CURRENTLY DRIVING: '94 Jeep Cherokee
MY DREAM CAR: A

new Ferrari

ONE THING I COOK GREAT IS: Grilled Cajun Mahi-Mahi

ONE FOOD I ABSOLUTELY HATE: Any form of liver!

THE LAST CD I BOUGHT WAS: *Nickel Creek*

ULTIMATE FANTASY VACATION DESTINATION: St. Croix, Virgin Islands

IF I ONLY HAD \$20 LEFT, I WOULD BUY: As many Ramen Noodles as \$20 will buy.

IF I WAS REINCARNATED, I WOULD COME BACK AS: Faith Hill's puppy.

THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: Our first single, "Don't Waste My Time." That's what my girlfriend is currently saying to me.

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Become an NBA hoopster.

MY STRESS-BUSTER SECRET: Working out.

IF I COULD ASK ONE QUESTION: I would ask Elvis if he would choose the fame and fortune thing all over again and why.

Shannon Brown



LABEL: BNA Records
SINGLE: "Untangle My Heart"
ALBUM: *Untangle My Heart*
STATS: Engaged
BEFORE MY BIG BREAK: I worked as a cocktail waitress, and sang in a nightclub for 6 1/2 years.
CURRENTLY DRIVING:

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42 Billboard

35 Gavin

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WRKZ	KKCS	KKAJ	WUSN	KUBL	WTCM
WWYZ	KXKC	WDEN	WKSJ	KUZZ	WXXQ
WYYD	KATM	WRSF	WNKT	KAFF	WDJR
KXKT	KIIM	KXKB	WPCV	WGCC	KMON
WAMZ	KIZN	WDGG	WROO	WLLX	WGLR
WITL	KSOP	WTCR	WSIX	WAKG	WLJE
WKCO	KTOM	WBEE	WUSY	WBBN	WAYZ
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Audi A6,

MY DREAM CAR: Jaguar convertible

ONE THING I COOK GREAT IS: Pork chops and grandma's Lemon Jello.

ONE FOOD I ABSOLUTELY HATE: Indian

THE LAST CD I BOUGHT WAS: Lenny Kravitz's *Lenny*, and Harry Connick Jr.'s *Songs I Heard*.

ULTIMATE FANTASY VACATION: A tour of Italy.

IF I ONLY HAD \$20 LEFT, I WOULD BUY: A lottery ticket and a night at the movies.

IF I WAS REINCARNATED, I WOULD COME BACK AS:

Doris Day.

THE CURRENT COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: "Blessed"

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC: Something involving beauty—hair and makeup.

MY STRESS-BUSTER SECRET: A massage, hot bath, and a good cry!

IF I COULD ASK ONE QUESTION: Tina Turner: "If you had to do it all over again, would you do it the same way?"

Ron: "But For The Grace of God"

Scott: "The Cowboy In Me"

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD:

Ron: Host my own fishing show on ESPN.

Scott: Astronomer

MY STRESS-BUSTER SECRET:

Ron: Fishing

Scott: Take a camera on a hike.

IF I COULD ASK ONE QUESTION:

Ron: Johnny Cash: "Did Kris Kristofferson really land a helicopter in your yard in order to pitch you the song 'Sunday Morning Coming Down'?"

Scott: Paul McCartney: "What was the coolest gig you did as a Beatle?"

Shannon Lawson



LABEL: MCA

Nashville

SINGLE: "Goodbye On A Bad Day"

ALBUM: *Chase The Sun*

STATS: Married

BEFORE MY BIG

BREAK: I've been

lucky enough to have always been a working musician.

CURRENTLY DRIVING: Green Chevy Blazer.

MY DREAM CAR: '68 Cougar XRS convertible.

ONE THING I COOK GREAT IS: Fried chicken and biscuits.

ONE FOOD I ABSOLUTELY HATE: Liver

THE LAST CD I BOUGHT WAS: *Earl Scruggs And Friends*

ULTIMATE FANTASY VACATION DESTINATION: The moon, and if I couldn't go there Gatlinburg.

IF I ONLY HAD \$20 LEFT, I WOULD BUY: Food

IF I WAS REINCARNATED, I WOULD COME BACK AS: A lemming!

THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: "Good Morning Beautiful"

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Be unemployed.

MY STRESS-BUSTER SECRET: Have sex!

IF I COULD ASK ONE QUESTION: Hank Williams: "Why did you drink, why did you roll smoke, why did you live out the songs that you wrote?"

Brad Mates (Emerson Drive)

LABEL: DreamWorks

SINGLE: "I Should Be Sleeping"

ALBUM: *Emerson Drive*

STATS: Single

BEFORE MY BIG BREAK: I worked in construction.

Although I didn't know him yet, my first day on the job site, I saw [ED member] Jeff Loberg walking to his truck with a broken arm. I didn't see him until a few years later when the group formed.

CURRENTLY DRIVING: Actually, I'm touring around the country in a 1976 MCI bus that's older than me!

MY DREAM CAR: BMW

ONE THING I COOK GREAT IS: Chicken—with

Campbell's Ready Mix sauce.

ONE FOOD I ABSOLUTELY HATE: Onions!

THE LAST CD I BOUGHT WAS: Richard Marx

ULTIMATE FANTASY VACATION DESTINATION: Bahamas

IF I ONLY HAD \$20 LEFT: Are you making fun of the fact that the six of us combined don't have \$20?

IF I WAS REINCARNATED, I WOULD COME BACK AS: A rich musician!

THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: "There's A Tear In My Beer"

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC I WOULD: Have a trade—construction, plumbing, electrician, etc.

MY STRESS-BUSTER SECRET: I find Brad's happy place and let my mind go.

IF I COULD ASK ONE QUESTION: I would ask Marshall Dyllon, South 65, Wild Horses, and Rascal Flatts... "Do you really want to compete with E-Drive?!" Just jokin,' we like you all!

Jeff Loberg (Emerson Drive)

LABEL: DreamWorks

SINGLE: "I Should Be Sleeping"

ALBUM: *Emerson Drive*

STATS: Single

BEFORE MY BIG BREAK: I used to be a tire repairman, a construction laborer, and I worked at a music store.

CURRENTLY DRIVING: I'm a pedestrian—I don't currently own a car.

MY DREAM CAR: A late '70s Jaguar.

ONE THING I COOK GREAT IS: Pasta with red sauce.

ONE FOOD I ABSOLUTELY HATE: I absolutely hate oysters. I have no use for those creepy, smelly, hard-shelled little sea dwellers.



THE LAST CD I BOUGHT WAS: Macy Gray. I'm saving up money to buy Willie Nelson's new CD.

ULTIMATE FANTASY VACATION DESTINATION: Europe with my Italian bird, just traveling, partying, and hanging out.

IF I ONLY HAD \$20 LEFT, I WOULD BUY: How about this: If I had \$20 to start with I would buy the new Willie Nelson CD!

IF I WAS REINCARNATED, I WOULD COME BACK AS: A bald eagle—because you get cheaper airfare and everyone thinks you're beautiful!

THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: "I'm Tryin'"

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Co-host (with my brother) a TV show about fishing.

MY STRESS-BUSTER SECRET: I write songs—sometimes a little Captain Morgan's works too.

IF I COULD ASK ONE QUESTION: I would ask Buddy Holly & the boys to miss their plane.

Hometown News (Scott Whitehead and Ron Kingery)



LABEL: VFR Records

SINGLE: "Minivan"

ALBUM: *Hometown News*

STATS: Ron: Married; Scott: Married

BEFORE MY BIG BREAK, I WORKED AS:

Ron: I engineered, wrote, and produced children's music.

Scott: Navy fighter pilot.

MY DREAM CAR:

Ron: 1965 Galaxy 500

Scott: 1969 Camaro convertible

ONE THING I COOK GREAT IS:

Ron: Any animal that used to have a pulse.

Scott: Instant oatmeal.

ONE FOOD I ABSOLUTELY HATE:

Ron: There's nothing I won't eat.

Scott: I'll eat anything.

THE LAST CD I BOUGHT WAS:

Ron: Lee Ann Womack *I Hope You Dance*

Scott: Shelby Lynne *Love Shelby*

ULTIMATE FANTASY VACATION DESTINATION:

Ron: Alaska

Scott: Cape Cod

IF I ONLY HAD \$20 LEFT, I WOULD BUY:

Ron: bullets (for hunting) and fishing worms.

Scott: Enough gas to get to my dad's house to borrow some more money.

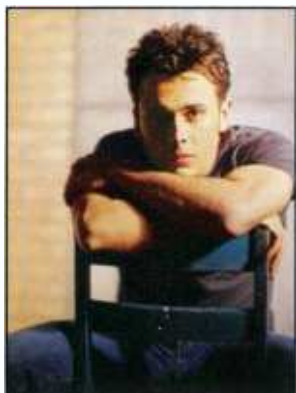
IF I WAS REINCARNATED, I WOULD COME BACK AS:

Ron: Myself and do it right the second time.

Scott: Greg Maddox (Atlanta Braves).

THE CURRENT COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE:

Brad Martin



LABEL: Epic Records
SINGLE: "Before I Knew Better"
STATS: Single
BEFORE MY BIG BREAK: I've done just about everything from carpentry to getting my degree in electronics engineering.
CURRENTLY DRIVING: 1996 Chevy truck
MY DREAM CAR:

Anything but a 1996 Chevy truck.

I COOK GREAT: Bradley burgers, which are my own secret recipe.

ONE FOOD I HATE: Cow tongue

THE LAST CD BOUGHT: Merle Haggard *Roots*

ULTIMATE FANTASY VACATION: Hawaii

IF I ONLY HAD \$20 LEFT, I WOULD BUY: My new album.

IF I WAS REINCARNATED, I WOULD COME BACK AS: I don't believe in it, but I guess I'd come back as me before I knew better.

THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: My debut single pretty much sums up my love life right now.

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Be a telecommunications/broadcast engineer because that is what my degree is.

MY STRESS-BUSTER SECRET: I work out, play music, write songs, and chase women.

IF I COULD ASK ONE QUESTION: I would ask Elvis something like, "Who was your all-time favorite songwriter?"

Kevin Denney



LABEL: Lyric Street Records
SINGLE: "That's Just Jessie"
ALBUM: *Kevin Denney*
STATS: Married to Amber Dawn
BEFORE MY BIG BREAK: I worked as Lorrie Morgan's merchandise manager.
CURRENTLY DRIVING:

My grandpa's truck.

MY DREAM CAR: '63 Corvette

ONE THING I COOK GREAT IS: Hamburgers

ONE FOOD I ABSOLUTELY HATE: Seafood

THE LAST CD I BOUGHT WAS: *John Conley Live At Billy Bob's*

ULTIMATE FANTASY VACATION DESTINATION: Australia

IF I ONLY HAD \$20 LEFT I WOULD BUY: A George Jones tape and a bologna sandwich.

IF I WAS REINCARNATED, I WOULD COME BACK AS: A guitar.

THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: "That's The Way Love Goes"

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Be a motivational speaker.
MY STRESS-BUSTER SECRET: I go fishing.
IF I COULD ASK ONE QUESTION: I would ask Keith Whitley if he likes my music.

Carolyn Dawn Johnson



LABEL: Arista Records
SINGLE: "I Don't Want You To Go"
ALBUM: *Room With A View*
STATS: Single
BEFORE MY BIG BREAK: I worked as

A waitress and bartender.

CURRENTLY DRIVING: Toyota Camry

MY DREAM CAR: Lexus

ONE THING I COOK GREAT IS: Lasagna

ONE FOOD I ABSOLUTELY HATE: Liver

THE LAST CD I BOUGHT WAS: Merle Haggard, *If I Could Only Fly*

ULTIMATE FANTASY VACATION DESTINATION: Italy

IF I ONLY HAD \$20 LEFT, I WOULD BUY: Long distance minutes

IF I WAS REINCARNATED, I WOULD COME BACK AS: A cat

THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: "Blessed" or "Wrapped Up In You"

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD BE: A teacher, esthetician, or a restaurant owner.

MY STRESS-BUSTER SECRET: A very full bubble bath in the dark with candles.

IF I COULD ASK ONE QUESTION: Reba seems so down to earth and comfortable in her skin and she's such a huge star. I'd ask her how she manages everything so well.

Tommy Shane Steiner



LABEL: RCA Records
SINGLE: "What If She's An Angel"
ALBUM: *Then Came The Night*
STATS: Single
BEFORE MY BIG BREAK I WORKED AS: A cattle rancher.
CURRENTLY DRIVING: A black Hummer.
DREAM CAR: Lamborghini Diablo.

ONE THING I COOK GREAT: Steak

ONE FOOD I ABSOLUTELY HATE: Liver

THE LAST CD I BOUGHT: *Usber*

ULTIMATE FANTASY VACATION DESTINATION: Ibiza—an island off coast of Spain.

IF I ONLY HAD \$20 LEFT, I WOULD BUY: A phone card to call my parents and tell them I'm moving back in.

IF I WAS REINCARNATED, I WOULD COME BACK AS: A race horse.

THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: "I'm Movin' On"

IF I HAD TO PURSUE A CAREER OTHER THAN MUSIC, I WOULD: Be a movie producer.

MY STRESS BUSTER SECRET: Lots of sleep.

IF I COULD ASK ONE QUESTION: I would ask Alan Jackson if I could write a song with him.

Jameson Clark



LABEL: Captitol Records
SINGLE: "Still Smokin'"
ALBUM: *Workin' On A Groove*
STATS: Married to Amanda
BEFORE MY BIG BREAK, I WORKED: In a machine shop during the day and as a short order cook at night.

CURRENTLY DRIVING: Chevy Tahoe

MY DREAM CAR: 1971 Ford Bronco

ONE THING I COOK GREAT IS: Breaded chicken breast in a mustard/mushroom cream sauce.

ONE FOOD I ABSOLUTELY HATE: Liver

THE LAST CD I BOUGHT WAS: Alan Jackson's *Drive*

ULTIMATE FANTASY VACATION DESTINATION: Grand Canyon-Colorado River

IF I ONLY HAD \$20 LEFT, I WOULD BUY: Vienna sausage, Louisiana hot sauce, and some Jack Daniels.

IF I WAS REINCARNATED, I WOULD COME BACK AS: Cool Hand Luke. He kicked ass!

THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: "Still Smokin'"

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Be an F.B.I. officer.

MY STRESS-BUSTER SECRET: I like to work out.

IF I COULD ASK ONE QUESTION: Frank Sinatra: "How does it feel to be the man?" Because, he was the damn man! ■

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 more information

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GAVIN Congratulates Our... 2002 GAVIN Country Award Winners

Major/Large Market Country Station of the Year

KMLE-Phoenix



Eric Logan

Major/Large Market Country OM/DP of the Year

Eric Logan
WQYK/WRBQ-Tampa

Major/Large Market Country APD/MD of the Year (Tie)

Chris Loss
KMLE-Phoenix

Jay Thomas
WWYZ-Hartford

Medium Market Country Station of the Year

KUZZ-Bakersfield

Medium Market Country OM/DP of the Year

Coyote Calhoun
WAMZ-Louisville

Medium Market Country APD/MD of the Year

Dandalion
WRKZ-Harrisburg

Small Market Country Station of the Year

WUSY-Chattanooga



Dave Daniels

Small Market Country OM/DP of the Year

Dave Daniels
KJUG-Visalia

Small Market Country APD/MD of the Year

Bill Poindexter
WUSY-Chattanooga

G2 Golden Ear of the Year

Lance Houston
WYGC-Gainesville

GAVIN Promoter of the Year

Diane Richey
Diane Richey Promotions

Country Regional Promoter of the Year

Jimmy Harnen
DreamWorks Records

Country National Promotion Director of the Year

Bruce Shindler
DreamWorks Records

Country Promotion SR VP/VP of the Year

Scott Borchetta
DreamWorks Records

Country Record Label of the Year

Arista Records



Jamie O'Neal

Country Breakthrough Artist of the Year

Jamie O'Neal
Mercury Records

Country Artist of the Year

Toby Keith
DreamWorks Records

The News Is Good

WHWK-Binghamton's PD Ed Walker talks about the how and why of his station's tremendous fall Arbitron numbers.

At WHWK, we went to 20-in-a-row. I've heard and seen a lot of naysayers about this positioning, but hey, when done or executed right, it works. The staff got it right and the GM stepped up to the plate and made it work financially—with the loss of a few spots per hour. Programming wise, we had Rusty Walker's help, and our staff executed it flawlessly.

Our big money promotion was the "Exclusive Country Music Guarantee—20-in-a-row or \$20,000." "We were lucky enough to have that \$20,000, and again, our GM Bob Adams is definitely one of the reasons we've got these numbers. He's backed us and has been a phenomenal cheerleader, and I have to attribute 50 percent of this win to him.

The morning show also got out more—shaking hands and kissing babies. Our APD John Davison

pulled in a great midday numbers, and has a great ear for music. The whole staff was truly committed. We were going up against a heritage morning show, so we knew we had a lot of work to do. Last spring's numbers were a turning point for us, and with this book, we're reaping the rewards of all the hard work.

Overall, one of the key ingredients was having the cluster mentality here. We've utilized all our resources to the benefit of all five stations vs. just one station and all our stations had pretty good books overall.

Musically, we pared the library down and played the hits. We took on a Top 40 mentality, cut down our rotations from 4 1/2 to 3 1/2 hours, and essentially became a Top 40 station that played Country music. There are always hit songs, sometimes you've got to look a little harder. The music needs to be focused—like a laser beam. Our format's had a good run in the last year, from Brooks & Dunn's awesome album and tour, to Tim McGraw's approaching superstardom to Alan Jackson sitting on the top of the sales charts with his wonderful new album.



To sum it up, the key is to stay focused, and remember the three 'M's we already know—music, marketing, and mornings!

—Ed Walker

WHWK Numbers Fall 2001

12+: 8.6-10.2

18-34 Persons: 4.3-6.3

25-54 Persons: 9.3-12.3 (tie for #1!)

Glenn & Heather-Mornings

Persons 25-54: 9.7-13.0

Dear Country Radio, Record, and Industry Friends,

It has been both a privilege and an honor to be GAVIN's Country editor for the past six years. This job has allowed me a unique view of both the Nashville music community and the Country radio format. It would be impossible to pick out one most memorable time during the past six years, for there have truly been hundreds. From passionate phone calls discussing the merit of various songs with WPOC's Michael J. Foxx, WQYK's Jay Roberts, KFG's Rob Kelly, WWYZ's Jay McCarthy, KSON's Greg Frey or KNCI's Mark Evans, I am constantly reminded of how many passionate programmers and music directors we have in Country radio. Thanks to all of our Country reporters who've participated in our weekly charts, various columns, special issues, and **gmails**—for your keen insight and willingness to always share your knowledge and encourage your peers. You make me look good every week!

I feel lucky to have been on the ground floor in the launch of some of my personal favorite acts through the years including the Dixie Chicks, SHeDAISY, Gary Allan, Keith Urban, Jamie O'Neal, and Chris Cagle. One of the best parts of my job has been as a cheerleader for our great music. As we approach spring of 2002, it looks like there are some very talented young country artists who're also ready to bloom—and this is exciting! We need to remember that, whether you work at a record label, a radio station, or another facet of the industry, the truth is much of our daily grind is the same for us as it is for our Top 40, A/C, and Rock peers, but it's our music and artistry that makes us different.

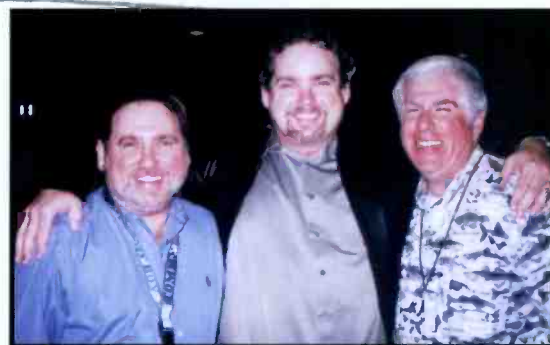
Nashville's tightly knit music community—the fact that much of our business is done in a 2-3 mile radius—makes our format quite unique. While we each want our respective companies to win, there is also a sense of championing each others' success, because in a community, when one entity wins, it really is good news for all. It brings the spotlight to our town, our streets, our format.

Thank you—for all that you've taught me and shared with me. I am a much better person both personally and professionally. I hope to be a part of this great format for years to come.

With much respect,
Jamie Matteson



Mercury's Michael Powers grins with Arista's Carolyn Dawn Johnson.



Three Hombres! (L-r): Jerry Duncan, KSNI's Tim Brown, and Curb's Rick Cardarelli.



Lots O' Laughter! WWYZ's Jay Thomas with consultant Mike O'Malley.



Three Sharp Minds! (L-r): KUZZ's Evan Bridwell, McVay's Jaye Albright, and DCRR's Larry Daniels.

COUNTRY ATTENDEE WELCOME COCKTAIL PARTY PHOTOS



Lance Hits Little Big Town! (L-r): LBT's Jimi Westbrook and Karen Fairchild, WYGC's Lance Houston, LBT's Kimberly Roads and Phillip Sweet.



West Coast Welcome! (L-r): Columbia's Marlene Augustine, Lyric Street's Angela Lange, KMLE's Chris Loss, Arista's Carolyn Dawn Johnson and Lori Hartigan.

THE 2002 COUNTRY AWARDS LUNCHEON



The 2002 GAVIN Country Award Winners! (L-r): Standing: WYGC's Lance Houston, GAVIN's Jamie Matteson, Arista's Lori Hartigan, KUZZ's Evan Bridwell, RCA's Andy Griggs, WQYK's Eric Logan, DreamWorks' Scott Borchetta, and awards presentation co-host Richard Ryan. Kneeling: Mercury's Michael Powers, KJUG's Dave Daniels, KMLE's Chris Loss, DreamWorks' Jimmy Harnen, and WWYZ's Jay Thomas.



KMLE's Chris Loss snuggles up with Arista's Carolyn Dawn Johnson during the Country Attendee Cocktail Party.



DCRR's Larry Daniels is the lucky winner of Andy Griggs' Martin guitar. Andy signed the guitar before handing it over to Larry.



Larry then strummed a few bars on the guitar....don't quit your day job Larry!



The Griggs Gang! (L-r): RLG's R.G. Jones, Gavin's Paula Erickson, RCA's Mike Wilson, Griggs, DCRR's Larry Daniels, GAVIN's Jamie Matteson, and RCA's Sam Harrell.

THE COUNTRY MEETING!

MODERATED FOR A FIFTH CONSECUTIVE YEAR BY WQYK/WRBO'S ERIC LOGAN, THIS YEAR'S INTIMATE ROUNDTABLE COUNTRY SESSION WAS THE BEST ONE YET!



KRTY's Julie Stevens gets her thoughts in!



WHWK's Ed Walker ponders his next move!



Monument's Little Big Town wowed the crowd prior to the start of the Country meeting.



KNCI's Mark Evans shares some thoughts with the group!



TOP 40/
RHYTHM CROSSOVER
EDITOR
WAYNE COY
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The Making of a Mentor

By Wayne Coy

For a 14-year-old kid living in the East Bay in 1975, KFRC radio was the beacon of all that was cool. If I wanted to hear the biggest hit song, find out who was coming in concert, or get the latest dirt on a celebrity, all I had to do was punch up "The Big 610."

My first interaction with the station came that year at Tower Records in San Francisco when the Bay City Rollers came rolling into the Columbus & Bay parking lot for an autograph session accompanied by the KFRC "Kozy Kar" van.

I was impressed by how the station worked the event like it was a military exercise, quickly taking control of the situation with an ease and comfort that said, "This is a happening and we're the ones bringing it to you." They were larger than life and cooler than cool.

The KFRC "air team" included Dr. Don Rose, Marvelous Mark McKay, John Mack Flanagan, Donn Sainte John and Dave "The Duke" Sholin. They were more than just disc jockeys, they were the voices that guided me through my adolescence and, little did I know it then, inspired my future.

Six years later, after graduating from school and abandoning my dream of being a stand-up comedian/actor, I decided to parlay my three years of disco DJ experience and KFRC inspiration into a full-time career in radio.

I loaded up the '72 Buick and headed for Keokuk, Iowa, a small town on the Mississippi that was home to most of my mother's side of the family. I had bullshitted my way into the \$700-a-month midday position at KOKX, a full service AM station that played the hits of the day along with Paul Harvey, hog reports, and high school sports play by play.

As I cracked the mic for the first time to do the weather over the intro of "Lady, You Bring Me

Up" by The Commodores, I remember thinking, "How do I make this sound as cool as KFRC?" I didn't. But I never stopped trying.

One day when I was feeling depressed about the direction of the station and wanting to be on a "real" Top 40 station, I summoned up all the courage I could and made a phone call to



Wayne and Dave, at last week's GAVIN Seminar.

KFRC's Dave Sholin. I had never met him, but hoped that he'd take a minute for a kid from Oakland who needed some direction. I bared my soul to him and he responded with kindness and positivity and challenged me to keep working hard and to look for opportunities. On his request, I sent him an aircheck for a critique. The first of many, and the beginning of a lifetime friendship.

Twenty years ago I made that call.

Since then, I've been on the air and programmed radio stations in every region of the country. At each stop, the words of "The Duke" and the greatness that existed on KFRC have inspired me to succeed. Now, I'm doing the job that he the groundwork for as the Top 40 editor of GAVIN. And, he's still a phone call away whenever I need a little push or have a question.

Dave Sholin epitomizes the word *mentor* to me. Beyond that, he's my best friend in this business. Words cannot express how much he's meant to me over the years, and I can only hope that along the way, I've used his lessons to help others achieve what they've wanted out of life.

FOR INSIGHT INTO THE DUKE'S YEARS AT GAVIN, CHECK OUT P.14...AND THE MANY STORIES YET TO BE WRITTEN.

GAVIN's "Top 40 of Top 40" The Best of 44 Years of Hits

1. Van Morrison-"Brown Eyed Girl"-1967
2. Temptations-My Girl-1965
3. Rolling Stones-Satisfaction-1965
4. Eagles-Hotel California-1976
5. Diana Ross & Lionel Richie-Endless Love-1981
6. Beatles-Hey Jude-1968
7. Ben E. King-Stand By Me-1961
8. Elton John-Your Song-1972
9. Beatles-Yesterday-1966
10. Doobie Brothers-China Grove-1973
11. Journey-Open Arms-1981
12. Doors-Light My Fire-1967
13. Chubby Checker-The Twist-1960
14. Aretha Franklin-Respect-1967
15. Boyz II Men-End of the Road-1991
16. Joan Jett-I Love Rock & Roll-1982
17. John Lennon-Imagine-1971
18. Diana Ross & The Supremes-Baby Love-1964
19. Police-Every Breath You Take-1983
20. Prince-When Doves Cry-1984
21. Elvis Presley-In the Ghetto-1969
22. U2-I Still Haven't Found What I'm Looking For-1987
23. John Cougar Mellencamp-Jack & Diane-1982
24. Paul McCartney & Wings-Band On The Run-1973
25. Jackson 5-I Want You Back-1970
26. Lou Reed-Walk On The Wild Side-1972
27. Beatles-Let It Be-1970
28. Martha Reeves & The Vandellas-Dancin' In The Streets-1964
29. Aerosmith-Walk This Way-1976
30. Will Smith-Getting' Jiggy With It-1997
31. Prince-1999-1984
32. Commodores-Brick House-1977
33. Four Tops-Baby I Need Your Lovin'-1964
34. Van Halen-Jump-1984
35. Kool & The Gang-Celebration-1981
36. Bee Gees-Night Fever-1978
37. Def Leppard-Pour Some Sugar On Me-1988
38. B-52's-Love Shack-1989
39. Beatles-I Want To Hold Your Hand-1964
40. Everly Bros.-All I Have To Do Is Dream-1958



Top 40 panelists gather together. (L-r) top row: GAVIN's Wayne Coy, WKSE-Buffalo PD Dave Universal, and co-moderator Dave Sholin. Bottom: KMXV-Kansas City PD Jon Zellner, KXJM-Portland PD Mark Adams, and WZEE Madison PD Tommy BoDean.



DreamWorks act The KGB performs at the Top 40/Rhythm Crossover awards ceremony.



Bringin' home a "GAVIN." Some of the Top 40/Rhythm Crossover Award winners



Multi-Platinum producer and Murder Inc. CEO Irv Gotti lays it down at the Top 40/Rhythm Crossover Jukebox Jury session.



What's Goin' On? Geronimo, Cat Thomas, and John Christian address the issues of the day during the Rhythm/Crossover panel.



Million Dollar Ears. Pictured after the Top 40/Rhythm Crossover Jukebox Jury session are (l-r): Picasso, JB King, Jonathan Reed, Dave "Hi Mom!" Morales, Tony Waitekus, Jo Jo Martinez, Darrin Stone, Damion Young, Ashanti, Irv Gotti, and Julie Pilat.



KPWR (Power 106)-Los Angeles APD/MD Damion Young hosts the Top 40/Rhythm Crossover Jukebox Jury.



GAVIN's Top 40 guy, Wayne Coy, and the first of many topics that were covered during the "Pardon the Interruption" session.

WHAT A RIDE: MY 13 YEARS AT GAVIN



By Annette M. Lai

AC/HOT AC
EDITOR
ANNETTE M. LAI
annette@gavin.com

Back in November, 1988 I was a displaced radio person, having lost my job as a music director when NBC Radio sold their San Francisco stations. Now some 13 years later, I'm about to become a displaced trade magazine editor, again due to more corporate maneuverings as GAVIN's parent company divests its interest in the publication.

It seems like only yesterday when I signed on as the assistant to Top 40 editor Dave "The Duke" Sholin. Who knew back then (certainly not me) that I would stay on long enough at "The Most Trusted Name In Radio" to become a format editor in my own right?

Not only that, but I even remember telling my good friend, then-KMEL-San Francisco's Keith Naftaly (now Senior VP, A&R at J Records) those many years ago, "Working at GAVIN will be a good job for a year or so." Boy, that "year" sure lasted a long time!

To have been a part of Bill Gavin's legacy for more than one-quarter of its lifetime, has truly been an honor for me.

Some of the things about which I'm proudest during my tenure include being able to bring musical personalities such as David Cassidy(!), songwriter Diane Warren, and Richard Marx to recent GAVIN Seminars. I

know many of you feel that our annual gatherings should never have left San Francisco, but because they did...I got to see cool cities like New Orleans (love those beignets), Atlanta, San Diego, and last year's site, Miami.

I've also enjoyed my custodianship of the "Friends of Radio" column in the magazine, a regular feature since 1993. With this column I've been able to go beyond my normal formatic boundaries and interview personalities such as Boston Pops conductor Keith Lockhart, film actress Charmian Carr (from *The Sound of Music*), *Rosie O'Donnell Show* Musical Director John McDaniel, and Broadway producer Frank Wildhorn, as well as many other cool people involved in front and behind the scenes of the pop music process.

I'm also very proud of helping draw the A/C and Hot/Modern A/C community together with the weekly **gmail** offshoot fax that I created two years ago titled, *As the A/C World Spins*. If you were to ask me what I enjoyed writing the most, this fax would be the answer. Thanks to all who enjoyed reading it and contributed regularly to it.



1989. I get a big hug from then-Capitol recording star Donny Osmond when he came by the GAVIN offices to promote his song, "Soldier of Love."



December, 1989. Dave "The Duke" Sholin and Annette M. Lai hanging at one of many parties hosted by KMEL-San Francisco.



Circa 1990. At dinner with then Sire recording star Tommy Page (Yes, the same Tommy Page who now works as Senior Director National Top 40 Promotion Director at Reprise Records!).



April, 1993. Posing backstage at the Greek Theatre in Berkeley with A&M star Sting. Then-GAVIN CEO David Dalton is on the left.



December, 1994. Top 40 Associate Editor Annette M. Lai receives the prestigious and one-of-a-kind "411 24-Hour Hotline Information" award from KMEL! Seen here (l-r): Michael Erickson, now PD at Kiss 98.1-San Francisco; Alexander Mejia, Joey Arbagey, now VP, A&R at Arista Records; Dave Shakes, now VP with Alan Burns & Associates; me, Keith Naftaly, now Senior VP, A&R at J Records; and Michelle Santosuosso, now PD at KHHT-Los Angeles).



May, 1997. Then A/C Editor Ron Fell and I traveled to Los Angeles for a Janet Jackson record release party.



February, 2001. And who can forget Island/IDJMG star Lionel Richie's exclusive midnight performance at GAVIN Seminar 2001 in Miami.

Of course, no summary of my life at GAVIN would be complete if I didn't mention Donny Osmond. We met back in '89 during his "Soldier of Love" promo tour and he's stayed in touch ever since. If you had told me when I was 13 years old and writing fan letters to him, that we would actually become friends...well, go ahead and pinch me! Did you know that he even acknowledged me in the autobiography he published in 2000 called *Life Is Just What You Make It: My Life So Far?* You have to admit, that's pretty cool.

There are so many memories...way too many to mention in this last column, but certainly being able to interview pop music icons like Neil Diamond, Barry Manilow; and being able to meet the legendary Carole King—all within the past year—would be high on my list of most memorable moments. At the same time, I've also been able to interview stars-on-the-rise like Nelly Furtado, Michelle Branch, and David Gray...and it's gratifying to see these talented individuals attain the success they deserve.

Plus, did you know I was even immortalized in Windham Hill recording artist Jim Brickman's last PBS/TV special, called *My Romance*, which he filmed in Salt Lake City? If you watch the video carefully, you'll see me in the audience! Nor can I forget being in the audience for Arista Records' spectacular 25th Anniversary TV special back in April of 2000 that starred many of the label's "crown jewels"—Whitney Houston, Kenny G, Santana, Sarah McLachlan, and many, many more. The label's then chief Clive Davis even autographed my souvenir program at an exclusive after-party in Bel Air! I also can't forget to give a "shout out" to Dave Koz for being a great email buddy and for always being ready with a quote when I needed one.

Special thanks to my GAVIN family—past and present—especially my Music Research Editor Kathleen Richards for helping me keep my sanity; Managing Editor Todd Spencer and News/Internet Editor Doug Wyllie for making my words look good; and to our tireless

art department, who helped make the words leap off the page with every issue. Thanks too to Associate Publisher Rick Galliani for all his support in the sales arena these past few years. My gratitude also goes out to our former CEO David Dalton, Editor-in-Chief Reed Bunzel, Executive Director Sandy Skeie, Managing Editor Ben Fong-Torres, and MTVi.com VP/former GAVIN Urban Editor Quincy McCoy, for their unwavering belief in me and my abilities as a format editor.

Last but definitely not least, thanks to Dave "The Duke" Sholin and Ron Fell for bringing me to GAVIN to begin with back in 1988...to this day, they remain great friends and mentors.

Thanks too to the entire Adult Contemporary radio and music community in all of its various shades and niches. Some of you I've grown to know better than others, but all of you welcomed me warmly into your world four years ago when I took over the editorial post from Ron Fell...and believe me, those weren't easy shoes for me to fill! Your support has been immeasurable and cherished by me; from you, I have learned so much.

If there's one more thing I can say, it's that for all of you to please remember all the damn fine professionals out there—on both sides of the biz—who are looking for work. I know this list isn't complete, but if you've read this far and can take a minute to say "hi" to any of our mutual friends such as Brian Burns, Suzy Changar, Scott Chase, Jeff Cochran, Danny Cooper, J. Davis, Mike Del Rosso, Dave Dillon, Angie Handa, Louis Kaplan, Mike Kinoshian, Lyle Morris, Angela Perelli, Roger Scott, Genevieve Shanahan, Dave Sholin, or Mark Waldi, I'm sure that hearing a friendly voice or two would be great morale medicine for any of them.

I won't say goodbye because I sincerely hope that whatever turn my career takes next, that our paths will cross again. However, if they don't, thank you for sharing your friendship, your stations, and some *great* music with me over the years. I hope that if during the past few years, you've entrusted me with telling a story on your behalf that I've done it well and made you proud. Take care, and continued success to you in all that you do. ■

Louise Goffin

DreamWorks

By Annette M. Lai

“**M**usic has really been the root, the backbone of my passion,” declares DreamWorks’ artist Louise Goffin in a recent interview. Goffin, the progeny of Carole King and Gerry Goffin, just released a new album, *Sometimes a Circle*. The title track is seeing acceptance at both Hot/Modern A/C and the Triple A formats.

ANNETTE M. LAI: Talk about your giving birth to two things at once—a baby and an album.

LOUISE GOFFIN: What influenced me more than anything was meeting the love of my life. When I met Greg Wells—who also helped me produce this album—I really felt like we were able to do much more together than we were both able to do separately. For so many years I had this kind of fear of success because I didn’t really feel like

my feet were planted on the ground; and my parents separated when my mother became hugely successful. In my mind, the two things went hand-in-hand.

WHAT ARE YOU PROUDEST OF ABOUT THE NEW ALBUM?

I’m proudest about the fact that I made a record that I really wanted to make. There was no record deal, there was no committee. I wasn’t trying to fit into any kind of market thing. It’s something that’s really authentic for me.

WHAT ARE THE UNIQUE THINGS GREG BRINGS TO THE PROJECT?

Greg has worked with some really interesting people—Creeper Lagoon, Rufus Wainwright, and Hanson. He’s an amazing producer and musician because he’s so without ego in the studio. All the artists who work with him love him so much



because he, in this very quiet way, supports and brings out the best in what you’re doing. He really has this way of distilling and extracting the best in you and bringing it out and letting it shine.

AS THE DAUGHTER OF SONGWRITING LEGENDS, WHAT IS THE MOST IMPORTANT THING THEY TAUGHT YOU?

To be simple. To believe in yourself, and be persistent. Really, to trust your instincts.

YOU’VE BEEN MAKING THE ROUNDS TO RADIO, HOW’S THAT BEEN GOING?

It’s been going great. Marc Ratner is my champion. He says, “I know I’m ruining your life and taking you away from your kid...you’re out here on the road and you’re stuck with me...”; but it makes such a difference. It’s great to meet the people I’ve been talking to on the phone. They can see that I’m a person and I’m not a CD or piece of plastic on their desk. It’s all about people. Thank you for having us. ■

GAVIN Seminar 2002 Photo Scrapbook



Arista/RLG recording star Carolyn Dawn Johnson dined with and entertained radio friends at GAVIN 2002. She’s seen here (far right) with (l-r): KMZQ-Las Vegas APD/MD Mel McKay, KMYI-San Diego’s new PD Duncan Payton, and GAVIN’s Annette M. Lai.



Westchester’s Tom Furci, WBMX-Boston’s Anne-Marie Strzelecki, and KMXX-Tucson’s Leslie Lois. Seated (l-r): Pioneer/Monarch’s Oleta Adams, KMYI-San Diego’s Duncan Payton (for his work at KMVB-Las Vegas), KYSR-Los Angeles’ Chris Patyk, GAVIN A/C and Hot A/C Editor Annette M. Lai, Reprise Records’ Katie Seidel, and KSRC-Kansas City’s Jeanne Ashley.



Our A/C and Hot A/C format session “Rules of the Programming Game” was a smashing success thanks to these fine panelists. Top row: KBIG and KOST-Los Angeles’ Jhani Kaye, session moderator/KVIL-Dallas’ Kurt Johnson, KSRC and KMXV-Kansas City’s Jon Zellner, and the Siddhi Group’s Lois Todd. Seated (l-r): WMYX and WXSS-Milwaukee’s Brian Kelly, WALK-Long Island’s Rob Miller, and GAVIN A/C and Hot A/C Editor Annette M. Lai.



Island/IDJMG star-on-the-rise and recent GAVIN Guarantee Rosey (center) came to this year’s spectacular “One-on-One” event with Lost Highway recording legend Willie Nelson. She’s seen here with KZZO-Sacramento APD/MD Jim Matthews (left) and GAVIN’s Annette M. Lai.



Here are some happy revelers from this year’s GAVIN cocktail party (l-r): Mix 98-5 (WBMX)-Boston Marketing Director Anne-Marie Strzelecki, Star 101.3 (KIOI)-San Francisco APD/MD James Baker, and KZPT/KMXZ-Tucson APD/MD Leslie Lois.

ALOHA MEANS Hello AND Goodbye

By Richard Sands

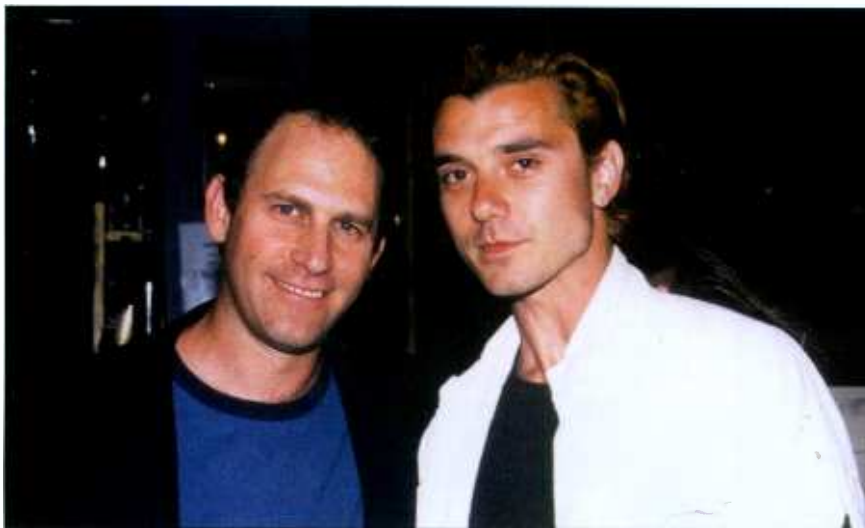
I'm not much for "farewells." Nor is anyone around here for that matter. Still, this figures to be the final issue of GAVIN (at least for a while) so I guess it's appropriate for me to say something.

It seems like only yesteryear when I left LIVE 105 after fifteen years at the station. I suppose in a way it was. Some three and a half years ago when I got axed, I bought a book called *The Complete Idiot's Guide to Changing Careers*. In it, the author said one generally doesn't radically change their career—say, going from a stockbroker to a street sweeper. Rather, change is done in small increments. Such as going from programming radio, to writing about programming radio. Thus, I made my big "career change." As I said at the time, GAVIN was just a few blocks from my old job, but about a million miles away.

How is working at an industry trade magazine different than working in radio? It all became abundantly clear when I attended the HFStival a few months after starting at GAVIN. In my past life as a major market PD, I was treated regally and royally. Everybody wants to be your bud, your pal, your dealer. The whole ass-kissing deal. But as the "Alternative Editor" at GAVIN I found myself in a real nether world—neither fish nor fowl. I wasn't a radio guy really, so obviously no one wanted to kiss my ass anymore. On the other hand, I wasn't a record promotion person, either. As a matter of fact, record guys just saw me as another "mouth to feed" and prob-

ably wanted to keep their distance. So at the concert, I was all alone. *Waaaab.*

But you know what? If you're in radio, you're going to find this hard to believe, but here it goes, anyway: Working at GAVIN has been the best job I've ever had! Way better than radio in so many ways. And that's coming from a guy who knew he wanted to be in radio since he was five years old! After working at radio, this job was a breeze (oh sure, there's the odd convention to put on, but that's nothing compared to putting on a radio festival). About the hard-



Me and GAVIN. As my good friends in ABBA once said, "Saying goodbye is never easy to do." (But we're not really saying "goodbye," are we—just "so long for now.") In any case, this final issue of GAVIN gave me one last chance to break out this photo of Gavin and me, together for the last time. Thank you Gavin. And thank you GAVIN.

est thing was just learning to use a Mac and figuring out the crazy deadlines. After that, it's all relationships and writing—and I'm not too bad at either of those. Instead of actually *doing* radio, I can just *talk* to people *at* radio, and write about it! The way radio is today, can you think of a sweeter job? And get this—they pay me to do it. Well, at least they *did*.

And that, my friends, is the problem I sup-



ALTERNATIVE
EDITOR
RICHARD SANDS
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pose. GAVIN doesn't have the money to pay me, or anyone around here, anymore. So what am I going to do? Don't worry about me. I'm no idiot. I simply picked up another book. *Home Based Businesses for Dummies*. (See, I might not be an idiot, but I guess I *am* a dummy!) Right now I'm formulating a plan where I can keep this gravy train running. (And at the same time lower my golf handicap, but that's a different story for another time.)

Speaking of running, back when I started at GAVIN I promised you an interesting little journey together. And I think we've taken quite a sweet stroll down the little back alleys of life. But my trip isn't finished yet. I can't tell you exactly how, but you haven't heard the

last from Richard Sands. Not by a 300-yard drive straight down the middle of the fairway. Just keep your eyes and ears open. All I've got to say to you right now is "Aloha." And I'll be talking to you again real soon.

YOU CAN REACH RICHARDS SANDS AT HIS WORLD HEAD-QUARTERS: (415) 383-5955, OR YOU CAN EMAIL HIM AT RSANDS9@AOL.COM.

Ed. Note: Alternative has been a large part of GAVIN for nearly twenty years. To get a perspective on its past, I reached out to a couple of the former editors—Linda Ryan and Max Tolkoff—to share their memories of working here. —Richard Sands

GAVIN MEMORIES

By Max Tolkoff

So, you want my thoughts on what it was like to be GAVIN's Alternative Editor for three years, eh? Hmm, let's see. I think the best way to describe the experience is to say that having to write a weekly column is a lot like the time I experimented with Prozac.

I took it for a week just to see what it was like. I did not have a doctor's prescription. I just got a week's worth of pills from someone. By the end of the week I was feeling very peculiar. On the one hand, I felt exhilarated, energized; I wanted to run a marathon, or build a house with my bare hands, like, *right now!* Let's go, let's go, let's go! However, at the same time (I mean, *at the exact same time!*) I felt horrible, morose, unable to move without sheer force of will. And, well, Malcolm McDowell said it best in *A Clockwork Orange*, "...I just wanted to snuff it!"

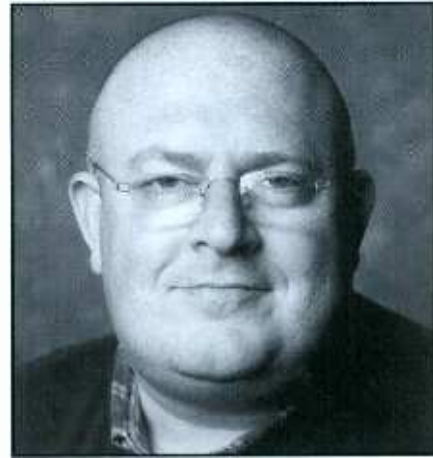
That's sort of like what I went through on a weekly basis at GAVIN. On the one hand you have the freedom to vent, to spew, to use the column as a bully pulpit to further your views. That part is *very* exhilarating! On the other hand, there is a constant feeling of dread. You know with certainty that there is this immutable line in the sand beyond which you cannot pass. It's called a *deadline*. It is a force of nature. It is a wall. Everyone must adhere to it. *Everyone*. Or else the magazine does not go out. You will fuck up a lot of peo-

ple's lives. No one goes beyond the *deadline*. No one.

I was invariably late. The art department hated me. I did not cope well with deadlines (even now Mr. Sands is impatiently drumming his fingers on his desk waiting for this to show up in his email!). And it *will* be late. Then, once you've turned in the weekly column, the clock is reset and the countdown begins to the next deadline. Put me back on Prozac please.

Looking back on it though, I was very lucky to have had the opportunity to be at GAVIN during the mid '90s, a key period for Alternative. The early '90s saw an explosion of stations. By the middle of the decade the format had matured somewhat, and radio and promo people alike were wondering what to do next. Where do we go? What does it all mean? And, most importantly, both sides had no clue how to deal with each other—a condition that remains to this day.

People say that it's not fun being in either radio or records these days. I will agree that everyone's sense of humor seems to have taken a holiday somewhere, but whether the "fun factor" is important or not seems to depend on how old you are, and how long you've been in the biz. Personally, I'm horrified at the rather grim attitude everyone takes these days. And I've lost more jobs in three years than most of you in ten. Even back in the days when I was at GAVIN my goal



was to make people laugh. Well, first to think, then to laugh. My idea was to serve up the info with a heavy dash of attitude and humor.

Did I succeed? I have no idea. Feedback is not

something you get a lot of as a trade mag editor. However, as of today, there are two things I am absolutely sure of. One, you better find something to smile about or you're doomed. Two, the format *is* in danger of stagnating and becoming boring and predictable. The format needs to stretch. Now, maybe this is just the opinion of me and the handful of other Alternative dinosaurs still roaming the forest, but there is a sense that Alternative is starting to resemble AOR/Rock at the end of the '70s and the beginning of the '80s. Please, don't let that happen.

Finally, I must say that I am particularly proud of having worked here. My fellow editors were truly passionate about music *and* broadcasting, and it showed in their writing. Still does. People say that the trades are an endangered species. But I will always maintain that there will always be room for an entity with the right attitude and point of view. Who's up for the challenge? ■

GAVIN MEMORIES

By Linda Ryan

In the late '80s and early '90s I spent seven years as the Alternative Music Editor at GAVIN. On the surface, that's a great deal of time to collect memories from—yet I'm having trouble coming up with a "definitive" memory. I suppose the most indelible recollection is how every Wednesday while waiting for our proof pages to come back, my colleagues and I would head over to Eddie Rickenbacker's for the most super-delicious frosty margaritas in the city. A lot of good times were shared with Kent and Keith Zimmerman, Beverly Mire, Ron Fell, and Seana Baruth over those margaritas. Not very glamorous, but that group of people is one of the things I liked most about working at GAVIN. OK. Here are a couple more, this time with some star power:

I remember one GAVIN cocktail party I attended (while still at KUSF) and being introduced to Gene Simmons. Somehow, the group started talking about Redd Kross and Gene Simmons went off on them. I remember telling Gene Simmons that Redd Kross were awesome and that he was a dick and then I stalked off. Four months later,

I'm the new Alternative Music Editor at GAVIN and one of the first guests to visit GAVIN were Gene Simmons and Paul Stanley. I almost died when Simmons looked at me and said, "I've met you before, haven't I?" Gulp.

How 'bout the year I hosted my very first Alternative panel as editor? I don't remember much about that session, except being sooooo nervous I just talked around and around in circles. After, I think someone referred to it as "painful."

Then there's going to the Reading Festival in England every year. Thanks to everyone who sorted me out for backstage passes. The highlight, without a doubt, was in 1992. The Beastie Boys, Ride, Neil Young, Nirvana, the Charlatans, and Public Enemy all played over the course of the weekend. Awesome.

Speaking of British music festivals, how 'bout the time I printed that the Wonder Stuff were breaking up after their appearance at the Phoenix festival. Somehow, the editor for *Melody Maker* got a hold of my column and harassed me for two days trying to get me to tell him who told me this. Who knew the cats at *Melody Maker* read GAVIN?

Or how 'bout going to Phoenix for those awesome Q-Fests! Phoenix is so weird, man. I still



remember thousands of goth kids moshing to the shoegazer band Chapterhouse. And Jonathan L being the most gracious host year after year, even as the idea was co-opted by others.

Sometimes it takes a bit of distance to realize just how great a job is/was. And for me, that's true of my time at GAVIN. Even though it was occasionally nightmarish (deadlines, industry politics, etc.), I think back on those times and smile. And as time passes and the rough edges fade, I realize that being the Alternative Editor of GAVIN was truly my "dream job." ■

LAST PHOTOS IN THE LAST GAVIN

By Richard Sands



Her Again? Lisa Worden tires from walking to the podium, leaving San Francisco with FOUR awards, as Number one-rated KROQ sweeps the major market category at the GAVIN Seminar.



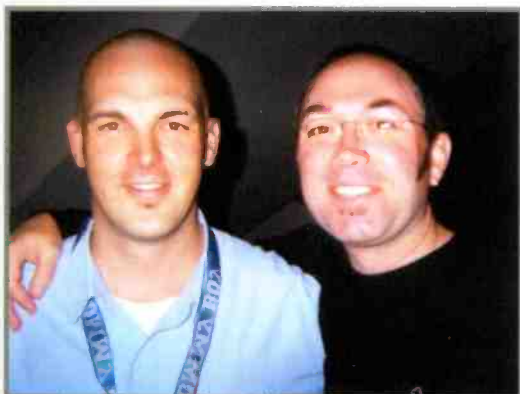
A Smile is Just a Frown Turned Upside Down. Me and my new best buds, Tenacious D.



Red is the New Black. Y-100 PD Jim McGuinn plays footsie with Janda Baldwin at Jukebox Jury.



Also Tenacious, er, Bodacious! The photo page would not be complete without a couple of hotties—here's Gaby Skolnek and Jacqueline Saturn.



How Schocking. Dave "Beef" Wellington shares a happy moment with Bryan "please tell corporate my name is spelled with a 'y'" Schock at the Tenacious D show at Slim's.



Let 'er Rip. Chris "Rip" Ripley hangs with Kyle "Airbones" Wong at the Big Ass Programmers Panel.



The Battle of Beantown is Over! Oedipus won Boston, while apparently Max ate Boston.



Big Ass Does Not Refer to Their Body Parts. Chris Williams did the moderating while Chris Muckley and Lisa Worden did the answering.



Guess I Needed A Wide Ass Lens. That's the trouble with those little Kodak disposables—I couldn't get the entire panel in one shot. McGuinn and Nancy Stevens have a private chuckle at the Big Ass panel.



They Come From Near and Far. Who wins "longest flight" competition—WXTM-Cleveland's Dom Nardella, Honolulu Lulu, Nikki Basque, or WWCD-Columbus' Jack DeVoss?



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Another Step in the Journey

By Kevin Fleming

When we got the news that this was the end of this magazine as we know it (the business is still up for sale), it left me with mixed emotions. I don't have a long history with GAVIN. I succeeded Quincy McCoy just 18 months ago and I never envisioned being an editor, so I don't have a weird feeling about it coming to an end. However, I do have some final thoughts about my time with GAVIN and I'd like to thank some people who helped on my journey.

After seven years as PD of KACE/KRTO-Los Angeles, Cox cashed in their LA radio chips and sold the combo for \$75,000,000 and in the transaction traded its two biggest stations KOST/FM and KFI/AM to Clear Channel, thusly cashing out of LA radio. That move left a void in the marketplace for Urban A/C and Classic Soul, but more important at the time, it left me without a job. I vacationed for about six months when a friend mentioned that Quincy McCoy was leaving GAVIN and asked if I would be interested in trying my hand at becoming an editor.

I'd been a PD for 12 years in Los Angeles and in radio total for 19. I'd spent five years on the record side, ascending to the position of VP/GM. I've been successful in both radio and records and I hoped that would make my transition into GAVIN relatively easy.

When you're a PD, especially a major market PD, you're used to things being done for you or brought to you. Information, opportunity—whatever. Don't take this the wrong way, but it's like being the king of your own little island. As the king, you can make things happen, and that's power. When you stop being the king and you don't have that kind of juice



Kevin Fleming last week at the 2002 GAVIN Seminar.

any more, it's a whole different world. I was calling on PDs from across the country in hopes of giving them publicity in GAVIN magazine and in my weekly fax, "The Fax According To Fleming," you know, one king helping another. But many of my calls went unreturned. I really didn't understand at first, why didn't these kings call me back? Wouldn't these kings want free publicity? After a moment's contemplation, I remembered I'm not the king of my island anymore.

One thing I've learned is the many ways we can influence the per-

ception people have about us through the media. In this new status quo of consolidation, reorganization, and increased workload, we rarely take time to develop interpersonal relationships. We know peoples' names and maybe what they do, but we don't *know* them. The media can keep you in the spotlight and keep you top of mind, if you use it. I'll spare you

the infomercial, but I encourage you to utilize the media whenever you can to promote your station, your artists, your product, your staff, and yourself as a person.

It took a minute but many PDs, MDs, promotion directors, and announcers *did* come around to support my efforts at GAVIN. Writing and talking to radio executives all over the country was quite interesting, and at times challenging. So many people are fighting the same battles no matter where their station or who the owner. Everyone's trying to do more with less, and being challenged to improve the

ratings in an increasingly competitive marketplace. Pressure trickles down from the top, and that makes it tough no matter where you fall in the food chain.

With those issues as a backdrop, I attempted to write about the topics radio and music people faced in accomplishing their goals. I also tried to keep it fun by creating surveys on music, issues of the day, and Urban culture. Plus I wanted to put your picture in the magazine, so I did profiles on PDs, MDs, and personalities. I profiled some fantastic artists; was first to bring you Jaheim, gospel sensation Yolanda Adams, balladeer Howard Hewett, former *En Vogue* and *Lucy Pearl* member turned soloist Dawn Robinson, the newest Missy Elliott/Timbaland protégé Tweet, and former *Blackstreet* crooner Dave Hollister, among others. Plus, special stories on Tony Fields, Barry Mayo, Egypt, Miss Jones, and my trip to Cuba. I once did a story about Steve Harvey that resulted in me being interviewed on ABC's *Good Morning America*.

Though the *Fax According to Fleming* we were able to give Urban stations a national voice. Contributing PDs, MDs, promo managers, and announcers shared information about their stations and the music they played. *The Fax* became a valuable tool to both radio station decision makers and record executives. We shared some hot gossip and sometimes it got me into trouble. (You know

they say the truth hurts.) Thanks to all who shared their experiences and those who spent advertising dollars to push their cause.

In all, I tried to be fair and honest. If you did good, we said so. If you did bad, we reported it. But most important, we tried to give you access and an opportunity to be heard and seen. When it comes down to it, you don't get that many chances to tell your story—in your own words.

Radio love

I'd like to acknowledge those who helped me along the way. The first person that comes to mind is someone, at the time, who I didn't even know personally. When she was at WUSL, Helen Little was one of the first PDs to consistently provide me with her station's information. Thanks Helen, you're a special person. I'd also like to thank Derrick Brown. I could always count on Derrick for some hot news and views. Elroy Smith has been a friend for some years and he's always been supportive of my work. Thanks RC. Nate Quick is a very sharp young brother and he's definitely on his way to the top. Jamillah Muhammad is a very special person I'd like to recognize. She's quick and smart. Jam gets it. My man (the Mayor of Miami) Cedric Hollywood has been a good brother, and I thank you. Although we've never met, Terri Thomas always responds to my requests with positive words and she never forgets to express her thanks for the print love. Terri's boss "Hurricane Dave" Smith is a true gentleman. I was particularly impressed with Monica Starr. We shared many conversations about programming and her passion for radio. I also found a kindred spirit in Terry Foxx. We've talked many times about radio, programming, and the state of the business. I really respect and appreciate Terry. He's a good brother and he's about to do even bigger things.

I'd like to mention and thank folks like Vinny Brown, Lamonda Williams, Jim Kennedy, Carla Boatner, Kevin Gardner, Brian Wallace, and Skip Dillard. Dion Summers, Jay Alexander, Hector Hannibal, Russ Allen, Long John, Chris Reynolds, Mike Abrams, and Dorsey Fuller. Gerald McSwain, Gary Young, Kevin Foxx, Mike Love, Robert Scorpio, Jay Alan, Karen Vaughn, Bam McDowell, and Raphael George. Each brought a different insight and perspective to my continued development as a programmer and journalist.

And through GAVIN I met Toya Beasley of WRKS for the first time, and found her to be a delightful and passionate woman. We've

shared some deep conversations and I thank Toya for being the person she is.

My peoples

Being an editor for GAVIN also reunited me with friends from my past. I once worked for Carl Conner when he programmed WAOK-Atlanta. I always enjoy talking to Carl. He gets straight to the point. Mark Gunn and I worked together at KACE. He was just promoted to PD at WGZB/WBLO-Louisville. Congratulations Mark, I'll always be here for you. Sam Weaver has been a friend for a number of years. Sam is wild! If you know Sam, you know what I mean. Kathy Brown and I used to talk all the time when she was programming WMCS-Milwaukee. We don't talk a lot now because she's too busy, but when we do, it's always cool. Joe Davis, Esquire is my nizzil fo' shizzil and is always fun to talk to. Barry Mayo is one of the



Kevin and Oleta Adams at the 2002 GAVIN Seminar.

smartest brothers in the business and I cherish my chats with him. He has a true insight that others often miss. Plus he's funny as hell. Traci LaTrelle and I both worked for Cox. Traci has one of the sexiest voices in the business. I'm so happy that she has a chance to program her own channel for Radio One Satellite. And congratulations to Tony Kidd, who was recently appointed GM of WALR-Atlanta. We worked together for six years at Cox. Tony's one of the real-ist brothers I know. Thanks Tony, not only for sharing your radio knowledge but for being a good brother.

And finally, although the brother may not believe it, I'd like to say thank you to my LA radio adversary Cliff Winston. Over the years we did battle on the streets and on the air. Cliff

recently told me that I disrespect him. The truth is, I admire him. We may not agree on programming strategies, but I must acknowledge him as a survivor. No matter how he does it, he gets the job done, and for that I salute him.

For the record

The record label heads were supportive as well. Dwight Bibbs is one of my best friends. We hang out, do family things, and just kick it. I call him my little brother and try to school him on the ways of the world. Most of the time he ends up schooling me. Dwight has been very supportive, and I thank him sincerely. Rick Nunh has been my dawg forever. He's the godfather to my son. We're family. We argue daily because he doesn't know anything and I'm always right. If you look in the dictionary under good brother you'll find a picture of Jesus Garber. He's been there for me so many times over the years I just don't know what to say, except thank you. And thanks to my

record friends Maurice Warfield, Ken Wilson, Ronnie Johnson, Morace Landy, Lonnie Colon, Trupiedo Crump, Earl Jackson, Mark Boyd, Michael Johnson, CeCe McClendon, Larry Khan, Richard Nash, Bruce Jones, Michelle Madison, and to my peoples... Alan & Lygia Lott and Belinda Wilson & Eddie Simms, Joey Bonner, AJ Savage, Cynthia Johnson, Vida Nash, Chelle Seabron and David Linton. David is one of the brightest young men currently not in the business. Hang in there Dave, you'll be back in a big way.

Special thanks to Jerry Boulding. He's been such an inspiration to me. He's always there with words of encouragement, a hip tip, or positive feedback. Thanks Dr., you're a good friend. Lanetta Kimmons held my hand and showed me the way. LK you have a big heart. I've received a ton of feedback from people on

the net and I thank my e-friends for the love. The most special thanks to the people at GAVIN who helped me figure it all out. Thank you. Finally, all my love goes to my wife Maria who encouraged me, critiqued me, edited me, and loved me. (I'm going to get rid of all those CDs, honey.) Maria and Dylan, I do it all for you.

The journey continues

We all have much more in common as people than the things we think make us different. In the end we want to do a good job and be recognized for the work we do. We want to take care of our family and loved ones. And we want to be happy. Thanks for being supportive when I needed it, critical when you felt it was necessary, and just there for me. Thanks. This may (or may not) be the end for GAVIN but for me, it's simply another step in the journey. ■

2002 Gavin Urban Radio Award Winners (Mainstream Urban and Urban A/C Radio)

Major Market Mainstream Urban Radio Station of the Year:

Tie: WPWX-Chicago, KKBT-Los Angeles

Major Market Mainstream Urban Radio OM/PD of the Year:

Jay Alan, WPWX-Chicago

Major Market Mainstream Urban Radio APD/MD of the Year:

Tie: Carla Boatner, WGCI-Chicago; Tosha Love, WVEE-Atlanta

Major Market Mainstream Urban Radio Marketing/Promotion Person of the Year:

Kymerli Rose, WPWX-Chicago

Mainstream Urban Radio Air Personality of the Year:

Russ Parr, Radio One Syndication

Mainstream Urban Radio Artist of the Year:

Jay-Z

Mainstream Urban Label of the Year:

Def Jam/Def Soul Records

Mainstream Urban Radio Senior Record Executive of the Year:

Cynthia Johnson, Columbia Records

Mainstream Urban Radio Record Executive of the Year:

C.C. McClendon, Arista Records

Mainstream Urban Radio Affiliated Label of the Year:

Tie: Bad Boy Records, Roc-A-Fella Records

Mainstream Urban Independent Record Executive of the Year:

Alan & Lygia Lott, Coast II Coast Marketing

Large Market Mainstream Urban Radio Station of the Year:

WENZ-Cleveland

Large Market Mainstream Urban Radio OM/PD of the Year:

Tie: Lance Panton, WENZ-Cleveland; Terry Foxx, WQQK-Nashville

Large Market Mainstream Urban Radio APD/MD of the Year:

Terri Thomas, WIZF-Cincinnati

Small Market Mainstream Urban Radio Station of the Year:

WCDX-Richmond

Small Market Mainstream Urban Radio OM/PD of the Year:

Lamonda Williams, WCDX-Richmond

Major Market Urban Adult Contemporary Radio Station of the Year:

KMJQ-Houston

Major Market Urban Adult Contemporary Radio OM/PD of the Year:

Carl Conner, KMJQ-Houston

Major Market Urban Adult Contemporary Radio APD/MD of the Year:

Karen Vaughn, WHQT-Miami

Major Market Urban Adult Contemporary Radio Marketing/Promotion Person of the Year:

Kathy Daniels, WALR-Atlanta

Urban Adult Contemporary Radio Air Personality of the Year:

John Mason, WDMK-Detroit

Urban Adult Contemporary Radio Artist of the Year:

Jill Scott

Urban Adult Contemporary Label of the Year:

J Records

Urban Adult Contemporary Radio Senior Record Executive of the Year:

Ken Wilson, J Records

Urban Adult Contemporary Radio Record Executive of the Year:

Michelle Madison, Elektra Records

Urban Adult Contemporary Affiliated Label of the Year:

Hidden Beach Recordings

Urban Adult Contemporary Independent Record Executive of the Year:

Jesus Garber, The Jesus Garber Company

Large Market Urban Adult Contemporary Radio Station of the Year:

WDIA-Memphis

Large Market Urban Adult Contemporary Radio OM/PD of the Year:

Brian Wallace, WTLC-Indianapolis

Small Market Urban Adult Contemporary Radio Station of the Year:

Tie: WKJS-Richmond, WSOL-Jacksonville



Faces in the place. "The Urban Face-off" was one of the hottest panel meets at this year's Seminar. Front row: MCA Records VP of Promotion Benny Pough, Clear Channel VP of Urban Programming Doc Wynter, and J Records VP of Promotion Cynthia Johnson. Back row: Panel moderator, AURN VP, Jerry Boulding; Epic Records Sr. VP of Black Music Rodne Shealey; WKKV-Milwaukee PD Jamillah Muhammad; Warner Bros. Sr. VP of Black Music Dwight Bibbs; and GAVIN Urban Editor Kevin Fleming. The panel was sponsored by J Records.



Next star? DKG Music recording artist Rhian Benson addresses the participants of the "Urban A/C At A Fork In the Road" panel. DKG Music sponsored the panel discussion about the future of the UAC format.



Urban A/C mugs it up. GAVIN Urban Editor Kevin Fleming with the "Urban A/C At A Fork In the Road" panelists Jesus Garber, WHQT-Miami PD Derrick Brown, panel moderator KBLX-San Francisco PD Kevin Brown, artist, producer, author Kashif, and former WALR-Atlanta PD Jim Kennedy.



Representing the big winner. GAVIN Urban Editor Kevin Fleming congratulates Tony Gray of Gray Communications on behalf of his client WPWX-Chicago. Power 92 won three GAVIN Urban Awards: Station of the Year, PD Jay Alan as PD of the Year, and Kymerli Rose for Marketing & Promotion Person of the Year.



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What Would Willie Do?

By Dave Einstein

When Ben Fong-Torres interviewed Willie Nelson on Thursday at the GAVIN Seminar (thanks to John Rosenfelder of IDJMG and everyone at Lost Highway for making that happen!), I realized that Willie has a very Zen approach to things.

When asked about his feelings towards the IRS for taking most of his worldly possessions, he answered in a very calm voice and with no detectable rancor that he has gotten along just fine since

guesses. He doesn't seem to have the lack of self-confidence that strikes in times of uncertainty. To quote him from "So You Think You're a Cowboy?":

"So live life as you find it The best that you can Tomorrow cannot right the wrong Don't wait for tomorrow To bring you your dreams Cause by the time that you get there, they're gone."

What would Willie say if he were sitting here right now? I think he'd say, "Take each day as it comes, and don't forget to thank those who helped along the way." So, I would like to thank everyone

I have worked with at GAVIN, both past and present, but a special mention goes to those who



GAVIN Ass. Publisher Rick Gallani, Sr. Music Research Editor Jimmy Leslie, GAVIN IT man Aaron Carlson, and Triple A Editor Dave Einstein at the Seminar.

then without those things, so he must not have needed them. They had left him his original guitar to make a living with, and as far as Willie was concerned, that's all he needed. When he played, it was plain to anyone in the room that Willie Nelson loves his job. It's hard to feign that kind of joy.

Willie continues on like a force of nature with no visible second

stuck it out through the hard times. Thank you all for being patient with me.

I think Willie would end this with something like, "I can honestly say that I liked my job and had fun doing it. At the end of the day that's all you can hope for. I hope the next gig is as good."

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What Would Einstein Do?

By Jimmy Leslie

GAVIN as we know it is going away. I'm sad about that. It's a shame. There are few institutions of real integrity in the music business, and GAVIN was one of 'em. I've only been here since '98 what turned out to be near the last chapter, but the heritage was felt in the legacy left behind.

I've never worked at a cooler place. Everyone at GAVIN who I worked with directly was a total music head and completely friendly. No one ever got on your case at GAVIN about anything as long as you were doin' your job well. That means everything to me as a person, and as a musician it was the only way I could tolerate having an office kind of job.

This last Summit we did in Boulder was the most enjoyable convention I've ever been a part of, even though I was working it. The vibe at that event is what Triple A is all about to me. Real music. Real people. The format is crazy, don't get me wrong, it's hard sometimes to make sense of it, but in that lies the beauty. I'll continue to follow the format no matter where else I wind up. I wish Triple A radio a long prosperous life.

No one "gets it" more than Dave Einstein who I'm sure will have another gig in a second and who has been a great mentor, like a father, really, to me. I'll miss our daily conversations the most. We'll have to find somebody else to pay for them. Feel free to use me as a reference,

Einstein. The same goes for Rick Galliani and Todd Spencer. Thanks to my fellow researchers and the art department for all their help.

So what would Einstein do in my situation? I figure the veteran promo man would surely plug himself and his current project, so here it goes. I'll be on the lookout for writing gigs, and I'm looking forward to doing more live performance. A laptop and a cell phone on the road sounds great to me. Visitor Jim is as cool a band to be in as GAVIN was a place to work at, so that's what I plan to focus on. I'm glad some of you were able to come to San Francisco for the Seminar and experience a show with us on our home turf.

Thanks to all of you who have given the record a chance, especially those who have done it on the air. The band and I have some exciting things lined up for the near future and I'll be happy to keep you informed. I've met so many great folks through GAVIN, and I'm sure I'll see a lot of you around.

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Jimmy Leslie live at Visitor Jim's GAVIN/KFOG showcase.

2002 GAVIN TRIPLE A AWARD NOMINEES

(winners in color)

MAJOR LABEL ARTIST AND ALBUM OF THE YEAR

Coldplay (Capitol)
Shelby Lynne (Island Def Jam Music Group)
John Mayer (Columbia/CRG)
U2 (Interscope)
Pete Dinklage (Columbia/CRG)

INDEPENDENT/SUBSIDIARY LABEL ARTIST AND ALBUM OF THE YEAR

Ryan Adams (Lost Highway)
Afro Celt Sound System (Real World/Virgin)
John Hiatt (Vanguard)
Johnny A (Red Ink)
Jeb Loy Nichols (Rykodisc)

MAJOR LABEL OF THE YEAR

Capitol
Columbia
Interscope
MCA
Virgin

INDEPENDENT/SUBSIDIARY LABEL OF THE YEAR

Artemis
Lost Highway
Real World
Rouder
Vanguard

MAJOR LABEL PROMOTION PERSON OF THE YEAR

Alex Coronfly, Reprise Records
James Evans, Interscope Records
Ray Gmeiner, Virgin Records
Dara Kravitz, MCA Records
Steve Nice, Capitol Records
John Rosenfelder, Island Def Jam Music Group

INDEPENDENT/SUBSIDIARY LABEL PROMOTION PERSON OF THE YEAR

Ray DiPietro, Artemis Records
Michael McDonald, ATO Records
Art Phillips, Vanguard Records
Jenni Sperandio, Astralwerks
Chris Stacey, Lost Highway Records
Katrinka Suydam, Rouder Records

INDEPENDENT PROMOTION PERSON OF THE YEAR

Michele Clark, Michele Clark Promotion
Sean Coakley, Songlines
Michael Ehrenberg, Outsource
Biff Kennedy, Charterhouse
Harry Levy, Levitation

RADIO STATION OF THE YEAR (MARKETS 1-25)

KBCO - Denver
KFOG - San Francisco
KMTT - Seattle
KTCZ - Minneapolis
WXRT - Chicago

STATION OF THE YEAR (MARKETS 26+)

KBAC - Santa Fe
KGSR - Austin
KINK - Portland
WNCS - Burlington
WRNR - Baltimore

STATION OF THE YEAR (NON-COMMERCIAL)

KCRW - Los Angeles
WDET - Detroit
WFPK - Louisville
WFUV - New York
WXPB - Philadelphia

PROGRAM DIRECTOR OF THE YEAR (MARKETS 1-25)

Scott Arbough - KBCO
Dave Benson - KFOG
Lauren MacLeash - KTCZ
Chris Mays - KMTT
Norm Winer - WXRT

PROGRAM DIRECTOR OF THE YEAR (MARKETS 26+)

Dennis Constantine - KINK
Alex Cortright - WRNR
Jody Denberg - KGSR
Ira Gordon - KBAC
Laura Hopper - KPIG

PROGRAM DIRECTOR OF THE YEAR (NON-COMMERCIAL)

Bill Gruber - WAPS
Mark Keefe - WNCW
Dan Reed - WFPK
Bruce Warren - WXPB
Rosemary Welch - WYEP

MUSIC DIRECTOR OF THE YEAR (MARKETS 1-25)

Amy Brooks - WBOS
John Farneda - WXRT
Haley Jones - KFOG
Keefer - KBCO
Dana Marshall - WXPB

MUSIC DIRECTOR OF THE YEAR (MARKETS 26+)

Susan Castle - KGSR
Keith Coes - WRLT
Dave Herold - KTHX
Marie McCallister - WTTS
Kevin Welch - KINK

MUSIC DIRECTOR OF THE YEAR (NON-COMMERCIAL)

Chris Griffin - WYEP
Nic Harcourt - KCRW
Chuck Horn - WDET
Rita Houston - WFUV
Stacy Owen - WFPK

PROMOTION DIRECTOR OF THE YEAR (MARKETS 1-25)

Jude Heller - KFOG
Adam Klein - WBOS
Tom Lisack - WXRT
Jennifer Orr - KMTT
Julie Smith - KBCO

PROMOTION DIRECTOR OF THE YEAR (MARKETS 26+)

Frank Caprista - KPIG
Heather Claussen - WTTS
Candice Gonzales - KINK
Eric Thomas - WNCS

PROMOTION DIRECTOR OF THE YEAR (NON-COMMERCIAL)

Ken Munson - WDET
John Platt - WFUV
Paul Rogers - WXPB
Mike Triebisch - WFPK



EVERYBODY LOVES WILLIE: Left to right: WBOS PD Chris Herrmann, Warner Chappell's J.B. Brenner, Willie, WNCS MD Mark Abuzzahab, and Island Def Jam promo man John Rosenfelder.



LOST HIGHWAY HAT TRICK: Lost Highway's Glen Noblit and Island Def Jam's John Rosenfelder give props to Chris Stacey and Luke Lewis and thanks to the Triple A community for honoring them with three GAVIN trophies.



FOGHEADS RULE! KFOG APD Haley Jones and Promotion whiz Jude Heller proudly display their GAVIN Awards against a backdrop of the San Francisco skyline and the Ferry Building.



INDUSTRY LUMINARIES: Left to right: Artemis Records President Daniel Glass with KCRW PD Nic Harcourt and GAVIN's Dave Einstein



TALK OF THE TOWN: SBR Creative's Dave Rahn gets his say while KFOG's Haley Jones and Interscope's James Evans listen in.



EL REY: Virgin Records promo king Ray Gmeiner gives thanks to the folks who helped him win Major Label Promotion Person of the Year.



ALL THE WAY FROM SANTA FE: KBAC GM/PA Ira Gordon picks up GAVIN glass for PD of the Year Market 26+.

GOOD BYE, FAREWELL, AMEN



BY DOUG WYLLIE

I've been here at my computer now for three days, staring blankly at an empty page, bewildered and dumbfounded by what to write. This is easily the hardest story I've ever written. By now you've read the thoughts of my dear colleagues on their time here at GAVIN. Now I guess it's my turn.

I lifted the title for this piece from one of my very favorite TV shows. "Good-bye, Farewell, Amen" was first broadcast 19 years ago yesterday (February 28, 1983) as *M*A*S*H* bid adieu to its loyal audience after a run of 251 episodes. I've thought about that episode ever since our parent company made the decision to sell this property, and—absent a viable buyer—pretty much close the place down. GAVIN has had an even more impressive run than Hawkeye and Hotlips: more than 44 years.

I've only been a full-time GAVIN employee for a year but I've grown very attached to this place. I first heard of GAVIN in 1998 when I was a PR guy for a handful of music technology companies including Spinner, OnRadio, and Beatnik. I learned that the GAVIN offices were two blocks from my agency's high-rise, and that GAVIN Editor-in-Chief Reed Bunzel was big on having lunch at a little place across the street. I pitched him incessantly, bought him god-knows-how-many drinks, and generally made a pain in the ass out of myself. Reed and I became friends, and in time I stopped pitching him on my clients, instead calling occasionally just to say hello.

While attending my first GAVIN Seminar—the 1999 post-Mardi Gras gala in the Big Easy—I learned about the history and legacy of this place. I was more than just a little enraptured as a new-found friend explained to me who Bill Gavin was and what he had in mind when he created the Most Trusted Name in Radio. I heard from hundreds of people in radio about the respect they have for the magazine and the amazing people who make up GAVIN.



Doug at the Gavin offices in San Francisco

When they were gearing up to launch *GAVIN Dot Com*, Reed invited me to be a freelancer for the publication. A few months later, he hired me full time. I met Ron Fell a short time later and we talked about GAVIN over hot dogs and beer on a sunny spring afternoon at Pacific Bell Park.

I've learned so much from everyone here at GAVIN, and have no way of fully explaining how much of a treasure each of my colleagues is to me. I've met so many warm and wonderful people here and have literally had the time of my life. The friends I've made here will be in my heart forever. The opportunities I've been granted as a result of my affiliation with this fine institution are too great and too many to list. As a result of being part of GAVIN I've been interviewed by newspapers, magazines, online media, radio, and national television. I've enjoyed every minute. OK, maybe certain moments on deadline day were a little hairy, but even that was great.

As your humble technology and business reporter, I've been given the chance to talk with hundreds of truly impressive executives, pundits, analysts, and artists. As I

asked questions and scribbled notes, I was always serving you, gentle reader. Together we've learned about satellite radio, broadband infrastructure, digital rights management, the Copyright Arbitration Royalty Panel, digital downloads, and (yes!) metadata. In the twelve months I've been here, I've posted more than 700 daily news items to the gavin.com website and authored countless thousands of lines of text in biweekly technology feature stories. I hope I've been instrumental in enhancing your success as our business leaps headlong into the 21st century. I've had the time of my life, and am a better person for the experience.

So even though this is the final issue of GAVIN magazine, I want to let you know that I'll still be following the online music industry, beginning Monday March 4th as the new Managing Editor for *Streaming Magazine*. I can be reached at my home office, (415) 922-5756 and via email at either dougwyllie@thunderhush.com or doug@streamingmag.com.

This isn't goodbye. It's not farewell. I prefer to think of it as Amen. ■

“What if no one comes?”

BY DOUG WYLLIE

I was thoroughly panicked at about 4:30 p.m. on Wednesday. Much of what was supposed to have happened by the previous day had still not occurred, and it was a mere 90 minutes until the Big Curve Ball was underway. The sponsorship check (which I'd

San Francisco afternoon in weeks?" I finished hoofing the tables and then set to work hanging the banners around the bar. Meanwhile, Visitor Jim was setting up and checking sound while my colleagues from Audio Alley were going over last minute additions to the VIP list.

ted in around the time that comedian Joe Bartnick took the stage.

By this time of the evening I was thrilled. As I introduced the band I surveyed the room with great satisfaction.

People were laughing, eating Curve's great appetizer spread, and pouring adult beverages like "The Leg Spreader," "The Blowjob," and my favorite, "The Screaming Orgasm." When Visitor Jim took the stage, I realized that all my main responsibilities were done, so it was time to sample some of those cocktails. Of course, I'd have to help clean the place afterward, and prepare my hotel room for the after-party, but finally it was time to party. And it was a blast.

I want to thank all of the people who helped me to throw that little shindig, and of course all the folks who came out to be a



San Francisco comedian Joe Bartnick



Visitor Jim tears it up. Left to right: Jimmy Leslie, Jim Greer, Ozone, and Bowser.

use to buy everyone drinks) was stuck at some remote Fed Ex location, and the big AOL Music banner was literally *lost* in the Fed Ex system.

I was sweating up a storm as I was the only person available to move about 15 tables and 40 chairs out of the main room and set them up on the sidewalk. "Why," I thought to my self, "is today the first warm

I sat at the bar for a moment to relax, thinking that worrying about everything would accomplish nothing. So I drank a beer and chatted with the barmaid and waited. "What if no one comes?" I couldn't help it. I was worried.

A little while later, I jumped into my pimp outfit and got ready to receive guests, which is when the fun began. My good friend Nadine Condon arrived (the woman is a walking party, so if no one else showed up, I was already assured that the evening would be a success), Kris Kosach, co-host of Tech TV's *Audio File* arrived shortly thereafter, followed by the flood of folks I had hoped for. Nick Krautter, who manages *Eleventeen*—a great local band that played the Sunday Alternative Showcase at Tongue & Groove—strut-



Curve Ball host pitches Nikki several reasons why he should drink for free.



Marianna Marino of Marino Inc. Public Relations chats with Tech TV "Audio File" co-host Kris Kosach.

part of it. As you've read in these pages, GAVIN as we now know it is going away. I'll miss this place and these people terribly, but I feel like a million dollars for having the opportunity to throw a party to celebrate the history of this company, and recognize the courage, character, and compassion of the people who are GAVIN. ■

So You Want a Station Site That Doesn't Suck?



"So You Want a Station Site That Doesn't Suck?" panelists (from left to right). Back row: Terri Simpson, John Peake, Sven Haarhoff, Nicole Sandler, and David Juris. Front row: Doug Wyllie, Alan Wallace, and Mo Better.



KLLC PD John Peake talks about Infinity's "no-streaming" policy as Sven Haarhoff of MeasureCast prepares to respond.



KTFM Promotions Director Mo Better (center) explains how a station's street team, which touches the listener on a daily basis, can help to keep a site targeted to the audience. Virtual Radio Services' Nicole Sandler (left) and XACT Radio Networks' David Juris listen in.

“Visitor Jim is fresh and innovative. Open your ears—and doors—to this visitor, and you’ll be rockin’.”

—BEN FONG-TORRES
FORMER ROLLING STONE SENIOR EDITOR

“**”**
— *All Music Guide*

Thanks to All Who Attended our GAVIN/KFOG Showcase!

Contact Jimmy Lesile: (415) 752-2025
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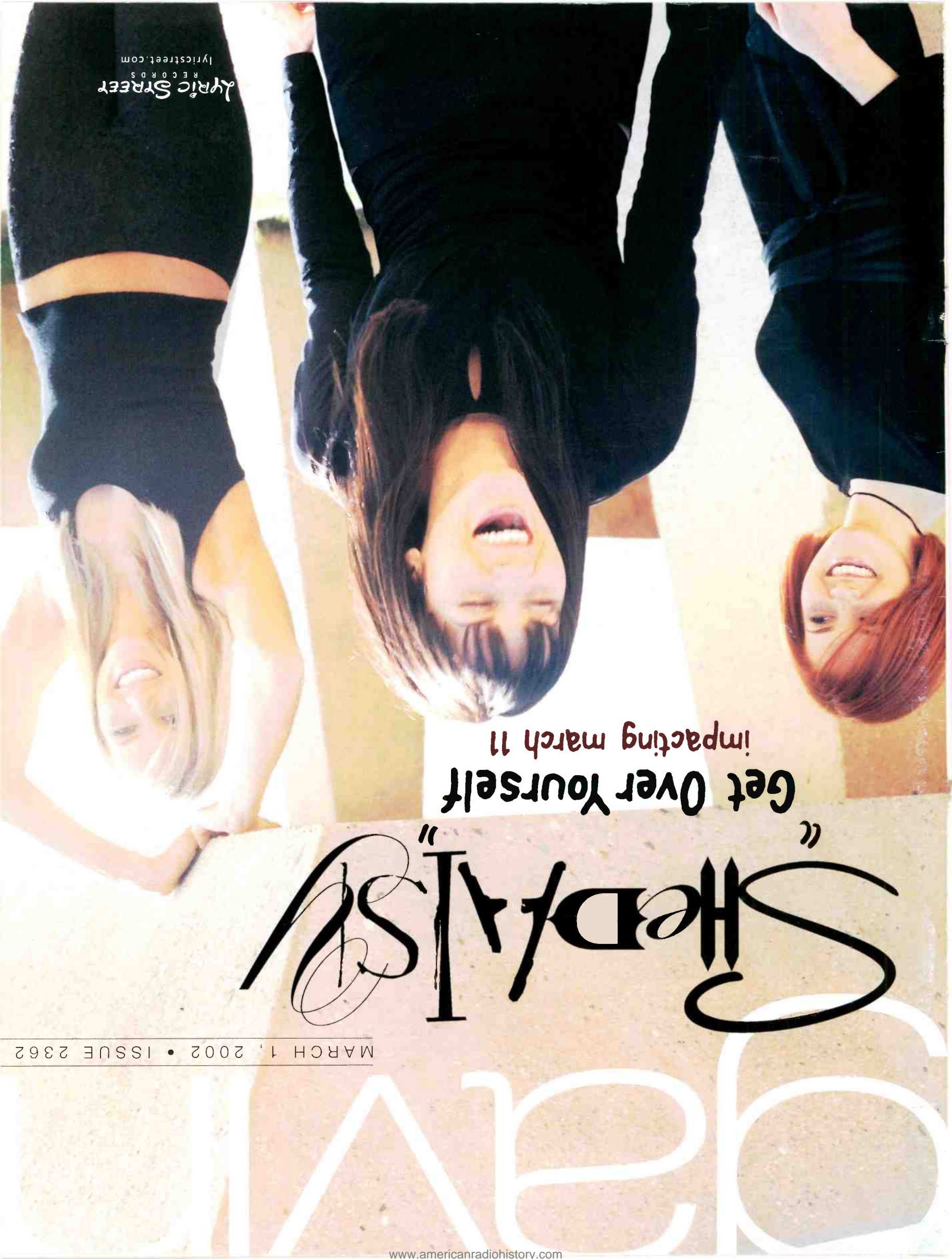
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