

# gavin

JANUARY 2001 • ISSUE 2333

## FEATURING

**SHAGGY:** Cuts Through The Clutter

**FRANKIE BLUE:** Get To Know Me

**FASTBALL:** About The Music

**JOHNNY CASH:** The Robbins Interview

**CHUCK GEIGER:** His Winning Formula

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GAVIN Seminar 2001

Radio@Large By Paige Nienaber

The Limits of Research By Bob Lawrence

COVER ARTIST: SHAGGY

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

From the Publishers of Music Week, MBI and fono  
A United Business Media Publication

**SPECIAL INSIDE:**  
Anniversary  
Salute to WPLJ  
New York

# 1 Two Weeks Billboard  
Hot Dance Music/Club Play



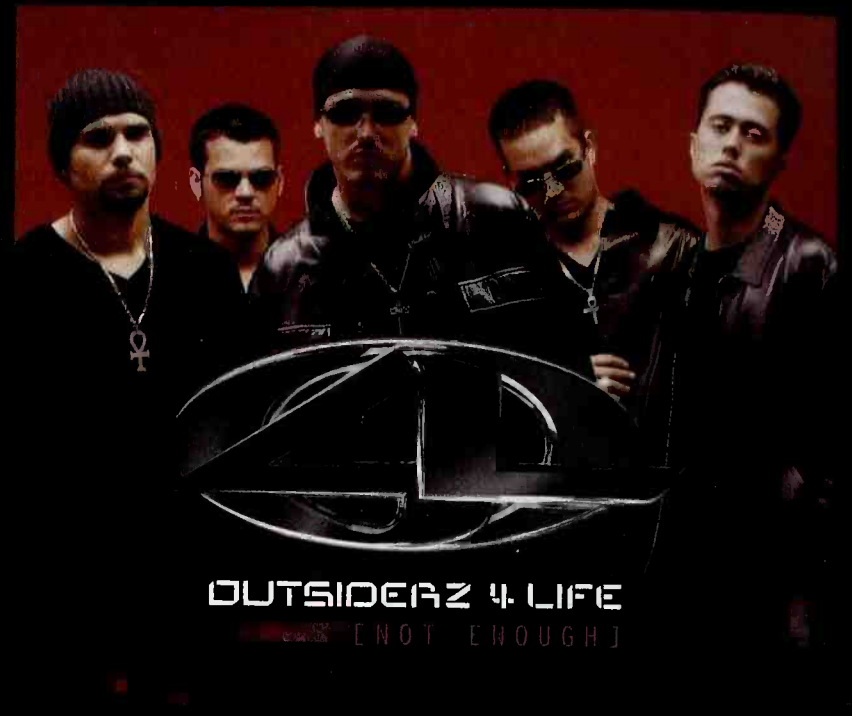
# DAFT PUNK

## "One More Time"

**Blowing Up At:**

- B-96 Chicago 33x
- KCAG Oxnard 18x
- KSEQ Visalia 48x
- KUBE Seattle 12x
- KDWB Minneapolis 10x
- KGGI Riverside 12x
- WEZB New Orleans 10x
- KDON Salinas 31x
- WKTU New York 17x
- KYLD San Francisco 39x
- KZQZ San Francisco 10x
- XHTZ San Diego 10x
- WXXP Long Island 36x
- KTFM San Antonio 10x
- KXME Honolulu 10x
- KPTY Phoenix 33x
- Power 96 Miami 55x
- KRBE Houston 27x
- KHTS San Diego 14x
- WPYO Orlando 12x
- KPRR El Paso 28x
- KWIN Stockton 10x
- WOWZ Little Falls 21x
- KHTN Modesto 25x

500,000 Singles Sold Worldwide To Date!  
Top #29 Selling Single in the United States!



# OUTSIDERZ 4 LIFE

## "Not enough"

**BDS Rhythm Top 40: 33\* - 27\***  
**538 Spins**  
**BDS Crossover: 470 Spins**  
**R&R Rhythm Top 40: 32\***  
**756 Spins**

**Reacting Huge At:**

- |          |                  |
|----------|------------------|
| WXIS 70x | KSEQ 42x         |
| WRVZ 32x | KWNZ 19x         |
| KISV 14x | KKFR 10x         |
| KTTB 10x | KSFM 62x         |
| KOHT 41x | WJHM 28x         |
| KLZK 18x | KPRR 14x         |
| WJFX 10x | WEZB 10x         |
| KWWV 54x | KBOS 37x         |
| KKUU 23x | KQBT 18x         |
| KYLZ 10x | KLUC 10x         |
| KHTN 44x | KDGS 35x         |
| KBXX 21x | WOWZ 17x         |
| KCAQ 10x | WNVZ 10x         |
| XHTZ 25x | and many more... |

**Listen to what radio is saying!!!**

"I haven't seen a ballad go off like this in a long time. The phones won't stop lighting up!" — Makeisha Russ, MD/KSFM, Sacramento

"NOT ENOUGH has proven to be a strong female magnet for us. Since the beginning of the year, it has consistently been pulling Top 10 phones!" — Tommy Del Rio, PD/KSEQ, Fresno-Visalia.

# gavin

## FEATURES

### 27 HAPPY BIRTHDAY WPLJ

Through the highs and lows of the past three decades, WPLJ has been a consistent source of entertainment for the New York tri-state area and, in more recent times, for millions more on the Internet. In this special feature GAVIN salutes and congratulates WPLJ for broadcasting excellence with a sincere wish to everyone involved for much continued success in this new millennium on this, the occasion of the station's 30th anniversary.

### 43 MEET THE GOLFERS

Bryan Schock hit a hole in one when he was a teenager. Then, during a GAVIN Seminar a few years back, he actually was a playing partner of Tiger Woods. Mike Henry also has a claim to fame—he once played golf with Bryan Schock. Meanwhile, Burt Baumgartner almost killed Kevin Weatherly on the course in Malibu Golf...the Alternative game of choice...otherwise known as "The Legends in Baggy Pants."

### 48 CUBA LIBRE

Over the holidays GAVIN Urban Editor Kevin Fleming traveled to Cuba and found much more there than just great cigars. He found music. Lots of music. "It's everywhere...from the moment we stepped off the Russian-made Yak-42 jet from Nassau, we heard music. In the airport, on the streets, in the restaurants, there's music. Everything from salsa and mambo, to Afro-Cuban, jazz, and hip-hop..."



### 54 WOMEN IN JAZZ

Throughout history, heroines have influenced and nurtured jazz music in a way that keeps pace with any of their male counterparts. Unfortunately, one of the biggest (and saddest) misconceptions in understanding the creative forces in jazz music is the idea that only men can lay claim to jazz's holy grail...



### 59 WCTO'S WINNING FORMULA

In the summer of 1997, Citadel launched one of its first Country stations. By combining creative production, imaging, and marketing, the station has become a ratings leader in the Allentown market. GAVIN asked PD Chuck "Uncle Buck" Geiger to share with us some of the elements of his winning formula that have helped WCTO—Cat Country 96—achieve and maintain its success.

### 64 THE MAN IN BLACK

It's ironic but somehow fitting that in the year 2001, with wireless communication and high-speed Internet access, Johnny Cash stands in the role of wizened grandmaster, acting as Yoda to the young Jedi that enter the arena of pop music. Cash doesn't do many interviews these days but he did agree to sit down with actor/director Tim Robbins for the *Columbia Radio Hour*...



## EDITOR'S NOTE

### THE EQUALIZER

The rhetoric has been flowing fast and furious out of Washington, DC in the past few days, and not all of it has had to do with Senate confirmations, peace negotiations, and inaugural proceedings. In fact, as the usual political suspects were juggling the oddities of both a presidential transition and a power grab on Capitol Hill, the "Future of Music Policy Summit" convened in the nation's capitol to discuss...well, the future of music.

Organized primarily by a group of online music advocates, the "Summit" addressed a wide variety of issues that clearly separate the traditional bricks and mortar companies (i.e., the "money-hungry" labels) and the new, burgeoning (well, not exactly) online music industry. In other words, the "haves" and the "wanna haves."

From the outset the cards appeared to have been stacked against the labels. Example: Senator Orrin Hatch who, in his keynote speech opening the Summit, proclaimed that there no benefit "for artists and fans to have all the new, wide distribution channels controlled by those who have controlled the old, narrower ones." In other words, the record labels: those big, bad (liberal) wolves that would rather sell eight million Britney Spears records instead of one thousand home-grown CDs of Billy Keenan & the Metric Geese.

After all, the wisdom goes, "it's all about the music." Money is only secondary to the artistry, the sound, the emotion of the musical phrase. And only if the Internet is kept free and clear of the meddling hands of the money moguls can the best intentions of the artists (and the music) remain pure.

Well, folks...the dot-com cemetery is littered with headstones carved from the best of intentions. More than one dot-com company in the past few months has imploded because someone grossly overestimated the abundance of the talent overlooked by the labels. To quote one dot-com CEO interviewed recently by GAVIN, "We spent millions of dollars over the last twelve months only to discover that the record labels' A&R departments actually were doing a great job signing talent."

Face it: most of the music being posted on the web is crap. And everyone knows it except those who are posting it (and their moms, who are downloading it). And certainly, the labels will have to adapt to the evolving new media environment. But they're not just going to fade away just because music is the "great equalizer." Because all music is not created equal...and the record-buying public knows it.

Reed Bunzel, Editor-in-Chief

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INTERNATIONAL

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## Spencer Named Managing Editor At GAVIN

Todd Spencer has been promoted to the position of Managing Editor of GAVIN, where he will oversee day-to-day production of GAVIN magazine as well as *Gavin Dot-Com*. Spencer, who most recently held the title of Associate Editor, joined GAVIN in August 1999 from a five-year tenure as the Music Editor of Ann Arbor, Mich.-based *Current* magazine. Spencer previously had been an air personality at WMMQ-Lansing, WAAM-Ann Arbor, and WAMX/WIQB-Ann Arbor.

"Over the past year and a half Todd has shown great ability to handle the daily editorial pressures that come to bear in this business," commented GAVIN Editor-in-Chief Reed Bunzel. "He's definitely earned his stripes, even if he won't divulge what 'yepadoo' means."

"Working at GAVIN, combining my background in radio and print with my love of and knowledge for music has been an incredibly fulfilling experience," Spencer observed. "I appreciate the vote of confidence Reed and CEO David Dalton have extended to me, and I look forward to taking my new business cards to the bar."

## Tuttle To Oversee GAVIN Dot-Com Sales

Adam Tuttle has been named Director of Internet Sales at GAVIN, where he will oversee the maintenance and growth of the company's dot-com client base. Tuttle will be largely involved in the marketing and sales of *Gavin Dot-Com* (the monthly magazine), *gavin.com* (the website), and sponsorships for all GAVIN Seminars, Summits, and Award shows involving our dot-com clients.

"Adam confided in us that he was the first contestant to be kicked off the next *Survivor* series and really needed a job," commented GAVIN Executive Director Sales and Marketing Vanessa Thomas. "He said that the challenge of dot-com sales was nothing compared with eating fried witchety grubs and drinking kangaroo milk. We like that kind of attitude."

Prior to spending 39 days in the Australian outback, Tuttle was an account manager at Prodigy Internet in San Francisco. Prior to that he was manager of research sales at Alexa Internet.

## Zupp To Oversee GAVIN Web Services

Adrian Zupp has been promoted to the position of Director, Online Services at GAVIN, where he will oversee all editorial content, format charts, and all online applications at *gavin.com*. He previously served as Online Editor at GAVIN.

"Since Adrian came on board last May he has done a tremendous job in helping us position our web-based operations more prominently in the radio, music, and Internet communities," observed GAVIN Editor-in-Chief Reed Bunzel. "We're confident that he has what it takes to make *gavin.com* a leader in news and information within our collective industries. Also, he threatened to quit if we didn't promote him."

"I have no idea why my superiors at GAVIN would take such an insane gamble on somebody like me," Zupp said. "I'm genuinely honored that Reed Bunzel and CEO David Dalton have shown this kind of faith in me. I'm determined to help GAVIN develop a thoroughly outstanding website into a must-visit-daily site for the radio, label, and Internet music communities."

Zupp joined GAVIN in May 2000 from Tower Records, where he was Managing Online Editor.

## FRIENDS OF RADIO

BY ANNETTE M. LAI

### Gregg Latterman



**PRESIDENT/FOUNDER  
AWARE RECORDS**

**Hometown:** Lansing, Mich.

**Current roster of acts you represent:**

Five for Fighting, Mile, Train, Dovetail Joint, and Riddlin' Kids. Management clients: Stir, Verbow, and Cary Pierce.

**What radio station did you grow up listening to?** WWIC-Lansing, Mich.

**What radio stations do you listen to now?** I'm based in Chicago, so I listen to WXRT, Q101, The Mix, and Talk radio.

**Any upcoming groups and/or music from Aware that we need to keep an ear out for?** Five for Fighting on

Columbia. This is the best new record I have heard in a long, long time. A lot of Modern A/C stations came in early on their new single "Easy Tonight," including The Mix in Chicago and Boston. The band had an incredible fall of touring across the United States. We kicked it off this past summer playing a couple of second stage dates with the Dave Matthews Band. The fall tour started with ten dates with David Gray, which were all sold out. The band then went and did headlining dates and also played with Train and others. Five for Fighting has already been featured on *Dawson's Creek* and many other TV shows recently. Also listen for Mile, who has a style similar to Train. Look for them to tour and win some friends in the near future.

**If you could sign anyone to Aware today, who would it be?** Having signed every new band that I want, I'd like to sign Joni Mitchell, James Taylor, the Beach Boys, and the Who because they are incredible, deep artists. They shaped my thoughts of how music should be made. Making albums versus making singles. I can listen to almost any James, Joni, or Beach Boys album start to finish.

**Best career moment so far:** Receiving a platinum record for Train.

**Future ambitions:** To have all our bands and employees make enough money so they can buy houses, build families, and be happy.

# The MeasureCast December Top 25™

(For December 2000)

Rank	Station	Format	Network	URL	Total TSL <sup>1</sup> (in hours)	Cume Persons <sup>2</sup>
1	WABC-AM (New York)	Talk Radio	ABC Radio <sup>3</sup>	<a href="http://www.wabcradio.com">www.wabcradio.com</a>	314,207	43,214
2	KSFO-AM (San Francisco)	Talk Radio	ABC Radio	<a href="http://www.ksfo.com">www.ksfo.com</a>	160,177	21,071
3	The Beat LA (Los Angeles)	Urban R&B	CyberAxis	<a href="http://www.thebeatla.com">www.thebeatla.com</a>	148,955	10,127
4	WBAP-AM (Dallas/Ft. Worth)	News / Talk	ABC Radio	<a href="http://www.wbap.com">www.wbap.com</a>	146,616	15,777
5	WLS-AM (Chicago)	News / Talk	ABC Radio	<a href="http://www.wlsam.com">www.wlsam.com</a>	125,985	22,514
6	WPLJ-FM (New York)	CHR / Top 40	ABC Radio	<a href="http://www.wplj.com">www.wplj.com</a>	114,539	7,267
7	Radio Margaritaville (Internet-only)	Classic Rock	Broadcast America.com	<a href="http://www.radiomargaritaville.com">www.radiomargaritaville.com</a>	114,403	13,844
8	KGO-AM (San Francisco)	News / Talk	ABC Radio	<a href="http://www.kgoam810.com">www.kgoam810.com</a>	113,080	16,389
9	KABC-AM (Los Angeles)	Talk Radio	ABC Radio	<a href="http://www.kabc.com">www.kabc.com</a>	98,446	15,690
10	KQRS-FM (Minneapolis)	Classic Rock	ABC Radio	<a href="http://www.kqrs.com">www.kqrs.com</a>	93,112	7,217
11	KLOS-FM (Los Angeles)	Classic Rock	ABC Radio	<a href="http://www.955klos.com">www.955klos.com</a>	84,498	9,715
12	3WK Undergroundradio (Internet-only)	Alternative Rock	3WK	<a href="http://www.3wk.com">www.3wk.com</a>	79,472	14,863
13	HardRadio (Internet-only) <sup>4</sup>	Album-Oriented Rock	HardRadio.com	<a href="http://www.hardradio.com">www.hardradio.com</a>	69,754	7,297
14	WJZW-FM (Washington DC)	Jazz	ABC Radio	<a href="http://www.smoothjazz1059.com">www.smoothjazz1059.com</a>	64,162	3,713
15	WRQX-FM (Washington DC)	CHR / Top 40	ABC Radio	<a href="http://www.mix1073fm.com">www.mix1073fm.com</a>	61,372	2,867
16	Star 98.7 (Burbank CA)	Adult Contemporary	CyberAxis	<a href="http://www.star987.com">www.star987.com</a>	60,007	4,890
17	MEDIAmazing (Internet-only)	Listener Formatted	MEDIAmazing	<a href="http://www.mediamazing.com">www.mediamazing.com</a>	58,786	19,554
18	Black Gospel Network (Internet-only)	Gospel	Oneplace	<a href="http://www.blackgospelnetwork.com">www.blackgospelnetwork.com</a>	52,830	4,384
19	WMAL-AM (Washington DC)	News / Talk	ABC Radio	<a href="http://www.wmal.com">www.wmal.com</a>	52,791	7,198
20	WBLS-FM (New York)	Urban R&B	GlobalMedia.com	<a href="http://www.wbls.com">www.wbls.com</a>	51,831	3,226

All reported stations stream either through RBN or their own in-house servers.

<sup>1</sup> **Total TSL** (Total Time Spent Listening) is the total number of hours streamed by the broadcaster in the reported time period, and is the sum of the length of all listening events in that time period.

<sup>2</sup> **Cume Persons** is an estimate of the total number of unique listeners who had one or more listening sessions lasting five minutes or longer during the reported time period. This estimate is derived using an algorithm that takes into account unique media player GUIDs, unique IP addresses, and other variables during the reported time period.

<sup>3</sup> Only live-feed stations are currently being reported for ABC Radio Networks.

<sup>4</sup> HardRadio.com's count reflects only those stations listened to with the Windows Media Player.

**Yolanda Adams sweeps 5 out of 8 at this years  
16th Annual Stellar Gospel Awards!**

- **ARTIST OF THE YEAR**
- **CD OF THE YEAR (Mountain High...Valley Low)**
- **FEMALE VOCALIST OF THE YEAR**
- **CONTEMPORARY FEMALE VOCALIST  
OF THE YEAR**
- **MUSIC VIDEO OF THE YEAR  
("OPEN MY HEART")**

her voice has made  
believers of your listeners.  
now she'll take them  
to even greater heights.

Thanks For Believing!!  
**IMPACTING JANUARY  
22ND & 23RD**

***yolanda adams***  
i believe i can fly  
*duet with gerald levert*

*the uplifting premiere single  
and bonus studio track from yolanda's  
forthcoming live album  
the experience*

# FULL SLATE FOR GAVIN SEMINAR

## Boy Band King Goes One-On-One



Lou Pearlman is admired as the shrewd pop impresario who discovered and nurtured the phenomenal success of artists such as the Backstreet Boys and 'NSync. In ABC TV's *Making The Band* he is seen as the key figure first piecing together—and then coaching—a bunch of raw talent that becomes O-Town, part of Clive Davis and J Records' initial offering. Pearlman will take us even further behind the scenes in an exclusive one-on-one fireside (or should we say "poolside"?) chat at the GAVIN Seminar on Saturday, February 24, 11 a.m. - 12:30 p.m.

## Paragon, Live365 To Probe Online Listening Habits

To determine where and how today's young music consumers are obtaining information on new music (and the music itself), an exclusive research project sponsored by GAVIN and Live365 is being conducted by Paragon Research to examine the attitudes of today's younger music consumers. This study will look at:

- How much they listen to radio
- Where they get most of their information on new music
- How often they use such media as radio, the Internet, CD players, Napster, etc.
- Where they buy music
- Whether they "trade" music
- What they want from a music source (fresh music, song IDs, artist info, immediate purchase capability, liner notes, artwork)
- What their friends are talking about

The Internet, CDs, Napster, the Sony Discman, even MTV are often cited as the primary music sources for some Generation X-ers and many young people (12-17) affectionately known as Generation "Why?" This study will show who is (and isn't) serving the needs

of this burgeoning consumer group; in which direction the radio, music, and Internet industries should be heading; the best potential business plans for marketing and distributing music; and what the music marketplace may look like 10 or 20 years from now.

Findings from this benchmark study will be revealed Thursday, February 22 at GAVIN's exclusive "Music On The Net" day at the GAVIN Seminar.

## Thursday Is "Music On The Net" Day

Once again, GAVIN has lined up a full day of sessions addressing the constantly evolving issues of "Music Programming on the 'Net.'" Some (but certainly not all) of the topics covered in this highly focused "seminar within a seminar" include: The Recording Industry vs.

The Web: The Digital Millennium Copyright Act was just the first salvo in the battle for the music industry to extract "pay for play" on the Web. Unlike their terrestrial broadcasting counterparts, web streamers—even traditional stations that stream music on the web—now have to pay to the labels. How will this play out in the long run? Has digital delivery created lumps in what could have been a level playing field? Will the music business put streamers out of business before they build a secure financial model?

Radio On The Web: Essentially, this is a battle of critical mass vs. targeted music. On one side of the fence is traditional radio, which understands cume, average quarter hours, and critical mass. On the other side is a new generation of music-heads who say radio just doesn't "get it." Too many spots, little musical variety, jocks that are too bland. Experts from both sides weigh in on this conflict...and add a little fuel to the fire.

Promoting New Music On The Web: Will the Internet allow record labels to target their promotional efforts to specific pockets of record buyers? Can the labels use a two-tiered approach, using both the web and traditional radio? What impact will satellite radio have on the promotion of new music? This session explores all angles of the new world order of music promotion.

The Future Of Music Delivery: Okay...will you really be able to listen to CD-quality music on your cell phone? Will your PDA include digital audio (and video) as well as full

web functions? Will the Internet truly be wireless? A panel of experts in the radio, Internet, satellite, and wireless world will weigh in on these issues...and more.

## Phil Kaplan: F&# This Company

Phil Kaplan, affectionately (or not-so-affectionately) known in the online community as Pud, is the man and the attitude behind one of the most popular (and controversial) sites on the web: fuckedcompany.com. This site's Dot-com deadpool includes such features as The Leader Board, Report a New F&\$k, and Tee-Shirts and Crap. Catch fc's fearless (and politically incorrect) leader at the GAVIN Seminar on Thursday, February 22.

## Top PDs Set For Top 40, Rhythm-Crossover Sessions

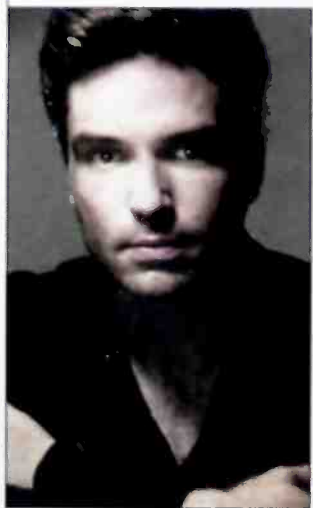
Events are shaping up rapidly in the Top 40 and Rhythm-Crossover world for GAVIN Seminar 2001 in Miami. (One wonders if that sultry weather could be a factor?) As of now, the Top 40 session on Friday, February 23 features appearances from nearby neighbor Dom Theodore, PD of WFLZ-Tampa, as well as WBLI-Long Island PD JJ Rice, KMXV-Kansas City PD Jon Zellner, and hometown fave Rob Roberts, Clear Channel's Director of Programming for South Florida and the PD of Y-100. More names to follow.

On the Rhythmic side, legendary consultant/owner/raconteur/industry observer Jerry Clifton has been inked to appear at Friday afternoon's Rhythm-Crossover panel. He will be joined by KKFR-Phoenix PD Bruce St. James, Kid Curry of Power 96-Miami, Jay Stevens of WPGC-Washington, Orlando from WLLD-Tampa, Dion Summers of WERQ-Baltimore, and a couple of Cats: Cat Thomas of KLUC-Las Vegas and Cat Collins of KQKS-Denver. The session will be co-moderated by Atlantic's John McMann.

The Top 40 Jukebox Jury boasts such perennial panelists as Erik Bradley, MD of B96-Chicago and Dave Universal, PD of WKSE-Buffalo, as well as a couple of new additions: Dylan, APD/MD of KMXV-Kansas City, and Scooter B. Stevens, PD of KQBT-Austin.

Quickly becoming an annual Seminar benchmark, this year's multi-format Big

## Richard Marx To Go One-On-One



"I get to work with people I like, and I get to work with young, new talent that I learn as much from as I hope they learn from me. It's the best time of my musical life."

That's the word from Richard Marx, quoted from a recent interview with GAVIN (December, 2000). With that in mind, GAVIN is pleased to announce that singer/songwriter/producer Marx will be making an exclusive one-on-one appearance Friday afternoon, February 23, at GAVIN 2001.

Marx will inform and entertain an exclusive audience with stories and music from his multi-faceted career, which most recently includes songwriting/producing credit on 'NSync's #1 smash, "This I Promise You" (Jive). Marx has also worked with such performers as Natalie Cole, Barbra Streisand and Vince Gill, 98°, the Tubes' Fee Waybill, as well as country artists such as SHEDAISY, Chely Wright, Keith Urban, and newcomers Jamie O'Neal and Meredith Edwards. Expect a lively afternoon filled with great stories and songs from Richard Marx at this year's GAVIN Seminar 2001.

## InterContinental Hotel SOLD-OUT

The InterContinental Hotel, one of two hotels being used for this year's GAVIN Seminar, is sold out of rooms specially priced at the exclusive Seminar rate. Some rooms at the Hyatt Regency Hotel are still available, but are going fast. Please call the Hyatt direct at (305) 358-1234 and ask for the GAVIN rate.

# SEMINAR **gavin** SEMINAR

## 2001 MIAMI

FEBRUARY 21-25, 2001

Picture panelists include veterans of previous GAVIN Seminars like Infinity Sr. VP John Gehron and Emmis Exec. VP/Programming Rick Cummings. (Again, one wonders about that weather, especially for the Chicago-based Gehron...). They will be joined by Tom Calderone, former radio programmer and current MTV VP of Music Programming. That session also takes place on a jam-packed Friday afternoon. Expect another heavyweight panel announcement soon.

—Kevin Carter

## Is Alternative Doing Its Job?

As we enter an era of a new competitive environment, is the Alternative format successfully doing what was once its original charter of breaking exciting new bands and being the most interesting thing on the radio dial? Or, has Alternative simply evolved into a rather stale and boring "Today's Rock" format, thus facing the same extinction that doomed the "dinosaur rockers" of the 1970s and '80s?

GAVIN Alternative Editor Richard Sands is assembling an all-star panel of some of the biggest, most well-respected terrestrial radio programmers, as well as their upstart new media counterparts, to tackle this subject head-on. Topics to be covered include "Where has the passion gone?" "Is there a new trend away from the hard, aggressive sound that has dominated the last couple of years?" And "What makes stations like KROQ, WXRK, 99X, and 91X so special?" Drag yourself away from Doral or South Beach and don't miss a minute of this fascinating discussion. Audience participation will be encouraged. Slated for Friday, February 23.

Also scheduled for Friday is the Alternative Jukebox Jury...but arrive early since, for the past decade, this event has proven to be the toughest seat to come by at the entire GAVIN Seminar. Host Max Tolkoff returns to the stage to play the songs and ask the tough questions. "I'm cognizant there are complaints about the way I handle the jukebox jury," notes the ever-iconoclastic Tolkoff. "But ask yourself—why is the room always full? Because this is Circus Maximus—I want this to be not only a place to expose new music, but to be supremely entertaining, as well." An all-star jury is being put through its paces and auditioned by Tolkoff, even now—after all, not

just anybody will do. Come hear the launching of the format's future hits.

The Alternative Awards Luncheon is *the* one that matters in the Alternative world, since nominees are selected, and then voted on, exclusively by peers. But it is also becoming known more and more for the one sure-fire, slam-bang highlight: Michael Halloran's video tribute to the past year! And now that Mr. Halloran is out of radio (for the moment, anyway) and working for MP3.com, you can expect an even more pointed and barbed (even twisted) look at the year that was. Then there's the music, the food, and of course, the winners. Nominees for top radio honors include KNDD, KROQ, WKQX, WNNX, WXRK, and XTRA. Don't be late—everyone will be talking about Halloran's video for weeks afterwards. Saturday, February 24.

—Richard Sands

## Soul Explosion, The Three Rs To Be Covered In Urban Sessions

R&B is back! Neo-soul is hot! Alternative R&B, Smooth Jazz, and Urban music are exploding! With so much *good* new music, pressure from the record labels and competition from radio stations (in other formats) mounting, is it time for a paradigm shift in the Urban A/C format? Should Urban A/Cs become more aggressive with music, formatics, promotions, marketing, and presentation? What is the future of the format? Does passive mean passed over? Be sure to attend "Soul Explosion" where Urban A/C specialists discuss the issues that affect the format's future, slated for Thursday, February 22, 2:30 - 4 p.m. Panelists include WHQT-Miami PD Derrick Brown, WWIN PD Kathy Brown, KJLH-Los Angeles PD Cliff Winston, and more will be added soon. Don't miss it!

Group ownership, corporate programming decisions, pressure to cut costs, improve rat-

ings, increase sales, escalating promotions, and increased competition from radio, Internet, and soon satellite stations: Any way you slice it, the challenges faced by today's Urban programmers and record promotion people are mounting. We'll discuss the new rules of the game, the restrictions we operate under, and the responsibilities we have to ourselves, each other, and our customers. Urban radio programmers and record executives discuss the challenges faced in the business today. "The Three Rs: Rules, Restrictions, and Responsibilities" will be moderated by WEDR-Miami PD Cedric Hollywood, and panelists including American Urban Radio Networks' Jerry Boulding, WQQK-Nashville PD Terry Foxx, Cox Radio Urban Format Coordinator Tony Kidd, WKKV-Milwaukee PD Gary Young, and Warner Bros. Sr. VP, Dwight Bibbs. Scheduled for Saturday, February 24th, 11:30 a.m. - 1 p.m. Be there.

—Kevin Fleming

## Does Localism Really Matter Anymore?

With such media as the Internet and satellite radio increasingly encroaching on terrestrial radio's listenership, keeping a station locally focused remains a key and vital issue. This year's A/C format session, slated for Saturday morning, will focus on maintaining one's local edge via the hiring and nurturing of local air talent, creating promotions that reinforce your station's local context, and determining how critical local music research is in developing and maintaining a station's playlist. This session is slated for 10:30 a.m.

Thursday afternoon, in a different twist on Jukebox Jury, we're going to enjoy an audio delight of radio promos...and rate them! A version of this session was part of our Seminar several years ago in San Diego and received great feedback. Bring your notepad...because who knows? You may be able to "selectively borrow" someone else's great idea. (Our resident promotion guru, Paige Nienaber, will be present to give us some tips on how to give your radio promos some pizzazz.)

As always, join us at our gala Awards Luncheon on Friday, where we will honor the format's best and brightest in radio programming and label promotion.

—Annette M. Lai

## Programming Strategies Key For Triple A In 2001

In a session titled "Strategies for Triple A in 2001," a slate of the format's top programmers will kick off the year with an intense dis-

ussion of the state of the format on both the local and national level. Primary topics open for discussion include combating competition from other terrestrial signals and formats, as well as new competition from the Internet and satellite radio, and creating new revenue streams that may be able to make up for that lost dot-com business. This session is slated for Thursday, February 22.

At Friday's Triple A Juke Box Jury you just don't know what's going to happen. At last year's Summit In Boulder, Patty Martin from WXRT spoke up for the Dandy Warhols and, because of the session, Capitol made the record a priority and took it to the top of our charts. This is a great way to find out what really goes on in the music meeting. It's always one of the highlights of the Seminar.

The Triple A Awards Luncheon will be 1:30pm on Saturday afternoon. We congratulate those who stood out in 2000 in both the Radio and Music Industries—and we promise to keep the acceptance speeches brief.

—Dave Einstein

## Country Fashions Boutique Event!

For Country attendees, the GAVIN Seminar is like a seminar within a seminar—a boutique event that has grown in attendance and popularity since the format re-joined the main seminar in 1998. Although the group is small by CRS standards, the 100-plus radio programmers, consultants, record label reps, and syndicators can take advantage of quality networking opportunities.

We kick off our Country portion with our 2001 Country Awards Luncheon, where we honor the winners of this year's GAVIN Country Awards. Our intimate gathering also allows for candid dialogue in our Country Meeting, which for the past three years has been moderated by WQYK/WRBQ-Tampa OM Eric Logan. Due to popular demand, Logan has graciously agreed to once again lead this year's meeting, which will discuss tough issues currently facing our format.

Besides our Country format events, the GAVIN Seminar offers many mainstream format and multi-format sessions, which each year bring together top executives from the radio and record communities to offer a bigger picture of where our industries are headed. Past Country attendees have raved to us how insightful it was for them to get the chance to hear from counterparts and respected colleagues in other formats.

From San Diego, to New Orleans to last year's exciting return to San Francisco, this year we descend upon sunny Miami. So meet us in Miami, we promise you a *hot* time!

—Jamie Matteson ■

# The Super Bowl

(And Other Examples of Great Crockery)

By **Paige Nienaber**

I once had a (not very) wise general manager tell me that he didn't want the station to expend too much effort on promotions around the upcoming Super Bowl. His reasoning? That we were an 18-34 female targeted station; that that demo didn't have interest in the event. I tried (in vain) to explain that the Super Bowl was no longer just a monstrously viewed sporting event, and that it had taken on cultural connotations. It's a phenomenon: not just a once-a-year excuse to drink cheap domestic beer (as if I needed one).

Two cases in point: my friend, Chris, has, for the past 15+ years hosted a party at his home that started out, in the beginning, just drawing a small contingent of our high school and college pals. Last year there were over 200 people crammed into his house, garage, and yard, watching the game. The original group of buddies...and their kids...and their kids' friends...and their co-workers...and their in-laws: it's become much much more than just a football party, and the game has become more than just very large men pummeling each other until they're carried off the field bleeding and disoriented.

An engineer that I worked with in the '80s has annually held a similarly massive party with chili and friends and beer and more chili. People plan their last weekend in January around Boomer's bash. It runs for two days and oh, incidentally, there's also some football game that they watch.

Unfortunately, radio is still stuck in the 1978 mode of "give-a-listener-a-big-screen-TV" and a platter of chips. The concept is right, getting out to where the people are. But rarely does it reach its full potential. On the 28th 90 percent of people are going to be either at a sports bar or at someone like Chris's or Boomer's home, spilling salsa on the sofa. You have a relatively captive audience, so *be there*.

The "Bowl Patrol" concept is something I've been doing for years. Get the van, load it with peel-and-eat shrimp, soda, chips, and other digestibles, and hit a couple of dozen house parties over the course of the afternoon and evening. The call-ins sound great, and make you sound very tapped into the vibe of the day. Last year in

Tampa, I was playing interim promotion director at Wild 98.7 and we dispatched the station jeeps with t-shirts and jocks for an all-market blitz of the sports bars. We hit them all, plus Chili's, Hooters, Fridays, strip clubs...anywhere where there was a crowd and TVs. We hit far more people than the stations locked into a club or hosting their own event at a bar.

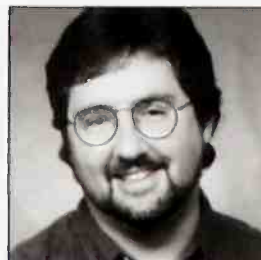
One of the great traps into which radio sometimes is prone to fall, is the Dreaded Nightclub Viewing Party. I've heard of one that actually was successful. The rest, though, seem to fall flat. Why? These are not "great" places to watch football. A sports bar has the proper vibe. Clubs? Not

really. I worked at the #1 station in a market and got roped into doing a viewing party at a club. We ran maybe 10,000 promos...and six people showed up. It was nice to be right despite the fact that the promotion was a disaster.

If you believe, like my GM did, that maybe the women listening to your station don't really care about "the big game," that doesn't mean that you should ignore it. Throw a party for the females! KSPM-Sacramento did The Betty Bowl the past two years in a hotel ballroom. It was

basically a bash for the girls. There was free food, makeup, and fashion demonstrations, psychics, massage tables... and Harley-riding male strippers who rolled in as the grand finale to the packed event. To be more politically correct, you could get adjoining rooms and have a KSPM-ish party for the women in one, and next door: football and strippers and beer and chicken wings! 107.5 Kiss FM-Memphis did this in 2000 and it was large. A little sumthin' sumthin' for everyone.

So...a client has given you a trip to the Super Bowl for contesting?



PAIGE NIENABER  
nwcpromo@earthlink.net

Then you are truly blessed. But it would be a shame to waste it on win-a-CD-and-qualify-all-weekend contesting. Have some fun with it! Wild 94.9-San Francisco loaded the winners in a van and had Big Lou from the morning show drive them across the country, doing call-ins from rest areas, truck stops, and other vibing locations along the way. Last year Power 102-El Paso did a Super Bowl version of *Road Rules* and loaded the winners in an RV, and drove to Miami, begging for gas money and squeegeeing windows for cash the whole way. These are promotions that give you extra mileage out of a great prize. It's not just the morning show announcing the winner and then "buh-bye." Now they have to *get* to Tampa, which is Phase Two of the promotion.

The Super Bowl is a part of our culture. It's an icon. And, rightfully, should be treated and promoted as such. This is like New Year's Eve: The Sequel. It's one of the biggest party days of the year. To ignore it or have it get lost in a sea of Sunday afternoon remotes would be a 15-yard penalty for unsportsmanlike conduct and loss of down. ■

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# The Limitations of All Research

By Bob Lawrence

While research clearly is an absolute science, by no means is it your "silver bullet"—nor will it necessarily take you to the mountain. As much as we would all like to believe that we researchers have the answers, the fact is, the best we can do is supply you with a road map that can only help you get there. Of course, the points of differentiation between research companies will determine how accurate each respective map will be, and in fact, whether or not you even get you the proper directions. It truly is much like going to a physician for a physical.

My paternal grandfather ate bacon and eggs every morning, smoked like a fiend, and never exercised. He scoffed at the doctors who told him he was a perfect candidate for a stroke. As you can guess, he ended up outliving many of them and died at the ripe old age of 91. All the research in the world said he would die and have a stroke if he didn't change his lifestyle. On the other hand, my maternal grandfather was a healthy Navy officer in World War II. He never smoked, always ate well, and was in tip-top condition. You guessed it...he died from a massive coronary, suddenly, at age 52.

At best, a doctor will diagnose and make recommendations, directing you toward a healthier life, based on all the information he or she has harvested over the years. Does it make sense to follow the recommendations? Of course—because they do have accurate, statistical information. But

clearly, it's not the total picture. The point is that there are other factors that influence our lives, including genetics, environment, personality traits, etc. Just because research shows that a healthy lifestyle can extend your life, it's no guarantee that it will.

Broadcast research has some limitations as well, and is unable to definitively predict your success or failure. We scientifically gather information from "reliable," "predictable" resources, we analyze the data, and we present the results, all the while making educated recommendations based on the empirical information collected.

There are many variables, however, when conducting a research project. As we all know, the most critical is accurate sampling. We have all heard the phrase "garbage in, garbage out." But we must also be diligent in our efforts to simulate "real-life" situations. For example, traditional paper and pencil music testing is limited, because it fails to simulate how the listener uses the radio. Listeners simply do not listen to music and score it using a numerical scale while they listen to the radio. In real life, they either like it and turn it up, dislike it and turn it down, switch stations, or simply turn off the radio. However, "Digital Music Testing" uses an interactive dial that attempts to simulate real radio listening. It's not perfect either, but it does address important issues that get you closer to simulating "real world" usage. Researchers can only continue to work at making all things as equal, with as little variation as possible.



The best radio programmers have learned how to blend the science of research with the art of programming. They use empirical information in conjunction with their vision to reach a goal. Imagine drawing blueprints for a building without giving any weight to the basics of engineering—beautiful, but structurally unsound. Imagine designing something based solely on the principles of engineering with no thought to esthetics—not very compelling to look at. What made Frank Lloyd Wright's designs remarkable was his insight into both art and science. Likewise, the best radio stations in the country have all the basic structure of the plan being executed but they go well beyond, making it a truly compelling and exciting product for the ears.

Keep in mind the adage "to observe something is to change it." Simply put, just the act of examining something, in an effort to measure it, will most certainly change it; this goes to "cause and effect." Your researcher should make every effort to minimize the amount of change caused by their gathering of information. This is why you often hear them say "we don't want to make the interview too long," or "let's not test more than 600 songs," etc. While we would all love to collect as much information as possible in your studies, it's important to understand that there is a threshold of tolerance—a fine line between a happy respondent and one who is irritated. One thing is certain—you don't want an annoyed, fatigued, confused, hungry, or bored respondent.

Let's all concentrate on quality versus quantity in 2001. Researchers today are committed to identifying the best methods of bringing you the most accurate data. But, as in all sciences, "the limit is the sky." Only an artist can make "the sky the limit." ■

BOB LAWRENCE IS PRESIDENT OF PINNACLE MEDIA MANAGEMENT.

# Frankie Blue

*VP of Operations and Programming  
WKTU-New York, Clear Channel*

**Hometown:** Da Bronx, NY  
**Early influences (people):** Scott Shannon, Steve Kingston, Shad-O (Scott Wright), and Michael Ellis. That's where I got my radio education.

**Most influential radio station(s) growing up:** WABC, 99X, WBLS, and the original 92 'KTU.

**First exciting industry gig:** My internship at the original 92 'KTU. I answered request lines, filed records, and went out and got BLT sandwiches for the jocks.

**Family:** Wife Jami, and our 8-year-old twins Christian and Nicolette.

**Current pre-sets on car radio:** Pre-set #1 is my Clear Channel band: 'KTU, Z100, Q104 (Classic Rock), Jammin' Oldies WTJM, and WLTW. Pre-set #2 is Hot 97, WPLJ, WXRK, CBS-FM, WRKS, and La Mega 97.9 (Spanish).

**CDs in the car player right now:** Marc Anthony's *Otra Nota*, *Contra la Corriente*, and his latest English language album; the new Keith Sweat; Janet Jackson's *janet*; and Ricky Martin's *Sound Loaded*.

**Hobbies:** Karate...for about about 12 years, Tai-Bo, beach volleyball, basketball, gymnastics, bocci ball.

**Really...what degree belt have you achieved?** I'm not at liberty to say...fuck with me and you'll find out.

**Off-duty listening:** Frank Sinatra, Tony Bennett, Andrea Bocelli, Louis Prima, the O'Jays.

**Secret passion:** A manicure and a pedicure...and the occasional bikini wax.

**The one gadget I can't live without:** Jeff Z.

**Wheels:** A '99 BMW 540 and a Toyota LandCruiser.

**Favorite food:** That's simple—Italian and Japanese.

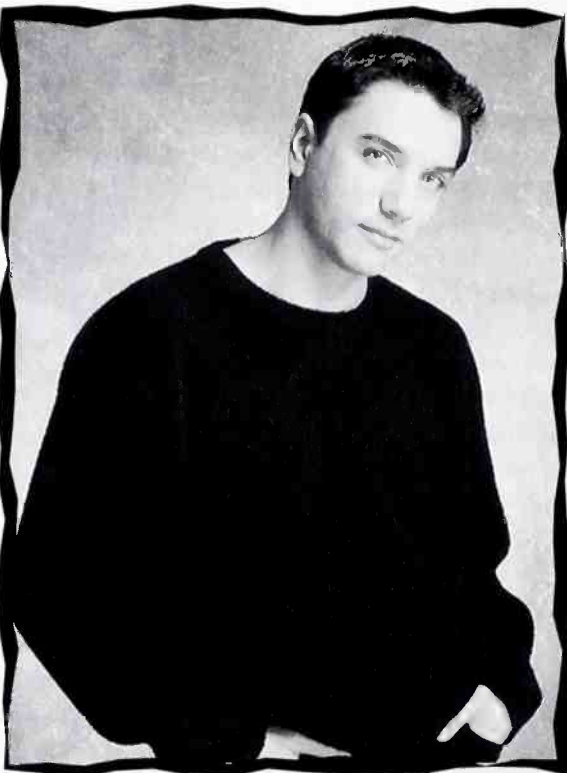
**Favorite local restaurant:** The one that Tommy Mottola takes me to, but I can't remember the name...All I know is it begins with 'La' and ends with a vowel.

**Favorite city:** What kind of dumb question is that? Whatdaya want me to say...Fargo?

**Favorite vacation getaway:** My TV room. Actually, I love South Beach, Ibiza, and Los Angeles.

**Last movie seen:** *Whatever Happened To Baby Jane?*

**Last movie rented:** *Fear & Loathing In Las Vegas*—it reminds me of my youth.



**Read any good books lately?** *Old Yeller*—I cried when the dog died at the end.

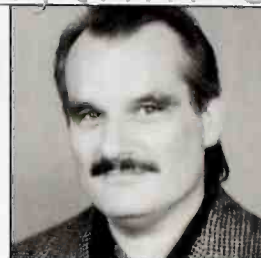
**Favorite non-trade mag:** *Maxim*.

**What current radio stations do you admire?**

KIIS-LA and Z100-NY for their longevity and ability to adapt to the times and continue to be successful. I also like Power 96-Miami because it sounds so customized for the market—it wouldn't work anywhere else, and B96-Chicago... 'cuz Todd Cavanah will get freekin' nuts if I don't mention him.

**Several non-industry people you admire:**

Yankees manager Joe Torre for his accomplishments, Michael Jackson for his longevity and his artistry, Pat Riley for his book *The Winner Within*, and my new favorite actor, Johnny Depp.



TOP 40/  
RHYTHM CROSSOVER  
EDITOR  
KEVIN CARTER  
kevin@gavin.com

**Do you foresee Internet or satellite radio making any inroads against terrestrial radio?** I have my eyes and ears glued to the inroads they've been making, but they're not there yet.

**What about steadily increasing spotloads:** You can't blame ratings on units, because Stern runs 22 units an hour and has a 14 share. As long as the entertainment value is there, the listeners will stay...it's the same with the Super Bowl.

**Where are we going to go to find that next generation of talent?** You're gonna have to take chances and utilize local people. Your audience can relate more to someone who's just like them, rather than some cyberjock. Our jocks are all from the NY area, and you can't fake that—Goumba Johnny is from Yonkers, Ralphie Marino is from Long Island, Diane Prior is from the Bronx, Michelle Visage is from New Jersey, and Geronimo is from Brooklyn. Don't be afraid to take a chance on locals—go with your gut, because they're natural and they can relate.

**Comments on current and future musical trends:** The current wave seems to be that mass appeal Pop/Urban sound that includes artists like Pink, Debelah Morgan, Destiny's Child, Jennifer Lopez, Mya, and Kandi, etc. The next wave will be decided by the audience.

**If I wasn't doing radio I'd be...** A psychologist or a plastic surgeon. By the way, I hear that's a great pick-up line in a bar...chicks think they can get free surgery.

**Wacky career anecdotes:** I don't have time to fully explain Scott Shannon's infamous Bee Gees lunch, or Kingston putting his foot through an intern's windshield. If you want details, call me. ■



WKTU staff forced to take showers before the station's Miracle of 34th Street Christmas Show! Top (l-r): Michelle Visage, Goumba Johnny, Ralphie Marino, Diane Prior, Judy Torres, Joe Causi, Geronimo, and Lynda Lopez. Bottom: Speedy, Broadway Bill Lee, Frankie Blue, and Joey Clifton. So clean!

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# The Best of the Rest of gmail— The Rhythm-Crossover Years

By Kevin Carter

**O**K, make that “Year.” What follows, strongly resembles the texture and tone of the contributions made by the otherwise normal-sounding people who have graced the pages of gmail with their reams of stream-of-consciousness musings during 2000.

Again, our thanks and undying appreciation to those daring and faithful programmers who give of themselves every day, in both gmail and GAVIN. Without you, we’d be faxing blank pages.

## The Beat of NYC:

**HOMELESSNESS ONLY SEEMS GLAMOROUS.** “Man, it’s ripe down there,” says WKTU-NY morning guy Ralphie Marino on the station’s “NStink For NSync” contest. Listeners are living in a dumpster outside the station to win tickets. “You should have been there last night—somebody dumped a bag of old fish and meatballs in there,” adds a dry-



heaving MD Geronimo. With just two people left, the front-row tickets and a bonus trip to Cancun are still in play. “Ahh, these wacky morning show promotions...” says Marino. “We’ve had traffic helicopters circling over the dumpster... the press has been ridiculous,” adds Geronimo. FYI: Before Jon Secada performed live on Wall Street for some 20,000 ‘KTU fans, he stopped by to greet the dumpster denizens and was then immediately boiled for his own protection.

—7/26/00

**DUMPSTER FINALLY EMPTIED.** Pointing to health concerns (not to mention an odor that could knock a rat off a garbage truck), WKTU-New York pulled the plug on its “NStink For NSync” dumpster con-

test after 146 pungent hours. Each of the two reeking finalists were awarded front row NSync tickets, a



trip for to Cancun, and \$1000, which should just about cover their industrial-strength dry-cleaning/fumigation bill.

—7/31/00

**DA BA DEE DA BA DAH.** Breaking down the spring book with WKTU-New York VP of Ops & Programming Frankie Blue: “Four years after bringing ‘The Beat of New York’ to the airwaves, we’re still able to hold our heads high and puff our our chests. Everyone’s worked real hard to get these numbers,” Blue tells gmail. When asked for his proudest demographic accomplishment, Blue laughs: “Obviously #1 18-34 women, because I’ve always considered myself a chick magnet.”

—8/8/00



Frankie Blue

**‘KTU HALLWAY VIBE TURNS WORLD SERIOUS.** “Don’t tell anyone, but there’s dissention in the programming staff here,” WKTU-New York MD Geronimo whispers to gmail. “Frankie’s a major Yankees fan, and I’m a diehard Mets fan...the whole staff here is pretty divided,” he says. “We drew a white line through the building, just like on *The Brady Bunch*. We’ve all agreed to stay on our own side until there’s a winner.”

—10/18/00

**A REAL MIRACLE IF IT’S OVER BEFORE THURSDAY.** By the way, ‘KTU’s show is Tuesday, December 19. “Mayor Giuliani wants to close down 34th Street for the festivities,” says Blue. “The spotlights will be glaring in the air, and the red carpet will be rolled out, as ‘KTU is proud to bring to Madison Square Garden what it’s been thirsting for—a real star-studded holiday show. Another reason we’re taking over the Garden is because the Knicks and the Rangers aren’t exciting anyone,” Blue tells gmail. “If any other holiday show in the country can come close to this one, please let me know because I would like to attend,” he says.

—11/23/00

## Love That Bob:

**BAG OF TRICKS.** KISV-Bakersfield PD Bob Lewis, after his 8.2 trend: “It finally just hit me—using the laws of physics, I’ve figured that the less I weigh, the less I hold the station back. In order for us to achieve a ten share, I’m gonna need a wheelchair and a colostomy bag...We had some station colostomy bags made up, but, unfortunately, we had the logos embroidered on by mistake...Thank God we have trade with the Rug Doctor.”

—3/22/00

**GET DOWN, GET FUNKY.** Here’s Bob again with a groundbreaking announcement: “I want to be the first PD to call gmail to brag about my down trend. The good folks at ‘Arbi-trary’ have seen fit to bestow an 8.2-7.1 trend on me. Apparently, the people in Columbia feel that my next step should be to buy a home and appear on the cover of a trade magazine,” he says. “If that doesn’t work, I’ll finance a new car, get married, and get fired during the birth of my son, just days before my next trend, which, ironically, will be up.” Music: “Based on my trend, maybe it’s time I took ‘Batdance’ out of powers.”

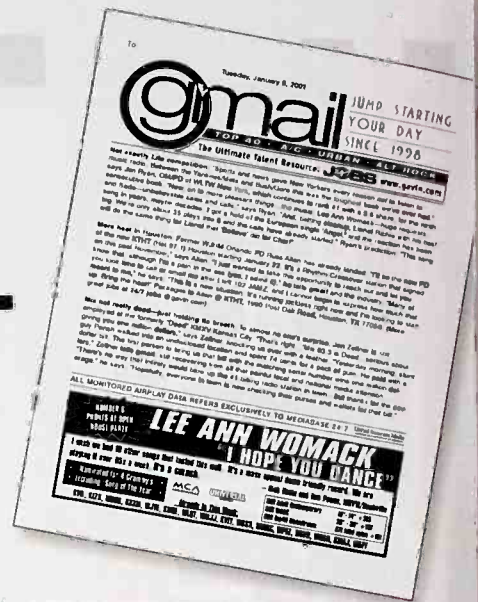
—4/27/00

**MISUNDERSTOOD GENIUS.** Just your average day with KISV-Bakersfield PD Bob Lewis, post-book: “We went 7.2-9.0, the #1 FM, #1 cume...we’re even #1 12-64 – Buck Owens is my bitch!” Lewis announces rather loudly. “I shouldn’t say that...he could get in his pick-up truck and be here in ten minutes.” When asked for the secret of his success, Lewis shares what he describes as his “broad-based demographic strategy”: “‘Here Comes The Hotstepper’ by Ini Kamoze and the ‘Theme From Moonlighting’ are still in powers, although that one is starting to show burn 35-64,” he says. “It’s the same philosophy we’re applying to our Summer Jam, with artists like Joe Public, Right Said Fred, and Freedom Williams...if he can get the day off from Kinko’s.”

—7/28/00

## Hip-Hop As A Second Language:

**BOYEEE BANDS.** KPWR-L.A. VP/Programming Jimmy Steal breaks down his trend: “We’re #2 English-speaking 12-plus, and the #3-English-speaking station 18-34—





# BLACK EYED PEAS

"REQUEST LINE" FEATURING MACY GRAY

**IMPACTING 1/30**

**Couldn't Wait: WPOW- Miami**

**In The Mix at KPWR, KUBE, KBOS, Z90,  
KMEL, KCAQ, KBMB & More!**



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and all without the benefit of the Backstreet Boys, 'Nsync, and Britney Spears."

—3/17/00

**INSTANT GENIUS IN JUST TEN**

**MONTHS.** Steal's first winter book: "We went 3.8-4.2 12-plus, #3 English-speaking, #2 18-34 English-speaking, and #1 18-34 men English-speaking...I bet they don't have to say that in Des Moines," he laughs. "In light of all of the bombastic fanfare that surrounded the Beat coming right after us, this is particularly gratifying for the entire Power staff. Congrats to Dan Kieley and Kevin Weatherly, who also had great books...I truly hate you...P.S. Let's do lunch."

—4/28/00

**DOZENS INJURED AS STREETS COME OUT OF SPEAKERS.**

KPWR-LA has a rare night opening. Making liberal use of some of



today's hip vernacular (borrowed from APD Damion Young), VP/Programming Jimmy Steal emits the following: "I'm looking for the next Latino-targeted, chicken-chasing nighttime superstar," he tells **gmail**, while attempting to keep a straight face.

—7/12/00

**STEAL APPROVED FOR POWER INCREASE.**

Only a year at KPWR-LA, and Steal is upped to Regional VP/Programming for Emmis Communications. "I was against this decision from the beginning and I feel completely threatened by it," Emmis Exec. VP/Programming Rick Cummings tells **gmail**.

—8/16/00

**THANK GOD WE'RE PHOTO-FREE.**

"Just reading these words in **gmail** without the visuals, really doesn't do this bit justice," insists Steal, talking about morning guy Big Boy's recent televised, er, spectacle. "The morning show was live on KTLA, and the highlight, if you wanna call it that, was an appearance by *Survivor* winner Richard Hatch, who ended up jumping into a bed with Big Boy," he tells **gmail**. Mr. Boy, quickly rising to the occasion, as it were, "promptly

tore off his shirt and gave him a tumble," says Steal, struggling to regain his equilibrium.

—11/20/00

**Pass On the Knowledge:**

**AVERSION THERAPY TODAY PREVENTS RADIO CAREER TOMORROW.**

KQBT-Austin PD Scooter Stevens brought his eight-year-old daughter Samantha to work. "I wanted to show her the glamorous side of radio," he tells **gmail**. "After she helped me open my mail, I showed her the candy machine, the conference room, the jocks with beer bellies. Now she wants to know what 'impact date' means...I told her the same thing it means to the listeners—nothing."

—6/16/00

**LEARN TO LOVE FREE DINNERS.**

WOCQ-Ocean City PD Wookie moves morning sidekick Deelite to nights. "I'll also be grooming her to assume MD duties," Wookie tells **gmail**. "Besides training her on Selector, I'll also be teaching her to say 'No' when someone says 'Please add my record.' Other MD catchphrases we'll be practicing include 'We're looking at it,' 'It's in the short stack,' and 'I'm not feeling it.'"

—7/17/00

**Big Dumb Stunts:**

**DÉJÀ VU? OR VŪJA DÉ?**

Promoboy Paige Nienaber was playing Promotions Director at Wild 98.7-Tampa. "In honor of Groundhog Day, the morning show borrowed a bit from the Bill Murray movie and repeated the same break and two songs over and over for the entire show—un-hyped and unacknowledged—and the phones blew up." The two songs: "Blue," and "Back That Azz Up"...now there's a commute you'll never be able to erase from your memory. "Sure beats having a jock climb out of a manhole dressed like a giant gopher, which was already an old bit when I did it in 1982."

—2/4/00

**MISDIRECTION—THE MOTHER OF INVENTION.**

KQBT-Austin invited folks to come meet "Duh Rock," (Not to be confused with WWF

superstar "The Rock" ...or should he be?) "Over 300 wrestling fans showed up, and, not only was it a dentist's dream down there, they stayed for our 'Smack That Azz' contest," says PD Scooter Stevens. Picture dozens of wives publicly spanking their Skoal-chewin' husbands to win *WWF Smackdown* tickets. "We even got a call from the WWF, making sure we weren't saying The Rock's name," says a pleased Stevens.

—2/9/00

**AND BOY ARE HIS TONE-ARMS TIRED.**

WJMN-Boston mixer Roy Barboza brings the world mixing record back to America, when he mixed live on the radio for 62 straight hours. "And boy did he smell bad," laughs MD Michelle Williams.

—7/11/00

**GETTING IN TOUCH WITH THE COMMUNITY.**

"Can you believe they just imposed a six-foot rule in strip clubs here?" says WLLD-Tampa PD Orlando. "As a public (relax, he said *public*) service, the 'Wild Strip Squad' visited winners' homes with bananas, whipped cream, furry handcuffs and other toys to get them ready for this weekend's promotion," he says. Wild music: "The Light" by



The WLLD "Wild Strip Squad." Orlando pauses for a short prayer.

Common is Top 3 phones—it's a breath of fresh air that raises the consciousness of the radio station for at least three minutes...before we fall back into the ass-clappin' stuff we do so well."

—7/27/00

**BIG-ASS PROMOTION.** On the horn with Dianna Obermeyer, Power 106-LA Marketing Director: "Tomorrow, Big Boy will host the

"O-Blimp-ics," a celebration for armchair athletes who weigh in at a flabby 250 pounds or more! Contestants will compete in the 50-yard Fat Man Shuffle, the Belly Bounce, and the Krispy Kreme doughnut-eating contest. The grand prize winner takes home \$500, a new Lay-Z-Boy recliner, and a trip to Sea World in San Diego to visit their hero, Shamu," she laughs. Best of all, says Obermeyer, the Power 106 O-Blimp-ics will be *live* (as opposed to NBC's lame 15-hour tape delay). "We even designed our own 'O-Blimp-ic' emblem: Five doughnut rings united together," she adds, wiping a tear from her eye.

—9/28/00

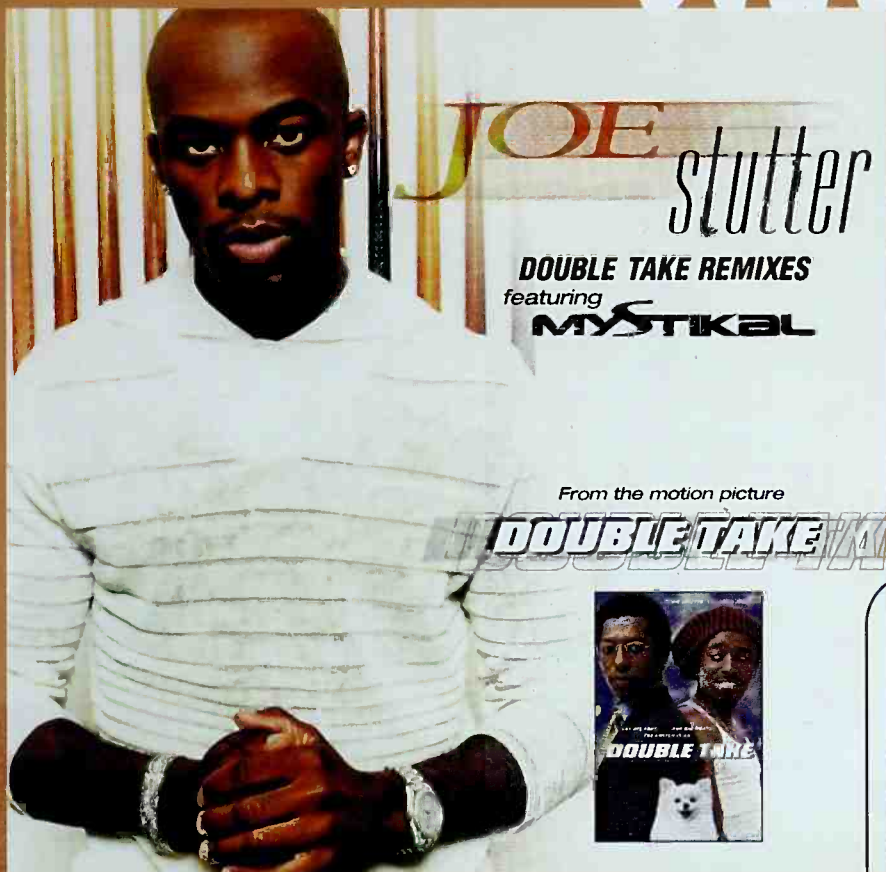
**SOUNDED HILARIOUS IN THE MEETING.**

The *San Francisco Chronicle* reports that two members of the KYLD (Wild 94.9)-San Francisco morning Doghouse are facing charges of falsely causing an emergency to be reported. It seems that Joe Lopez and Graham Herbert thought it would be entertaining to dress up in orange jumpsuits marked "County Jail," handcuffed, and wander door-to-door through a suburban neighborhood, posing as escaped prisoners in search of a hacksaw (of course, they were broadcasting live via cell phone). Unamused residents quickly called the cops, who ordered the wannabe desperados to the ground at gunpoint. According to San Mateo County District Attorney Jim Fox, Lopez and Herbert face misdemeanor charges that carry penalties of as much as \$1,000 in fines, a year in county jail, or both. "We fail to see the humor in it," said Fox, obviously not a P-1 listener.

—9/29/00

**WHATCHA GONNA DO WHEN THEY COME 4 U?** When all was said and done (and underwear was changed), PD Michael Martin offers

# JOE "stutter" featuring MYSTIKAL



**Most Added  
Rhythm  
Radio!**

**SOUNDSCAN  
#3 Selling Single  
in the Country**

### Grammy Nomination

Best R&B Album  
Best Male R&B Vocal Performance  
Best Pop Collaboration with Mariah Carey  
Best R&B performance by group with  
Bebe Winans and Brian McKnight

### Charts

Rhythm Monitor Debut 23\*  
#1 Most New Stations  
Crossover Monitor 21 - 12\* Airpower  
R&R Rhythmic 37 - 21\*

### Top 5 Phones

**KYLD**  
**KBOS #1**  
**KDON**  
**KWIN**

### Major Market Airplay:

HOT 97 New York 28x  
KYLD San Francisco 57x Ranked #6  
KKSS Albuquerque 28x  
KSEQ Fresno 50x  
KUBE Seattle 20x  
KKFR Phoenix 26x  
KBXX Houston 45x  
KMEL San Francisco 51x Ranked #9  
KCAQ Oxnard 42x  
KYLZ Albuquerque 33x  
KDON Monterey 29x  
KISV Bakersfield 46x  
KPTY Phoenix 49x  
WJMH Greensboro 53x  
KPWR Los Angeles 27x  
WHHH Indianapolis 29x  
KPRR El Paso 38x  
KXJM Portland 47x  
KIKI Honolulu 20x  
KOHT Tucson 39x  
KQKS Denver 34x

### Michael Martin /KMEL/KYLD

"Stutter was an AUTOMATIC at both KMEL and KYLD. Reacting like crazy and already spinning over 50 times a week at both stations."

### Bruce St. James /KKFR

#1 and #2 most played artist for KKFR in the last two years. Joe is a STAR."

### Charlie Huero /KKFR

"You take a core artist (JOE) plus a pinch of the hottest hip-hop artist (MYSTIKAL) equals HIT RECORD!"



this post-game analysis: "Just another typical Wild 94.9 stunt, demonstrating how to be low-key in this industry."

—10/2/00

**SOMEBODY GET A MOP.**

Continuing its hallowed tradition of good taste, KQBT-Austin proudly presents "What's in Santa's swollen sack?" "The promos are hysterical," PD Scooter B. Stevens assures **gmail**. "You hear Santa say, 'I can't walk...ohhh the pressure...I think my sack is gonna burst!' Then you hear a female voice (no doubt a girl elf) saying, 'Here Santa, let me help you with that.'" Hilarity ensues. Of course, the sack then rips, spilling out \$50 Blockbuster gifts cards, videos, CDs, and other toys. Wait, there's more: "Our night guy Boy Loco is sending a 'Boy Loco-motive' full of listeners to Houston for the Cash Money tour." When an alert staffer pointed out that no train service currently exists between Austin and Houston, Stevens called an audible: "We rented the nicest bus we could afford...Now if we could just get those big red 'Stop' signs on the sides to quit blinking."

—12/4/00

**The Election:**

**DOGS & CATS, LIVING TOGETHER.** "Turning important political decisions into goofy radio promotions—*this is America*," says Mark Adams, PD of KXJM-Portland.



Mark Adams

"Other countries in our current state of unrest would be subjected to martial law, tanks in the streets, and other assorted human rights

violations...not us—we have wacky weekend giveaways," laughs Adams, fully capitalizing on America's post-election hysteria by giving away cool stuff. "Players must correctly predict the exact time when this madness finally ends, and a President is named," he tells **gmail**. (For example: Gore, 11/19 at 2:33 p.m... "Let's hope specifying the year won't be necessary," he adds). Closest person wins the swag, including a DVD player with Presidential-themed

movies (*Bullworth*, *The American President*, *Primary Colors*, etc.).

—11/17/00

**FROM THE ONLY STATION THAT COUNTS...AND RE-COUNTS.**

"We thought that Florida had already used up their 15 minutes of fame with the Elian Gonzales mess, so we thought we'd bring the attention back to Cali where it belongs," says Byron Kennedy, Interim PD of KSFM-Sacramento. To that end, the station proudly presented "Al Gore" and "George Bush" wrestling in front of State Capitol. "We found two local guys named Allan Gore and George Bush, put 'em in Gore and Bush masks, set up a wrestling ring in front of the Capitol and let 'em go at it," Kennedy tells **gmail**. The result: "Gore pinned Bush, but the Republicans in the crowd thought the ref had counted too quickly and demanded a recount. It was hysterical," says Kennedy.

—11/20/00

**The Best of Cat Thomas:**

**UP PERISCOPE.** KLUC-Las Vegas



Cat Thomas

PD Cat Thomas: "It's our annual party cruise to Ensenada—we're taking the whole airstaff and about 300 unsuspecting listeners...actually, they *do* suspect. Our mission will be to liberate the supply of tequila that we feel is being held hostage against its will



in the ship's liquor vault...of course, we'll have to wait until we hit international waters." Back on dry land, wife Amberly is five-months pregnant with their son, Robert Michael—"I was never so proud as when the ultrasound technician first thought the baby had three legs...just like daddy."

—3/6/00

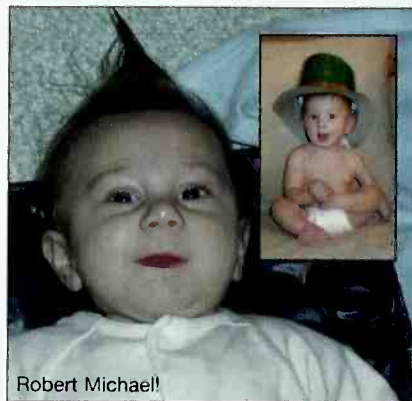
**MY HEART WILL GO ON (BUT NOT MY LIVER).** "We rocked the house," says Cat Thomas, who survived the

station's recent Party Cruise to Mexico. "At Papas & Beers in Ensenada, we ran up a \$1,300 bar tab—that figures out to 557.14 beers. We already have our mantra for next year: 'I'm only responsible for myself, my money, and my pants.' I wrote that after I finally realized that I'm at the stage of my life where I look better with shirt on and pants off, rather than pants on and shirt off."

—3/29/00

**THAT EXPLAINS THE SNORKLE.**

Thomas was struggling to pull on his rented wetsuit as we spoke: "I compare this to a Navy S.E.A.L mission—insertion and recovery to liberate the hostage." No, it's not a preview of *M.I. 3*—it's the planned Thursday birth of Thomas' first



Robert Michael!

child, Robert Michael. "The procedure is scheduled for 7:30, but they're insisting that my wife Amberly and I be there at 5 a.m.," he says. "The Morning Zoo is scared to death because now I'll actually hear the whole show."

—6/28/00

**NURSING AND DRIVING DON'T MIX.**

Cat Thomas is the proud papa of 10-week-old Robbie. "In two weeks he gets to experience his first Ohio State-Penn State weekend," boasts the Buckeye alum. When asked if the usual pre-, during, and post-game boys-will-be-boys antics would put Robbie in harm's way, Thomas says, "No chance—we're making him our designated driver."

—9/11/00

**Boy Band-wagon:**

**INFINITY DEALT WINNING HAND.**

"We're hosting a party at Club Rio featuring the debut performance by our own boy band, the 98.5 Degree Boyz," says KLUC-Las

Vegas PD Cat Thomas. The "Boyz" consist of Morning Zoo guys Chet Buchanan and Danger Boy, mid-day jock Tim Stevens, p.m. driver J.B. King, and night guy Bo Jaxon. "And, just like a real boy band, they'll lip-sync their entire performance."

—10/27/00

**FIVE GUYS, FIVE DIFFERENT CURFEWS.**

Power 96-Miami's Powerhouse features the debut of Kid Curry's hand-picked boy band, Point 5 (five guys, ages 12-21, named after the station's frequency, 96.5). "I was a music major in college, and I anticipated having to write and produce the song myself, but I hooked up with a producer from Sweden (boy band ground zero) and sent the boys over there. I believe that their first single, 'Can't Say,' is a #1 record," Curry swears. "We already have some label interest, and Lou Pearlman is coming to the show."

—9/13/00

**Job Squad:**

**STATE BRACES FOR CHRISTMAS BIRTH EXPLOSION.**

Tony Manero, former PD of KKSS, along with former KCHQ-Albuquerque PD Jackie James, survived the recent statewide blackout. James finally made it home with an armload of candles: "All they had left were those Jesus candles in the jar... There we were, typing résumés by the flickering light of those Jesus candles. If anyone receives a résumé with chunks of wax stuck to it, we're sorry...just understand that it's holy wax...if that helps."

—3/21/00

**WAITING FOR THE CALLBACK FROM HALLMARK.**

"I'm celebrating the fifth-month anniversary of *not* having a morning show producer," says Tracy Cloherty, PD of WQHT-NYC. "I'm more than willing to pay for a good producer... c'mon...I'm ripe for the plucking here."

—6/8/00

**In Other News:**

**I HEAR DEAD PEOPLE.**

Listen...that's the sound of live bodies on the air at Radio One's



DON'T TALK . . . JUST LISTEN.



# DON'T TALK

THE FIRST SINGLE FROM

**Jon B**

IMPACTING URBAN &  
RHYTHM CROSSOVER  
**1/23**  
EARLY ADDS INCLUDE:  
KMEL, KUBE, KBMB, WHHH

FROM HIS FORTHCOMING ALBUM "PLEASURES YOU LIKE," IN STORES MARCH 20TH

PRODUCED & WRITTEN BY JON B.  
MANAGEMENT: DEVOUR ENTERTAINMENT

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WBOT-Boston, as the airstaff begins to take shape. "Finally...live people actually talking on the radio," PD Tom Calococci tells **gmail**. "Of course, this transition involved taking all the dead people off the air, which took some time..."

—6/24/00

**NO SMOG, JUST SMOKEY.** "I just overpaid for a house...welcome to LA," says Mike Marino, OM/PD of KCMG-LA. One of the station's newest features is "Intimate With Smokey Robinson," hosted by the Motown legend. "And how's this for weird—I get to aircheck Smokey Robinson! You should have seen his face when I handed him the new employee package with all the medical and dental forms... 'Just for EEO purposes, Mr. Robinson, I need you to fill out this application...' It was hysterical."

—8/10/00

**HALLMARK STAFF CAUGHT NAPPING.** WQHT-New York PD Tracy Cloherty weighs in on her latest trend (5.1-5.3), with letter-perfect NYC style: "I'm not mad at it...Hey, anytime we're going up, not down, I'm in a good mood."

—8/30/00

**THE SUITE SMELL OF SEX-ESS.** "You know me and pop culture," says KQBT-Austin PD Scooter Stevens. "You just have to sit around and think, and these ideas come." From that brainstorming emerges "Sex In The Suite." Morning co-hostess Meredith invites a dozen female listeners to a swanky suite at a local hotel on Wednesday night to watch *Sex In The City* and talk some smack. "This isn't a sponsored thing—it's a relationship-building event," says Stevens. "The show ends at 9:30, and last week they had to throw 'em out at midnight because they were still in there bonding, eating, talking and crying...you can't ask more from your P-1s than that."

—10/23/00

**MAYOR STEPS IN POLITICAL POOP.** When KWIN-Stockton hit a minor snag during its "10 Items for \$10K Scavenger Hunt," they got proactive: "Item #5 was 'Have your picture taken with the mayor,'" PD

John Christian tells **gmail**. "One of the local mayor's offices informed us that the mayor was, quote: 'Much too busy to have his picture taken with KWIN listeners.'" Christian immediately offered "an alternate photo op" at "the KWIN Petting Zoo," in the parking lot. "We had pony rides for the kids, chickens, rabbits...and a mule." The promo: "Any picture taken with our jackass will be accepted."

—11/10/00

**A LOOK YOU WISH YOU COULD LOOK AWAY FROM.** "Stop laughing...I lost a bet with a listener, OK?" says WOCQ-Ocean City PD Wookie, now the proud owner of...no eyebrows. "I'm a huge Dallas Cowboys fan, and early in the season, I bet a listener that they would finish 10-6, and he said 'no way.'" The Cowboys are off to a blazing 4-9 season. "I had to shave my eyebrows off, and now I look like an alien."

—12/5/00

**ABOUT TIME FOR THAT DECAF INTERVENTION.** The moderately wired Terry Foxx ("that's with two 'x's'...major market, baby!"), PD of WQQK-Nashville on line one: "I'm calling to share my #1 trend—7.1-8.0 and lookin' sweet. I'm so happy I actually think I'm gonna start doing the macarena...on second thought, maybe not," he laughs. "I'm so wound up I may just run out and buy the whole staff Rolexes...the fake ones, of course. Hey, that reminds me of the first time I went to New York—a guy on the street sold me a VCR for \$20. I was so excited, but when I got it home all I had was a box of rocks."

—12/6/00

**DOUBLE DUTY: NO LONGER JUST A MEDICAL CONDITION.** Adams adds Director of Programming duties over sister News/Talk KXL/AM. "I've spent some time listening to the AM, and frankly, I think they talk too much—what KXL needs is more Dr. Dre," Adams tells **gmail**. "On the other hand, Jammin' plays far too much music—who wants that? We're thinking about dumping our mix shows and simulcasting Blazers and Seahawks games."

—12/13/00 ■

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February 21-25, 2001

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**R&R CHR/Rhythmic \*36 - \*33**  
**Top 40 Rhythm Monitor - \*29**

**New Adds: KHTS KKRZ**  
**New Airplay: KXJM 14x**

**"Sarina is requesting Top 5 for us...  
and it's blowin' up on the G-Man's 'Top 8 at 8'"**  
**— Jeff Z, WKTU - 28x**

**"It's a power for us ... Top 5 in all categories...  
blowin' up!" — Steve Chavez, KTFM - 43x**

- **#1 Soundscan single in Hawaii for  
8 straight weeks!! KXME - 93x, KIKI - 51x**
- **Top 10 Soundscan single for 8 weeks  
in the Bay Area!!**  
**KYLD - 34x (700 total spins)**  
**KZQZ - 15x (647 total spins)**

## **“LOOK AT US”**

- **#2 most requested at KRBV - 41x**
- **#2 most requested at KDON - 25x**
- **Top 5 most requested KSEQ - 61x**

**Callout/Research...**

<b>WNVZ</b>	<b>WXIS</b>	<b>KKSS</b>
<b>KBTE</b>	<b>KZFM</b>	<b>KPRR</b>
<b>KPTY</b>	<b>KHTE</b>	<b>KDND</b>

**Heating up at WKSS - 14x**

# SARINA PARIS

# A Short Conversation with Don Parker, VP/Programming, NextMedia Group

By **Kevin Carter**

**A**s a national programmer, how different is it not being emotionally tied to a primary station? Do you miss that "hallway vibe?"

You do miss that daily vibe in the hallways of a radio station. But, since I'm traveling to stations about 40 weeks a year, I still get to feel it quite often. It is different when it's not *your* station, though. We often say that a station takes on the personality of its PD, and that is completely true. I have to step back sometimes; it's my job to make sure each station is focused, maximizing its position, winning the street war, etc. It's not my job to micro-manage our programmers and have them do it exactly like I would.



**Looking at the radio industry as a whole, whom do you admire?**

There are many people that I have a tremendous amount of respect for. Our CEO Steven Dinetz and our Chairman Carl Hirsch, KIOI GM Joe Bayliss, Emmis VP/Programming Rick Cummings, Clear Channel Sr. VP/Programming Steve Smith, and Coleman Research President Jon Coleman all come to mind. I feel privileged to have worked with some of the best in the business. Outside the industry, I've come to admire former President Jimmy Carter quite a lot. For a guy that I thought was very average as President, I've come to appreciate his intellect over the past decade or so. I saw him speak once and met him afterward. He was confronted with some of the most difficult times in recent history and is completely underestimated, in my opinion.

**Do you foresee largely commercial-free Internet radio making inroads against terrestrial radio?**

It's our biggest threat. Satellite radio isn't nearly as big of a problem for us in the long haul but, within a few years, when broadband has significant penetration into the marketplace, web radio will become more of a serious player. That said, I

still believe content wins. Just having a commercial-free Internet station means nothing if the total package isn't compelling, which will be the biggest challenge for web-based stations. How can they hire great talent if they don't have a significant revenue base? So far, I don't think radio has handled the web very well, but I think we're getting our act together as an industry. I'm one of the few who believes that Mel Karmazin was

*"We almost made it very easy for Internet stations by informing the public about listening on the web, then not offering anything different than our over-the-air broadcast."*

right to wait on streaming until we knew how best to utilize it. If we play our cards right, we'll enhance our brands on the web and make it very difficult for Internet-only stations to get established. We almost made it very easy for Internet stations by informing the public about listening on the web, then not offering anything different

than our over-the-air broadcast. Now that we understand how to offer many audio selections and extension of our brands, we can be there as the audience embraces web audio further.

**Do you foresee any other companies doing some form of collective contesting, and why (or why not)?**

We'll have to see how it plays out for Clear Channel. If they come through the scrutiny of state Attorney's General across the country and no major newsmagazines (*20/20*, *Dateline*, *60 Minutes*, etc.) pick up the story, it may be here to stay. If the audience doesn't balk at it, most companies will probably adopt the premise. If it becomes a big mess, everyone will likely drop it.

**Where are you going to go to find that next generation of talent?**

Talent is probably the single biggest issue confronting our business. Since our company operates in medium and small markets, I know this dilemma far too well. There used to be thousands of smaller market stations continually grooming talent. Now, with so much voice-tracking in those markets, there's less new talent all the time. That's why it's so important for companies like ours to put a significant effort into training talent. I understand Entercom and Susquehanna are also strong in this area. In some cases, we have people in their first programming job and a few in their first radio job, but we're training them. It takes time, but it's worth the investment. Hopefully they'll see the value in staying with a company that invests in them and their growth. ■

## MORE DON, MORE OFTEN

**Early influences:** Some of the best in the business: Guy Zapoleon, Dave Van Stone, and Steve Rivers were all people I tried to watch and learn from.

**Most influential radio station(s) growing up:** Without a doubt KIIS-FM in the early 1980's. Rick Dees was just starting at KIIS, a solid addition to the incredible talent they had around the clock: Paul Freeman, Big Ron O'Brien, and Bruce Vidal, and Larry Morgan on weekends. The station was on fire 24/7.

**What current stations do you admire?** KROQ-LA, Hot 97-NYC, and Power 106-LA are among the best out there. Even during competitive times

they remain completely focused and, as a result, they win consistently.

**First gig:** After trying to get someone at KIIS, KIQQ, and KKHR (all LA Top 40s at the time) to return my calls, I finally got a call back from KYNO-FM-Fresno. I still have family there, so I had a place to live for free...while essentially working for free. The real excitement came when I got the first programming gig at KBOS-Fresno.

**Family:** Partner of five years and dog of eight years.

**Guilty pleasure music:** Dance. Rarely a hit, but I love it.

**Gadget I can't live without:** I never thought I'd say it, but the Palm

Pilot rules! I fought against getting one for so long...and I used to make fun of those who thought they rule. I'm sure there's some guy making fun of me now.

**Wheels:** A 1978 Lincoln Mark V...one of the last classic American luxury automobiles. OK, not really, but I'd love to have one to cruise around on weekends.

**Read any good books lately?** Seth Godin's "Permission Marketing."

Everyone in radio should read his stuff.

**If I wasn't doing this, I'd be...** Unemployed. Radio is all I've ever done, so I don't think any other credible business would consider me. ■

# GAVIN SEMINAR 2001

Miami, FL

February 21-25, 2001

## SEMINAR AGENDA OUTLINE

**WEDNESDAY, FEBRUARY 21**

Registration Open  
Big Screen Kick-Ass Grammy Party

**THURSDAY, FEBRUARY 22**

Music Programming On The Net

**FRIDAY, FEBRUARY 23**

Format Meetings  
Spectacular Cocktail Party

**SATURDAY, FEBRUARY 24**

Format Meetings  
Awards Presentations

**SUNDAY, FEBRUARY 25**

Awards Presentation Brunches

*InterContinental Hotel*

### **SOLD-OUT**

*The InterContinental Hotel, one of two hotels being used for this year's GAVIN Seminar, is sold out of rooms specially priced at the exclusive Seminar rate. Some rooms at the Hyatt Regency Hotel are still available, but are going fast. Please call the Hyatt direct at 305-358-1234 and ask for the GAVIN rate.*

Hotel Reservations:

Inter-Continental (305) 577-1000

Hyatt Regency (305) 358-1234

\$219 single

\$239 double

Be sure to mention GAVIN.

For more information, contact GAVIN Convention Services at

(415) 495-1990 x653 [www.gavin.com](http://www.gavin.com)

**gavin**

## GAVIN/MEDIABASE RHYTHM-CROSSOVER PANEL

(Note: some stations listed below, while monitored by Mediabase, are not included on GAVIN's Rhythm-Crossover panel)

Market	Station	OM/PD	APD/MD	Phone
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4 San Francisco	KMEL	Michael Martin	Glenn Aure	415-538-1061
4 San Francisco	KYLD	Michael Martin	Jazzy Jim Archer	415-356-0949
8 Boston	WJMN	Cadillac Jack	Michelle Williams	781-663-2500
9 Washington	WPGC	Jay Stevens	Thea Mitchem	301-918-0955
10 Houston	KBXX	Robert Scorpio	Kashon Powell	713-623-2108
11 Atlanta	WLDA	Jeff Murray		404-881-0967
12 Miami	WPOW	Kid Curry	Eddie Mix	305-653-6796
14 Seattle	KUBE	Shellie Hart/Eric Powers	Julie Pilat	206-285-2295
15 San Diego	XHTZ	Lisa Karsting	Dale Solivan	619-575-9090
16 Phoenix	KKFR	Bruce St. James	Charlie Huero	602-258-6161
16 Phoenix	KPTY	Garrison		480-423-9255
17 Minneapolis	KTTB	Scrap Jackson	Lauri Jones	952-842-7200
19 St. Louis	WFUN	Mic Fox		314-812-2758
20 Baltimore	WERQ	Dion Summers	Buttaman	410-332-8200
21 Tampa	WLLD	Orlando		727-579-1925
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33 Providence	WWXX	Jerry McKenna	Bradley Ryan	401-723-1063
35 Salt Lake City	KUUU	Rob Olson	Zac Davis	801-412-6040
36 Norfolk	WVNZ	Don London	Jay West	757-497-2000
38 Indianapolis	WHHH	Scott Wheeler	Carl Frye	317-293-9600
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42 Greensboro	WJMH	Brian Douglas	Boogie D.	336-605-5200
46 Memphis	KXHT	Cagle	Devin Steel	901-375-9324
49 Austin	KQBT	Scooter Stevens	Mark McCray	512-327-9595
51 Jacksonville	WJBT	Doc Wynter	Tiffany Green	904-696-1015
55 Birmingham	WBHJ	Mickey Johnson	Mary K.	205-322-2987
60 Honolulu	KIKI	Fred Rico	Pablo Sato	808-550-9200
60 Honolulu	KXME	Jamie Hyatt	Ryan Kawamoto	808-254-3596
61 Tucson	KOHT	Paco Jacobo	D. Wayne Chavez	520-623-6429
65 Fresno	KBOS	E. Curtis Johnson	Travis Loughran	559-243-4300
65 Visalia-Fresno	KSEQ	Tommy Del Rio	Jo Jo Lopez	559-627-9710
70 El Paso	KPRR	John Candelaria/Victor Starr		915-351-5400
72 Albuquerque	KKSS	Tom "Jammer" Naylor		505-262-1142
72 Albuquerque	KYLZ	Robb Royale		505-878-0980
73 Omaha	KQCH	Erik Johnson		402-898-5300
74 Monterey/Salinas	KBTU	Will Douglas	Diamond Dave	831-643-1017
74 Monterey/Salinas	KDON	Cory Mikhals	Dennis Martinez	831-755-8182
83 Little Rock	KHTE	Larry LeBlanc	Peter Gunn	501-219-2400
84 Wichita	KDGS	Greg Williams	Jojo Collins	316-685-2121
86 Bakersfield	KISV	Bob Lewis	Picazzo	805-328-1410
101 Fort Wayne	WJFX	Phil Becker	Weasel	219-493-9239
108 Oxnard/Ventura	KCAQ	Erika Garite (interim)	Big Bear	805-289-1400
122 Modesto/Stockton	KWIN	John Christian	Louie Cruz	209-476-1230
128 Reno	KWNZ	Bill Schulz		775-829-1964
129 Corpus Christi	KZFM	Ed Ocanas		512-883-3516

## GAVIN Non-Monitored G2 Rhythmic Reporters

14 Seattle	KNHC	Jon McDaniel		206-281-6215
18 Long Island	WXXP	Sky Walker		516-222-1103
129 Corpus Christi	KBTE	Jason Hillery	Derek Lee	361-814-3800
150 Salisbury-Ocean City	WOCQ	Wookie	Deelite	410-641-0001
153 Palm Springs	KKUU	Pattie Moreno	Noise	760-322-7890
153 Palm Springs	KPSI	Mike Keane		760-325-2582
165 San Luis Obispo	KWWV	Craig Marshall		805-781-2750
190 Merced-Modesto	KHTN	Rene Roberts	Drew Stone	209-383-7900
Imperial Valley, CA	KSIQ	Tony Dee		760-344-1300

## ARTIST PROFILE

## Shaggy

Single: "Angel"  
Album: *Hot Shot*  
Label: MCA

Before "Livin' La Vida Loca" encouraged middle America to rediscover their behinds, there was dancehall—a groove-laden, rump-shakin' sound that emerged from Jamaican reggae and spread to New York, where rap and R&B influences helped spread its popularity. While there's never been a shortage of artists in the genre, Shaggy is one of the few who've stepped ahead of the pack, distinguishing himself not only for his longevity, but also his consistent hit singles and trademark voice. With the 2000 MCA release,

*Hot Shot*, and its second single "Angel," this Jamaican transplant teaches mainstream radio what "Mr. Boombastic" is all about.

Born Orville Richard Burrell in the metropolis of reggae itself, Kingston, Jamaica, little Burrell earned the nickname "Shaggy" from the cartoon *Scooby Doo* and was under the constant influence of the island's radio stations, which played everything from ska to dancehall to R&B to soka.

At 18, Shaggy moved to Brooklyn to live with his mother. The move thrust him into a vibrant reggae scene and pushed him to pursue a music career. Shaggy released his first single, "Man A Mi Yard" at age 20, but success didn't come quickly and he soon decided to join the army. While stationed in North Carolina, he used weekend visits to NYC to record songs for his first album, *Pure Pleasure*. Also while in New York, Shaggy met up with Sting, a DJ (not to be confused with the former Police frontman), at KISS-FM/WNNK, who helped him record the first single for the record, "Oh Carolina," a remake of the Prince Buster classic.

"Oh Carolina" put Shaggy on the music map, helping him achieve international success, particularly in the UK, where the single sold over 600,000 copies. It also helped him land a deal with Virgin Records. After *Pure Pleasure*, Shaggy released *Original Doberman* (Greensleeves) in 1994 to little fanfare, but followed it with the Grammy award-winning and platinum-certified album *Boombastic* (Virgin) in 1995, which contained the hit title track.

Shaggy spent much of 1995 and 1996 touring the world in support of *Boombastic*, and following his return, began recording material for *Midnite Lover* (Virgin) released in 1997.

In addition to his albums, Shaggy has also appeared on numerous soundtracks, including *How Stella Got Her Groove Back* and *Money Train*. Shaggy signed to MCA for his 2000 release, *Hot Shot*.

While his new single, "Angel," is a cover of the 1960s classic "Angel of the Morning," Shaggy added his own lyrical spin on the song. In addition, Shaggy is credited with writing and co-writing much of the album and, thanks to the help of various producers including Jimmy Jam and Terry Lewis, the album is more musically and lyrically dynamic, as exemplified by "Luv Me, Luv Me," a duet with Janet Jackson. *Hot Shot* has succeeded in placing Shaggy back in the limelight, and "Angel" will no doubt keep him there.

—Kathleen Richards



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- 12 monthly issues of innovative GAVIN dotcom magazine which brings together music, radio and the Internet in one place
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- The format fax of your choice, updating you immediately on charts moves, music and news in your format
- The GAVIN Radio & Record Industry AtoZ (a \$75 value)
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## MEET THE RHYTHM-CROSSOVER RECORD FOLKS

To help you in your daily Rhythmic endeavors, we present this semi-complete list of most of your major R/C label contacts. If we happened to miss someone, please notify us of your existence (with appropriate digits and email address) to [kevin@gavin.com](mailto:kevin@gavin.com).



John Strazza



Andrea Foreman



Johnny Coppola



Cary Vance



Motti Shulman



Nino Cuccinello



Motti Shulman



Bruce Reiner



Tony Monte

### ARISTA RECORDS

Lynne Salivaras, Sr. Director  
Crossover Promotion  
212-830-2148  
[lynne.salivaras@bmge.com](mailto:lynne.salivaras@bmge.com)

Caroline Bazbaz, Manager,  
Crossover, Mix Show and Dance  
Promotion  
212-830-2378  
[caroline.bazbaz@bmge.com](mailto:caroline.bazbaz@bmge.com)

Danny C., Sr. Director,  
Club/Crossover Promotion  
212-830-2186  
[danny.coniglio@bmge.com](mailto:danny.coniglio@bmge.com)

### ATLANTIC RECORDS

Lisa Velasquez, Sr. VP/Pop &  
Crossover Promotion  
212-707-2237  
[lisa.velasquez@atlantic-recording.com](mailto:lisa.velasquez@atlantic-recording.com)

John "The Horse" McMann,  
VP/Crossover Promotion  
212-707-2085  
[john.mcmann@atlantic-recording.com](mailto:john.mcmann@atlantic-recording.com)

### CAPITOL RECORDS

Johnny Coppola, VP/Crossover  
Promotion  
323-871-5264  
[john.coppola@capitolrecords.com](mailto:john.coppola@capitolrecords.com)

### COLUMBIA RECORDS

Lisa Ellis, VP/National Promotion  
310-449-2903  
[lisa\\_ellis@sonymusic.com](mailto:lisa_ellis@sonymusic.com)

Andrea Foreman, Sr.  
Director/Crossover & Rhythm  
212-833-4034  
[andrea\\_foreman@sonymusic.com](mailto:andrea_foreman@sonymusic.com)

### ELEKTRA ENTERTAINMENT

Joe Hecht, VP/Crossover  
Promotion  
212-275-4044  
[joe.hecht@elektra.com](mailto:joe.hecht@elektra.com)

Lucy Barragan,  
Manager/Crossover Promotion  
310-288-3843  
[lucy.barragan@elektra.com](mailto:lucy.barragan@elektra.com)

### EPIC RECORDS

Liz Pokora, VP/Crossover  
Promotion  
212-833-5119  
[liz\\_pokora@sonymusic.com](mailto:liz_pokora@sonymusic.com)

### INTERSCOPE RECORDS

Nino Cuccinello, National  
Crossover Guy  
310-865-7630  
[nino.cuccinello@umusic.com](mailto:nino.cuccinello@umusic.com)

Brian Gray, Regional Crossover,  
Los Angeles  
818-972-5784  
[brian.gray@umusic.com](mailto:brian.gray@umusic.com)

Steve Jacobs, Regional  
Crossover, Dallas  
972-919-6343  
[steve.jacobs@umusic.com](mailto:steve.jacobs@umusic.com)

Karen Rait, Regional Crossover,  
New York  
212-333-1076  
[karen.rait@umusic.com](mailto:karen.rait@umusic.com)

### ISLAND DEF JAM MUSIC GROUP

Marthe Reynolds, VP/Crossover  
212-603-3994  
[marthe.reynolds@umusic.com](mailto:marthe.reynolds@umusic.com)

Motti Shulman, Sr. Director,  
Rhythm & Crossover Promotion  
310-288-5327  
[motti.shulman@umusic.com](mailto:motti.shulman@umusic.com)

### JIVE RECORDS

Dawn Fox, VP/Rhythm-  
Crossover Promotion  
212-824-1731  
[dawnfox@jiverecords.com](mailto:dawnfox@jiverecords.com)

### KOCH ENTERTAINMENT

Dee Sonaram, National Director  
of Rhythm-Crossover Promotion  
212-353-8800 X 275  
[deepromo@aol.com](mailto:deepromo@aol.com)

### LOGIC RECORDS

Salwa Scarpone, Nat'l. Director  
Promotion  
310-358-4160  
[logicrecordswest@aol.com](mailto:logicrecordswest@aol.com)

Richie Rich, Director of  
Crossover/Mix Shows  
212-219-2763  
[holarich@aol.com](mailto:holarich@aol.com)

### MCA RECORDS

Bruce Reiner, VP/Promotion,  
Urban/Crossover  
310-865-6565  
[bruce.reiner@umusic.com](mailto:bruce.reiner@umusic.com)

### PRIORITY RECORDS

Liz Montalbano, VP/Crossover  
Promotion  
323-993-4563  
[eliz0315@aol.com](mailto:eliz0315@aol.com)

### RCA RECORDS

Tony Monte, VP/Crossover  
Promotion  
212-930-4107  
[tony.monte@bmge.com](mailto:tony.monte@bmge.com)

John Strazza, Sr. Director,  
Crossover Promotion  
212-930-4213  
[john.strazza@bmge.com](mailto:john.strazza@bmge.com)

### RESTLESS RECORDS

Rick Sackheim, VP/Promotion  
310-998-4524  
[offdalip@aol.com](mailto:offdalip@aol.com)

### ROBBINS ENTERTAINMENT

Frank Murray, VP/Promotion  
212-675-4321  
[fmurray@robbinsent.com](mailto:fmurray@robbinsent.com)

### TOMMY BOY

Hazel Zoleta, Princess of  
Crossover  
212-388-8485  
[hazel.zoleta@tommyboy.com](mailto:hazel.zoleta@tommyboy.com)

### TVT RECORDS

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# Celebrating 30 Years Of WPLJ!

*The WPLJ Brass Speak on the Station's Illustrious Past, Exciting Present*

By Annette M. Lai

**O**n this, the occasion of the station's 30th Anniversary, GAVIN proudly salutes and congratulates WPLJ for broadcasting excellence, with a sincere wish to everyone involved for continued success in this new millennium.

Let's play Trivial Pursuit: What do the call letters WPLJ stand for? As the story goes, VP, Programming Tom Cuddy tells GAVIN, "The general manager at that time loved white port lemon juice. He got a kick out of the song by Frank Zappa at the time which was 'WPLJ, White Port and Lemon Juice.'" That was when he filed for those call letters." Cuddy says there's a second story that ties 'PLJ in with Woodstock and the flower child movement whereby 'PLJ stood for "Peace, Love, and Joy." But he says, "It sounds sexy enough and there are people out there that believe it, but the real story is 'White Port and Lemon Juice.'"

Through the highs and lows of its past three decades, WPLJ has been a consistent source of entertainment for the Tri-State area and, in more recent times, for millions more on the Internet. The station also takes pride in the fact that some of their fans include business tycoon Donald Trump, actor Michael J. Fox, *All My Children's* Susan Lucci, actors/singers Vanessa Williams and Harry Connick, Jr., and the cast of the HBO series *The Sopranos* to name a few.

"With 107 radio signals heard in New York City, WPLJ has been able to cut through the clutter with an adult radio station that for the past five years has consistently been rated in the top five by Arbitron in the key 25-54 demo," says Cuddy. Add to that the fact that the station recently celebrated its best revenue year to-date, and you've got one happy radio family.

Promotion Director Theresa Angela has been at the station a remarkable 23 years. "WPLJ is part of my life and my lifestyle and to me, it's an icon of New York. If you're a native New Yorker, you absolutely, positively know WPLJ," she says.

Now let's get a few words from the current WPLJ brass:



## Mitch Dolan, President

New York state native and WPLJ President Mitch



Mitch Dolan

Dolan has been with the station since 1990. He tells GAVIN, "The morning guy at our little station in Middletown, N.Y. that I worked at was like a god to me because during the summers he'd do vacation relief on WPLJ. I thought, 'Wow! What's it like walking into that place? It has to be the coolest!' So, it's sort of funny that years later I get to come work here, too."

A 21-year veteran of parent company ABC, Dolan came to 'PLJ from sister stations WPRO and PRO/FM in Providence where, coincidentally, he worked with other current WPLJ staffers: VP, Programming Tom Cuddy, MD Tony Mascaro, and overnighter Dave Stewart. Named group president in 1997, Dolan also oversees sister station WABC/AM and the Radio Disney outlet. "When I first started with ABC I figured this was a six-month gig, so I'm looking at all this as a 20-year bonus," he laughs.

When he took over, WPLJ had its share of problems from both programming and revenue perspectives. "Obviously in our business, New York is the place to come to find out if you have any ability. It was one of those things I wanted to try, and if it worked out or if it didn't, at least I know that I had tried."

The gamble paid off, but not without some hard work. "In a lot of ways, your opportunities and challenges are defined as much by what you do, as much as by what your competition does. When I started here 'PLJ was just sort of a poor imitation of Z100... 'Power 95' and it had no real relevance to people. Tom and I had worked in Providence together. We brought Scott Shannon in, and just decided to



AC/HOT AC  
EDITOR  
ANNETTE M. LAI  
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really pick a specific target and not be diverted from it."

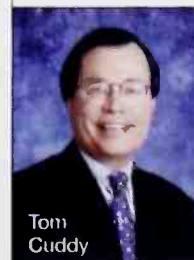
One of the things Dolan is happiest about is the station's revenue resurgence—the station billed over \$40 million in 2000. "This is really a credit to General Sales Manager Steve Borneman and his whole department," Dolan says, deflecting the credit. "It's very competitive here and because we have the lowest inventory in New York, in order to make our goals we have to get significantly higher unit rates than most other stations here. We really have to sell the qualitative part of our station: our listeners' education level, their income and spending/buying habits, and usage patterns. Plus, we're lucky to have Scott & Todd, who have absolute impact. The people who listen to their show react to messages, they buy products, and advertisers react well to that audience. To now be considered a consistently prime station—whether we get used that way or not—only comes over a period of time with consistent performance in delivering to our advertisers."

What makes him proudest about the station? "The impact of all that work, heartache, and effort that's turned WPLJ not just into a financially successful station, but also into a place where people have made a home, made careers, and have turned this station into a place where they want to be. Hopefully, 10 or 20 years from now people will look back at their time here and say, 'Hey, that was a special place.' And I would hope a lot of people would say that now."

## Tom Cuddy, Vice President, Programming

"WPLJ's heritage is big because the call letters have been emblazoned into people's minds for 30 years," says VP, Programming Tom Cuddy. "It kicked off as a rock station and rock is still the heritage of what we do. And even though the styles of rock have changed over the years, we truly are a station that knows its heritage."

"Did you know that the first live album Elton John ever did was 30 years ago on WPLJ? His 11-17-70 album was a live broadcast on WPLJ! If you read the liner notes, it tells you that it emanated from a radio broadcast here. Plus, in the history of 'PLJ, Elton John is our most-played artist, and who would've expected that when we did that album 30 years ago?"



Tom Cuddy

The Massachusetts-native who

*continued on next page*

continued from previous page

is a Rhode Islander at heart, programmed PRO-FM-Providence from 1980-87 and then worked at ABC Radio Networks as a VP of Programming before moving to WPLJ. He is a man who loves his job. Even some of his appreciative staffers give him a hard time about his devotion. All-righter Dave Stewart, who's worked for Caddy at both PRO-FM and WPLJ says, "Tom has always been the type of manager who puts people first, and that's someone who you want to continue to work for. He sees that a step to success is to make the staff happy, and that's one of the reasons why I've worked for Tom for 17 years." Research Director Marc Hilsenrath adds, "Tom goes out of his way to hire great people with a great work ethic on and off the air. If this wasn't a great place filled with great people, I don't think I would have stayed as long as I have." (Hilsenrath has worked for WPLJ since June of '92 when he joined as an intern.)

WPLJ's Scott Shannon says, "There are very few people like myself who program and do a morning show as a Top 5 market. But I'm extremely lucky to have Tom Caddy, a relentlessly talented radio executive and programmer, by my side consistently. I was the early staff of the program-making organization, leave around three in the afternoon and Tom comes in around eight and stays until at least eight or nine at night. Having him around makes my job a lot less difficult than it would normally be."

So how does WPLJ keep its listeners from Caddy's coverage point? His two main ingredients. One is WPLJ has always had a history of having strong personalities. We're not a wallpaper radio station, but the past few years, Scott & Todd have led the way with a morning show that is very compatible with our target demo, and that has successfully translated to big 25-54 numbers for us and has given us consistency. We're proud to go into 2001 with their steering the ship."

The other key ingredient? "Our musical identity

—WPLJ has always been a contemporary music radio station. It wasn't like we were doing smooth jazz one moment and doing Oldies the next. It's always been some form of rock music on the station, so people know what we represent and have been loyal to the station ever since."

In terms of the today's competitive landscape, Caddy matters-of-factly says, "It's never been as competitive for us as history as it is now. We're a stand-alone FM, so we have to work harder, think things out more thoroughly, and we have to stand on our own two feet. But that same thing about New York, you are challenged by the people who are best at their craft, or they wouldn't be in New York. There's a reason why it's the number one market."

Does Caddy consider programming WPLJ his dream job? "Absolutely. There's nothing like radio, and I've known this is what I wanted to do since I was 10 years old. How many people get a chance to make a living doing what they love? I have a lot of friends who don't look forward to going to work every day. I've never had that problem."

### Scott Shannon, Program Director, Morning Host

Scott Shannon has been program director and morning show co-host at WPLJ since 1992. He started out in radio in Mobile, Ala. at the tender age of 17. To fully understand Shannon's role at New York City radio, you have to revisit his past. This summer it'll be 18 years since Shannon first came to the Big Apple and shook things up. In spite of his success, he recalls, "I came to New York in the summer of 1983 scared to death, not knowing a damn thing about the city, the market, or its competitors. In fact, I was quite doubtful about my future as a broadcaster. I came here from Tampa on a wing and a prayer." Well, the prayers seemed to a big way because within six months, Shannon had signed on Top 40 powerhouse *102.7* and reached it to number one. So that year, WPLJ was *2's* main competition on the FM dial.

So how would have it Shannon found himself the

PD of his once arch competitor. "It was an strange walking through the doors of the 'enemy camp.' I mean, *2100* and *WJL* fought tooth and nail for six years and it was a bloody battle with a lot of casualties, mostly on the *WJL* side. So when I walked in here, we had one guy resign because he didn't want



Scott Shannon

to work with me, and a couple of edges came damn close. It took awhile to integrate the two philosophies."

Despite the rocky start, Shannon has earned the praise and respect of his WPLJ peers and staff. VP, Programming Tom Caddy says, "Scott Shannon has taught me a zillion things. For one thing, to think more by the seat of your pants, to not over-think things. He tells me, 'Remember why we got into the business... go to have fun and to let our listeners be in on that fun.' He's shown me how to look at life through his glasses and that's been an amazing experience."

Music Director Tony Musumeci adds, "I didn't know how when I started working here, but his knack for picking out music is great. When we listen to a new song I can say, 'Wow, I really like that.' I think it's gonna be a hit. Scott will say, 'Nah, I don't think it's gonna make it.' So maybe we put the song on, or maybe we don't, but then I'll watch its progress, then go. He was right again on that one." He's also really taught me how to go through a music log daily and set it up in such a way where every quarter-hour is good and that every song is something our listeners want to hear."

As to how Mr. Shannon has evolved over the years as a broadcaster and a boss, Patty Steele, who worked with Shannon at *2100* and now at WPLJ says, "I think he's more flexible and more spontaneous, which is something I really like. He's really gained a tremendous amount of both of those qualities and

continued on page 30

## The New York Label Community Salutes WPLJ!

"As a New York native, WPLJ has been an integral part of my life for as long as I can remember. The station is probably responsible for making music my career—I was WPLJ High! I started in my law office. I used to think, 'I love music, why can't I have a thing doing something with it?' Now that I've achieved that goal, it's a thrill to work with Tom, Scott, Tony, and all the talented people at the station, which has helped break so many RCA artists. So thank you WPLJ, both personally and professionally. Congratulations and here's to at least 30 more years of success!" —**CHARLIE EVANES, RCA RECORDS**



Charlie Evans

"Scott & Todd may be one of the most morning shows in America. They really draw you in, stimulate an artist. And Patty Steele has been a great addition. She's one of the most talented & personalities in the country!"



Kelly Weiss

—**KELLY WEISS, ISLAND Def Jam Music Group**

"I could give you 30 pages full of the magical moments I've shared with the staff at WPLJ, however, I believe the best one is yet to come. My wife Elaine and I will celebrate our 33rd anniversary in August, give me a surprise gift on Christmas morning. As this year's with annual benefit broadcast of Scott & Todd's show to *Hyattsville Children's Hospital*, she secretly placed the highest bid making me a DJ for the Day on *The Big Show*. You'll be able to hear me live on the Big Apple and most-to-wait of all, you'll be announced!"



Jenny Lando

—**JENNY LANDO, AT&T LEWIS ENTERTAINMENT**

"There are endless moments that I've shared over the years with WPLJ. Whether it was waking up to Scott & Todd during my adolescent years, trying to win tickets on the air, or just working them on my records, WPLJ has been a constant in my life. Congrats on your success!"



Sidle Dinkelmann

—**SIDLE DINKELMANN, ANISTA RECORDS**

"For the past nine years, during the Christmas season, Scott & Todd do their last show of the year on remote at the *Hyattsville Children's Hospital*. This event, coupled with their Scott & Todd Rock & Roll Auction has raised so much money for the hospital, this year alone over a quarter of a million dollars! But the highlight of the event is the kids! With the aid of games and attractions, the children in the hospital gather in the WPLJ room where they watch Scott & Todd at work, listen to guest artists sing, receive CDs, gifts, and enjoy the spirit of the holiday! As a spectator to this event, the most special gift that I received was to watch all the children (either seriously ill, terminally ill, or handicapped) sing 'I Believe I Can Fly.' Every child knows every word and sings it with pride. It was a truly touching moment. Needless to say, there isn't a dry eye in sight. I walked out of that hospital feeling very blessed, wanting to give more of myself to those in need, and with the realization that one should never 'worry the small stuff,' but instead, focus on what we do have rather than what we don't have. It's a wonderful thing to experience...the true spirit of Christmas!"



Dana Kell

—**DANA KELL, ELECTRA ENTERTAINMENT**



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that has really made working with him again a pleasurable experience."

The thing Shannon finds most challenging about working in the country's number one market in today's radio climate is what he calls "learning to deal with the new order." He says, "It's difficult to get used to consolidation and the idea of multiple station ownership. Between Clear Channel and CBS, there are about 10 stations to our one FM and one AM, so it's kind of a gang bang. The other important thing is getting used to the fact of the demographic pursuit of excellence as opposed to numbers 12+. With so many more specialists now, and so much more research going on than there was in the '80s, you really have to pick a demo and stick with it. Ours is 25-54 females...that's the business we're in."

### Tony Mascaro, Music Director

"I really started to follow WPLJ when it got into its Top 40 mold, which was around the early '80s, and it was great to watch the battles that went on between Z100 and WPLJ. You had Scott Shannon at Z and I think Larry Berger was PD here," recalls 'PLJ MD Tony Mascaro.



Tony Mascaro

Heritage-wise, Mascaro adds, "Now, I'm living out in New Jersey and we have such a huge audience out in the suburbs. Inevitably I have conversations with people who find out I work at 'PLJ and they'll say to me, 'Wow, I grew up listening to that station.' These are people who range in age from their 40s into their 60s, so it makes me feel good to be a part of that history and heritage."

Mascaro, who hails from the Hartford area, has always had a huge passion for music and radio. He chuckles, "When I was nine or ten, I had a little 'station' in my room and I'd do my own weekly countdown where I'd play my 45s and 8-tracks...I still

"I'd like to just make sure that we all take a moment to remember Andy Dean and all that he brought to WPLJ. I know that he played a huge role in getting U2 on the station when I was at Island. His help in securing the add there was a huge boost for U2 and made them serious players in the pop world. At his funeral, Andy's wife mentioned to me how much the signed U2 album cover I'd gotten him had meant to him...it was a very touching moment during a very sad day. I also remember getting into the city way early one morning to make sure WPLJ had a copy of the George Michael single we worked at Geffen/DreamWorks right away. As I was walking down Broadway feeling pretty good about getting the single there so early, imagine my horror at hearing Scott premiere the single and then proceed to speak of the track in not exactly the most glowing terms...oh well, I could have slept in *that* day! Finally, my overall feeling about WPLJ is that all the folks there: Scott, Tony, Tom, and the whole team just represent class and dignity day in and day out. They set the bar for what all others should strive for."

—BOB CATANIA, GIANT RECORDS



Bob Catania

have some of the lists!"

Playing pretend radio turned into an actual career when he got a part-time on-air gig at PRO/FM-Providence while going to Rhode Island College, advancing to full-time in 1983 as the Top 40 outlet's night jock. In '93 Mascaro became PRO/FM's MD and following predecessor Mike Preston's move to KBKS-Seattle, made the leap to the Big Apple and the MD chair at 'PLJ in the spring of '97.

VP, Programming Tom Cuddy, who worked with Mascaro in Providence says, "Tony is a fabulous MD. He is a 20-plus-year seasoned professional, but when it comes to the music, he has the youthful enthusiasm of someone who is new to the business. He hasn't allowed himself to get jaded. He's always on the lookout for that next record that offers us something new and fresh."

Mascaro tells GAVIN, "PLJ is part of that adult Top 40-Hot A/C arena. We play the Top 40 hits that don't include rap, Rhythmic, Urban, or any of the real heavy Alternative records. If we lean in any direction, it's more on the pop/rock side with acts like matchbox twenty, the Goo Goo Dolls, and Dave Matthews. For a time, it was singers like Melissa Etheridge, Sheryl Crow, and Jewel, but right now, it's a very male rock-dominated format. Hopefully though, with artists like Dido, the females are coming back again."

While WPLJ admits to not being the fastest station in breaking records, they do claim that just last year alone, acts such as Vertical Horizon, Dido, Evan & Jaron, Jeffrey Gaines, and The Corrs were some of the artists they championed and jump-started in New York City. "My favorite part of meeting stars is when you see they're just like the rest of us and what they do is just their act. It makes me feel good that I can help contribute to their careers because most of them are so thankful for the radio airplay. Most of them realize that without it, it's a tough road."

Mascaro's pride in being part of the 'PLJ success story is evident. "In the music meeting, it's myself, Tom, Scott, and our Research Director Marc Hilsenrath and we really are a committee. Even

"The first time I walked into WPLJ as a local rep was 1977 for London Records. They were rockin', and I was trying to convince PD Larry Berger and MD Gloria Ehrenfield that they should play the new ZZ Top album, *Texas*, and that the band would be huge. Well, they didn't, and the band eventually made it when they went to Warner Bros. Now, here I am many years later at Warner Bros. and still 'working' WPLJ. Knowing Scott for close to 20 years and having the chance to watch an amazing career up close has been a great experience. He drove me nuts and I drove *him* nuts. Cuddy, my favorite stooge, has been taking my pain-in-the-ass phone calls for about just as long, and all I can say is that he's one of the greatest radio executives in the business. Mascaro is a great music person and he and his crew keep the sound crisp and fresh. And of course, Mitch gets the credit for assembling a great team. I love working, visiting, and listening to WPLJ. They're a great radio station with a great heritage in the greatest city in the world."

—JOHN BOULOS, WARNER BROS. RECORDS



John Boulos

though Tom and Scott have the final say, they rely on me to get all the information...to know what's hot out there, and what other stations are doing with a record. I can't just tell them, 'I think this is a good record.' I need to have the information to back it up. It's a good feeling to know that as the music director, I'm not just here scheduling Selector, but am a large part of the programming team."

What does the future hold for Mascaro? He says he would like to program a station one day, hopefully within the ABC family, but declares, "Hey, if it all ended tomorrow, I'd still be satisfied with the career I've had. It does scare me a little the way the industry is going, and I definitely don't want to be a program director where there's 10 people over me saying, 'This is what we're gonna do.' I'd like to really be in charge. However, I think I'll always be able to look back and say that I felt like I really accomplished a lot and helped this industry create some things and helped keep things entertaining." ■

"WPLJ is as much a part of New York as any of the famous landmarks. They continue to raise the bar each year and are one of the most successful radio stations in the country. Led by extraordinarily talented people, you cannot have a successful concert, event, or record without their support and involvement. Personally, they have supported all my top priorities and through the years they have helped me break artists ranging from Sarah McLachlan to Dexter Freebish. I wish them nothing but even greater success in the next 30 years. All I want to know is how is it that we all get older but Tom Cuddy keeps getting younger?"

—MARK RIZZO, CAPITOL RECORDS



Mark Rizzo

"Scott, Tom, Tony, and Marc are a first class programming team. Whether you have a superstar act or a brand new artist, 'PLJ's doors are always open. They'll listen and give you honest feedback. And when they *do* give your song a shot, they make a serious, long term airplay commitment."

—PETE COSENZA, COLUMBIA RECORDS



Pete Cosenza

"I wake up to Scott & Todd every morning and they rock. Thank you so much. I loved the ninth annual benefit broadcast for Blythedale Children's Hospital last month. The Jeffrey Gaines and Rob Thomas duet of 'Silent Night' was amazing! As was Scott trying to get Daniel Glass to bid on a jacket. Here's to another 30 years of great radio!"

—RAY DIPIETRO, ARTEMIS RECORDS



Ray DiPietro

"A few years back when I was still the New York local rep, Jennifer Henry—who was running the Hot A/C Department at the time—and I put together this great promotion with the station. We were working Chicago and wanted to do something different with the Scott & Todd morning show. What we ended up doing was renting out Tavern on the Green and had Scott & Todd's morning show broadcast live all morning from there, and the best part was that we had Chicago come in as their house band for the entire show. We catered breakfast for winners and it was a huge success! I'll never forget it."

—ANNE MARIE FOLEY, REPRIS RECORDS



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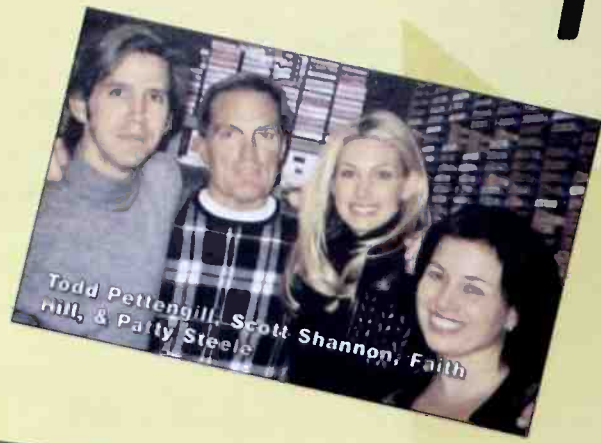
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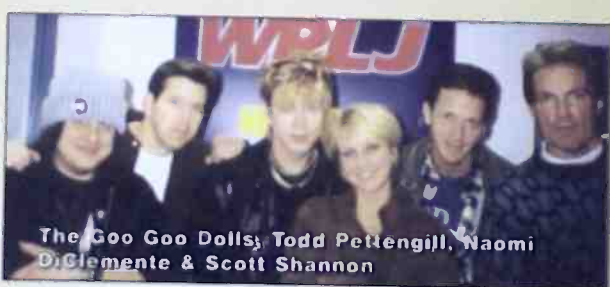
PLJ's Kim Ashley, Dave Stewart, Joey Kramer, with the cast of WKRP in Cincinnati.



Elektra's Gord Himmelstein, PLJ's Race Taylor, Tracy Chapman, Elektra's Dana Keil, PLJ's Tony Mascia



Todd Pettengill, Sheryl Crow & Scott Shannon



The Goo Goo Dolls, Todd Pettengill, Naomi DiClemente & Scott Shannon



Todd Pettengill, Marie & Donny Osmond, and Scott Shannon



Rich Kaminski & BB Mak



Todd Pettengill, Mariah Carey, & Scott Shannon



Scott Shannon, Naomi DiClemente, Phil Collins, & Todd Pettengill



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# Up Close & Personal With The WPLJ Airstaff

By **Annette M. Lai**

They're a lively bunch—intelligent, witty, and all so very proud to be part of the family. I'm talking about the WPLJ airstaff; the personalities that bring this station to life: Scott Shannon, Todd Pettengill, and Patty Steele in the mornings; Kim Ashley middays; 'PLJ's newest airstaff member Race Taylor in p.m. drive; Jamie Lee at night; and Dave Stewart after hours. Last month, I spoke with all of them about their roles at this legendary station, and what being a part of 'PLJ legacy means.

## The Big Show With Scott & Todd: 6-10 a.m.

Aside from being PD, Scott Shannon wears another important hat: morning show co-host. For the past decade Shannon's partner in laughter has been Todd Pettengill. Add to that duo a cast of characters including Patty Steele (who worked with Scott during his Z100 days), Executive Producer Bruce Goldberg, Associate Producers Monkey Boy and Diana, Traffic Director Joe Nolan, and Weatherman Bill

Evans, and you have yourself quite a show...in fact, you have *The Big Show!*

Shannon says of the differences between his *Z100 Morning Zoo* and *The Big Show*, "When we first started, it was Scott Shannon with a cast of characters and now it's fully evolved into a really good two-man show with a strong supporting cast. The addition of Todd brought new sensibilities and a new attitude to the show, and slowly, we've modernized it into the 2000 model. We didn't want to be a Morning Zoo, we wanted to be a breath of fresh air more rooted in realism."

Shannon has the utmost praise for Pettengill: "I'd say Todd is one of the quickest and funniest air personalities in the country, if not *the* quickest and funniest on-air talent in the country today. If he wanted, Todd could do mornings on any station in the country by himself."

When asked what he's learned from Shannon over the years, Pettengill chuckles, "Hey, I've taught *him* things!" Regaining his composure, he says, "Seriously, we've learned from each other—my attack is much more aggres-

sive and sometimes Scott needs to pull me back; whereas, his attack may be a bit more conservative, then I say 'Why don't we add this to it?' It really is like making a stew and we both put different ingredients in and in the end you got a pretty good tasting stew."

Of what he believes 'PLJ's listeners love about the station,

evolution in the market, "I'm fortunate to have been able to work at these two stations. Z100 was perfect for me when I was in that demo and 'PLJ is perfect for me now because the people who listen to us are living the life that I'm living."

Steele says, "It's a never-ending battle in that roomful of men every morning, but I hope I bring that sensibility that women of my age and my space in life, who have these little children and stuff, can still be interested in what's happening in the world." She adds, "We can still love music and love to go crazy, but we also need to balance that with the things that matter to us. I'm a big believer that people want to be



**Family portrait time: It's *The Big Show* with Scott & Todd!** Top row (l-r): Weatherman Bill Evans, Executive Producer Bruce Goldberg, and Patty Steele. Middle row (l-r): Scott Shannon, Todd Pettengill, and Traffic Director Joe Nolan. Front row (l-r): Associate Producers Diana Ferrito and Monkey Boy (a.k.a. Joe Pardavilla).



Ten years together and still going strong. Scott Shannon and Todd Pettengill front one of the nation's top morning shows.

Pettengill shares, "I think it's the personalities because a lot of radio stations play the same music. The longevity that WPLJ has had with the same air personalities and the consistency is key. People feel like we're family and they've come to depend on that."

Patty Steele grew up listening to 'PLJ in its heyday as a rock station and joined Scott & Todd about a year ago, having returned from a run on the family track. Steele says of her professional

touched when they listen to us. Radio is such a wonderful medium because it's so intimate."

## Kim Ashley: 10 a.m.-3 p.m.

"Do you know I actually majored in agricultural economics? So, if you ever need a chicken artificially inseminated...I can do that!" laughs 'PLJ middayer Kim Ashley.

This is the New Jersey native's second tour of duty at WPLJ, having returned to the Hot A/C in

*continued on page 36*

# 3

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1998. Her résumé also includes career stops in Vermont, Florida, and Atlanta before working at 'PLJ from 1990-'94. She then moved to Dallas as the PD of KDMX and then became the MD at then-WYXR-Philadelphia (now WLCE) before coming back.



Kim Ashley

Smiling, she says, "My parents are very happy because they've stopped writing my address down in pencil." On a more serious note, Ashley says, "WPLJ is home for me because it's the same people as the first round when I was here and they have always been amazing—unbelievably supportive and caring."

WPLJ VP, Programming Tom Cuddy says of Ashley, "The person we speak to on 'PLJ, our bullseye, is a 33-year old woman with two kids living in suburbia, and Kim is someone who represents that. As a working mother herself, she's able to predict what's on the mind of a mother or a working woman and keeps them company for five hours every day."

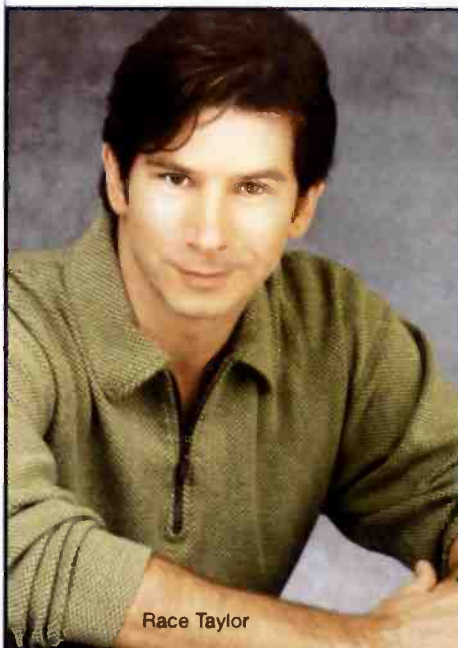
As to her on-air approach, Ashley shares, "I take a 'you're my sister' kind of approach. I picture myself in the bathroom of a bar with a girl, because we go in pairs, and all the stuff that you talk about there—the real truth stuff. That's what I try to do on the air. I try not to talk at 'em, I want to talk with them and to try and inject a little positivity into their lives. I'm like the Jewish Santa Claus."

In terms of what Ashley believes 'PLJ listeners love about

the station, she says, "I think they come to us for a lot of things, but one of the really cool things about us as air personalities is that we're allowed to be human and talk about our lives. Our listeners connect with that. It's comforting for them to hear the same people day-in and day-out because I bet a lot of things in their lives change; they get married and divorced, their kids grow up and go away, and the one thing that they can count on is that we're here." Ashley concludes, "Knock on wood, this is really a wonderful situation you feel secure in, which today, is rare for radio."

### Race Taylor: 3-7 p.m.

Race Taylor pulls this story from his "never happen to you" file: "I picked up the request line one afternoon and it's Scott Shannon on the phone saying, 'How'd you like to come to New York?'" Taylor came to the Big Apple from the APD/p.m. drive post at Mix 102.9 (KDMX)-Dallas just over a year ago (trivia: Taylor missed now-colleague Kim



Race Taylor

Ashley at Mix by a few months). "I was so dumbfounded, I said 'no' and we had a nice little six-month courtship before the opportunity presented itself for me to come here, and since then, it's been the fastest year of my entire life!"

The man who made that fateful phone call tells GAVIN, "Race is one of the truly great afternoon entertainers in the country. He works within the format and still

manages to be a high-profile personality." Cuddy adds, "He's a great addition to our team." Reinforcing these compliments, according to the Fall 2000 Arbitron, Taylor's p.m. drive slot ranks #1 in its target demo of women 25-34.

Raised outside of Detroit, Taylor always loved radio, but actually studied music in school and went on to become a teacher. He says, "Every place I went to teach school, I ended up in that city's small radio station with a weekend shift. Eventually, a radio job came along that was better than teaching, and that pretty much took me through a tour of Ohio—Dayton, Columbus, and then Cincinnati for almost eight years, and then I left to go to Dallas."

Of making the big move to New York City, Taylor candidly admits, "Finding myself here is beyond what I thought my comfort zone would be, but everyone here has gone out of their way to make me feel so at ease."

What does he think 'PLJ listeners like about the station? He says, "I think they like the balance between the new music and the '80s and the recurrents. And because this is New York City and the center of the universe, they can hear Rob Thomas talk with me on the day that *mad season* comes out."

Taylor also enjoys the chance to concentrate on his airshift without his previous programming duties. "With consolidation and voice-tracking, this could easily have been the last opportunity in America to go someplace and focus on just a shift. To walk down the hall knowing you've read three or four papers, been on the Internet for an hour and a half, and have more than enough material to fill your time slot as opposed to the days as an APD or MD with a shift where you're running down the hall as the ID is played saying 'Omigod, I haven't read the headlines yet...' coming here is a true luxury and without a doubt, a once-in-a-lifetime opportunity."

### Jamie Lee: 7 p.m.-midnight

Jamie Lee sighs, but smiles as we start our interview. "Jamie Lee

is going to grow up one day and when that happens, I'm not supposed to be in radio." Lee originally wanted to grow up and be a professional clarinetist or travel with the carnival; but as a student at Florida State University, she landed on the airwaves. It wasn't through her own personal drive and ambition though, but because a radio person thought she'd be great on the air. But after stints in Florida and Tucson she



Jamie Lee

returned home to Miami proclaiming, "That's it, I'm finished with radio and now I'm getting on with my life."

But radio was not finished with Jamie Lee. As she made her way to the Big Apple to pursue a voiceover career, she needed a good part-time job and, you guessed it, she found one at WPLJ. "Then came the day when they called me in and said, 'Guess what? We're hiring you full-time!'" Lee says she was speechless.

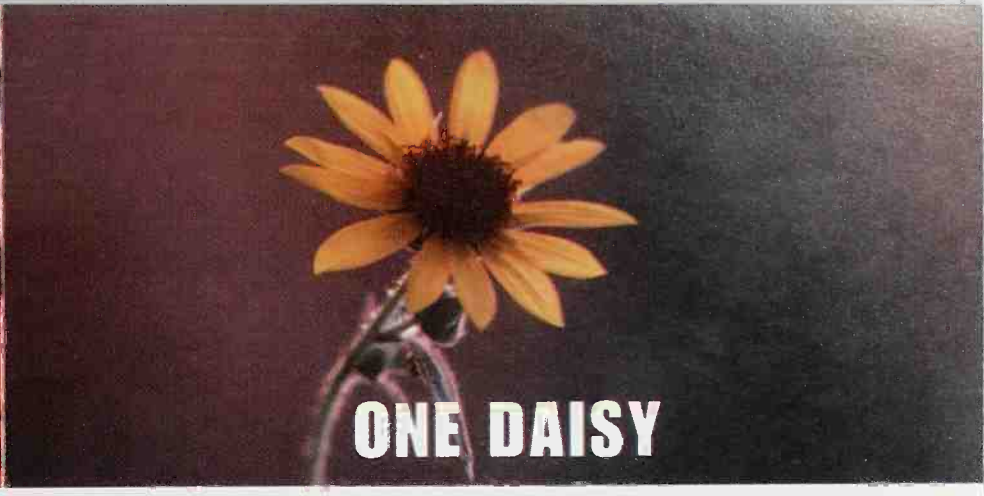
Fast forward two years and she now entertains her loyal following nightly on the Hot A/C. Shannon calls Jamie Lee their "Rookie of the Year." "She's a fun person that looks at life in a way that's different than most, so she's very entertaining," says Cuddy.

When asked about what she brings to the station she humbly says, "I think I bring youthfulness, and I bring this really out-there personality. I'm someone who is *so not afraid* to push the envelope." She laughs, "Forget the line, I've jumped *over* the line with a spring underneath me and they constantly have to pull me

continued on page 38



**A DOZEN LONGSTEMS**



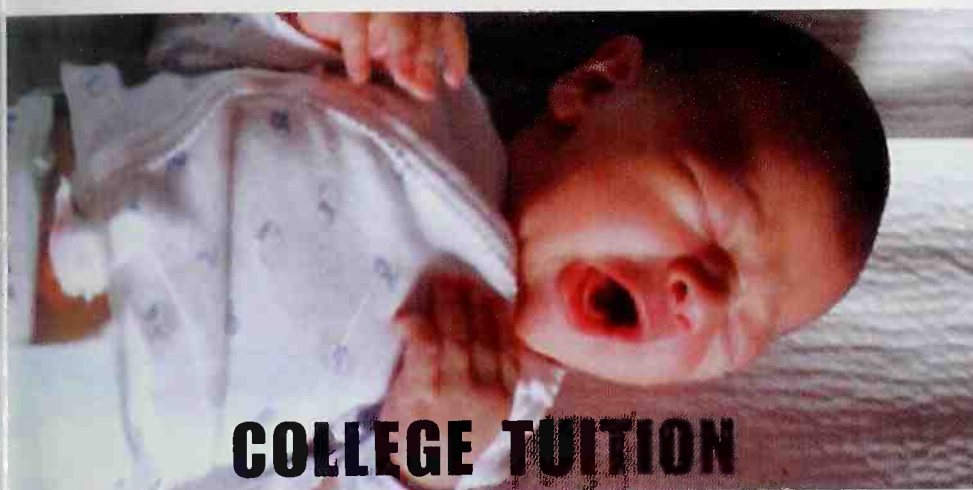
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continued from page 36

back. Call it an out-of-the-box kind of thing."

As to being part of the family, her excitement is plainly evident: "I've learned how to be a disc jockey on WPLJ. The direction from Scott Shannon and Tom Cuddy...well, you couldn't *pay* for this education, you couldn't *wish* for it and get it from Aladdin. The level of professionalism combined with the comfort level, which makes it a casual, positive atmosphere, is amazing."

So it sounds like radio is really where Jamie Lee belongs. "I love New York and I do *love* radio. Radio is truly in my heart, which is why it keeps calling me back. For me, I've found myself in the last decade on the radio simultaneously and here is home: 'PLJ is home, New York City's home, and I'm the luckiest girl in the world and I *know* it. 'PLJ has been one of the greatest influences of my life."

### Dave Stewart: Midnight – 6 a.m.

"WPLJ was my dream station. I was so hooked on it back when I was a teenager that I was just hell-bent on working here one day," relates Boston-born overnighter Dave Stewart, whom Tom Cuddy fondly refers to as "Mr. Consistency."

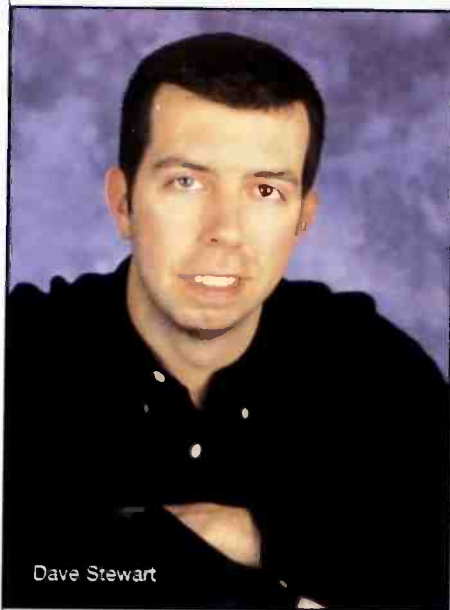
"While a lot of overnight DJs have ups and downs, you can depend on Dave to give you a consistent performance every night. He's very affable on the air and preps our listeners well by pre-promoting our morning show."

Actually, Stewart is the 'PLJ jock with the most longevity, having been hired in 1989 by the previous programming team of Gary Bryan and Mike Preston. However, proving what a small world it is, his professional relationship with Cuddy and 'PLJ President Mitch Dolan goes back to 1984 when they hired him at the ripe ol' age of 16 to work on PRO/FM.

"A lot of jocks do the overnight because they *have* to before they're moved to a better shift, but I love the overnight. When I was first hired, I was swing. I did mid-days, overnights, morning drive,

afternoons, and I didn't like that job. Even though it was more exposure [during the day], it was very taxing on my body."

What does Stewart bring to 'PLJ in the wee hours? "Aside from being one more personality with his own twist, I bring the desire to be the all-night jock. When a lot of other companies either have no show, do a segue serenade with a board op, or voice-track, this company and station supports having jocks on 24 hours a day, so it's a good match." In terms of his show, Stewart adds, "What you get is a show that's topical, relatable, and you're also not losing the pulse of what's going on in the



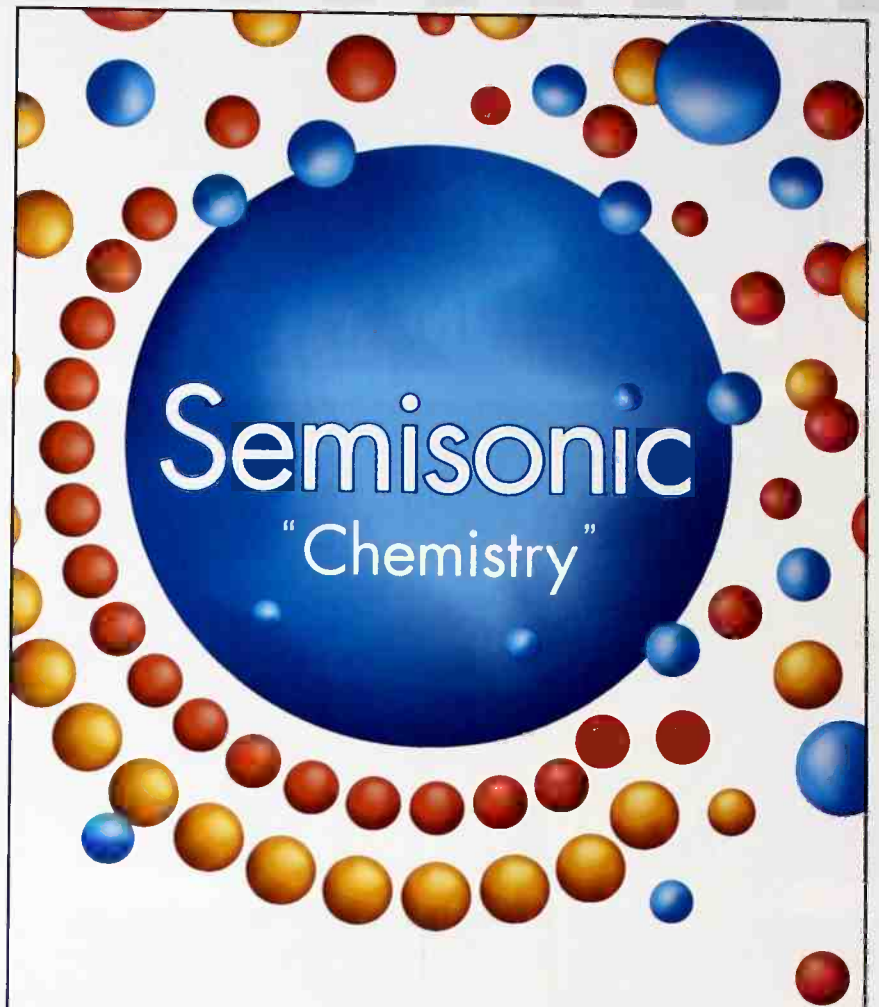
Dave Stewart

city. When you listen all-night to 'PLJ, you're still plugged in."

Of his listenership, Stewart says, "PLJ's listeners are brighter than average. They're slightly more upscale with a bit of an edge to them, so when you interact with them on the air, you're dealing with people who help you make good radio."

"When I was growing up I never would have imagined getting to work for a radio station that could put together promotions like listener appreciation concerts where we fill up a 10,000-seat venue with just our listeners, presenting bands like the Bee Gees or Chicago. More recently, we had Bon Jovi and Lenny Kravitz for exclusive 'PLJ shows. It's been an amazing ride." ■

EVEN IF YOU'RE NOT IN THE BIG APPLE, YOU TOO CAN LISTEN TO THESE TALENTED 'PLJ PERSONALITIES BY LOGGING ON AT WWW.WPLJ.COM.



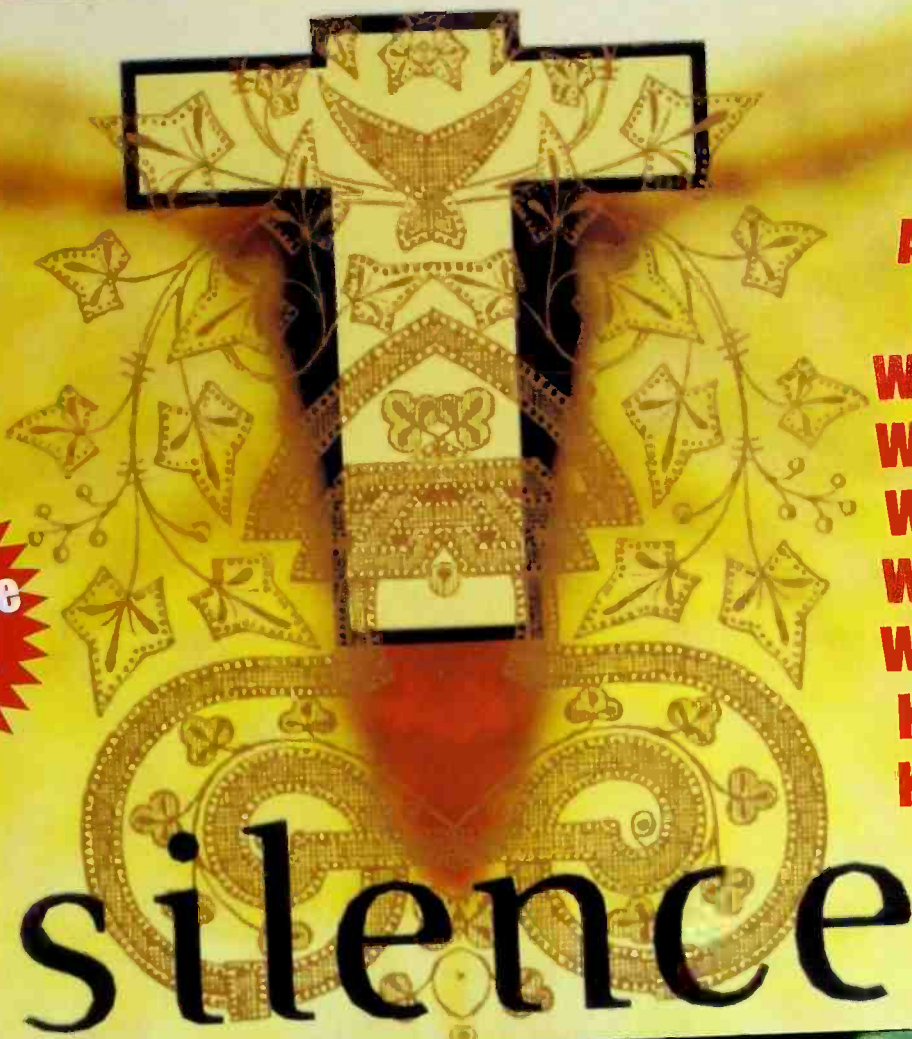
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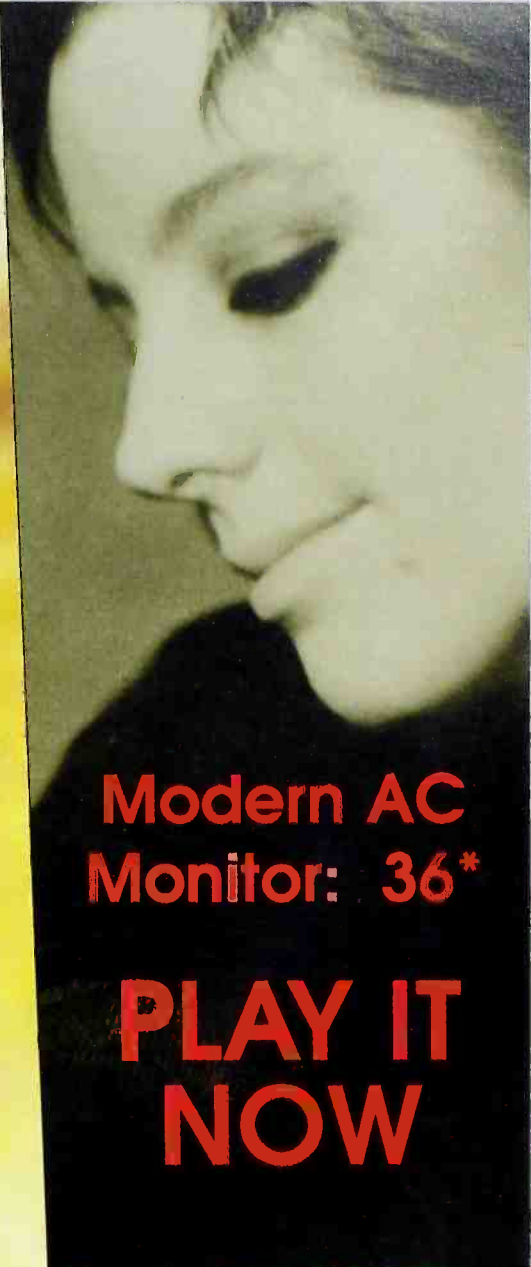


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ARTIST PROFILE

# Fastball

Members of the Austin-Based Pop Trio Discuss Their Love For British Bands, Their Loathe For Creed, and Their Likeness To Ants



"The enjoyment level of playing music has actually gone down since we had a hit on the radio," admits Miles Zuniga, guitarist for Fastball. "Your day becomes a blur of radio station visits and interviews. I mean, it's nice to be loved... but you end up being on this kind of treadmill, and after a while you're like, well, 'what about the music?'"

It's 6:30 p.m. on a Friday night backstage at San Francisco's Warfield Theater. Fastball—Zuniga, bassist Tony Scalzo, and drummer Joey Shuffield—is prepping to hit the stage at Alice@97.3's annual Christmas show with Everclear and Nelly Furtado. The group is nearing the end of a three-month European and U.S. tour, and is no doubt ready to take a much-needed break.

Admittedly, I didn't know that much about Fastball, except for the information I had printed off the Internet and furiously ingested since I was notified this interview would be occurring. I am mildly surprised to discover that behind their pop façade and flashy shirts, they are relatively mature and down-to-earth guys who value musicianship over their rock-star status. For them, success highlights the paradox of the music industry—the fragile balance between fame and integrity, happiness and panic.

For Fastball's latest album on Hollywood Records, *The Harsh Light Of Day*, the follow-up to their widely successful 1998 release *All the Pain That Money Can Buy*, the band is paying more attention to the quality of their music. With a diverse range of sounds and as many as 15 musicians, including Brian Setzer, *Harsh Light* is a sonically satiated album with such shimmering melodies as their first single, "You're An Ocean." I sat down with Zuniga and a relatively quiet Shuffield for a brief update on the status of Fastball.

"Everybody thinks, 'Well, you did a million and some change on the last one, you'll probably do three million this time.' Well, maybe... but maybe not," Zuniga comments. Pressure to re-create their past success is obviously something the band has been coping with, and with mixed feelings. "I've always said that if our last record came out in late 1993 or '94 when grunge was all the rage, we wouldn't have had a hit record. People wouldn't have played it."

Then again, why radio plays their music *now* also seems a bit confusing to Zuniga, given the overtly teen-oriented nature of the pop landscape that has left less, if any, room for bands that don't rely on a choreographer for a hit.

"It's obvious why certain stuff works and people buy it," says Zuniga. "Like Jennifer Lopez. I can see why it's so popular: she's a star. She has a hit song and she looks great. We're never going to look as good as her. We're never going to look as good as Ricky Martin. We're not splashy or tele-genic."

Fastball may not have a glossy image—and, as a result, its members collectively feel they have little in common with their contemporary counterparts. "The only band that has guitar, bass, drums, and no DJ or anything, and doesn't rap—and I hate to make this comparison because I totally loathe their music, is Creed," Zuniga says.

While it's safe to assume Zuniga's not listening to Jennifer Lopez or Creed, he admits he has a small obsession with British bands. "I love Radiohead. I love bands from England," he explains. "They just seem to be better. I don't know what it is. I can't figure it out, since I've gone to England and thought, 'Here I am... this country is crap! I wanna get outta here.' You just can't figure it out... I think it's a national identity thing and maybe something in the water. Maybe it's because the weather is crap, so they spend a lot of time indoors practicing."

So what *does* Fastball have going for it? "It all boils down to that song about that little ant and the rubber tree." [Ed. Note: For those who are either too young or musically challenged, the song is "High Hopes."] "Cause it's about perseverance. That's what we're like. We're like ants tunneling our way through. And in 1998, suddenly we had this bulldozer."

Equipped with this bulldozer, Fastball hopes to slow down the hectic pace of the rock & roll lifestyle and take a few steps back. "I've been playing music this long and I'm still doing it and making a good living off of it," Zuniga says. "That's all I was really after. And the rest of it is gravy."

—Kathleen Richards



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- Marc Coppola
- Todd Pettengill
- Naomi DiClemente
- Tony Pigg
- Domino
- Carol Ratner
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# "Meet The Golfers"

by Richard Sands



ALTERNATIVE  
EDITOR  
RICHARD SANDS  
richard@gavin.com

**R**ecently I had a dream. No; this wasn't the Martin Luther King, Jr. kind of dream. I guess I'm just not that kind of dreamer. In this dream, I actually got an idea for an article. And what was this brilliant concept from my subconscious? Now, don't laugh...it was something called "Meet The Golfers," where I would ask the people in the format about their golf game. When I told WXDX-Pittsburgh APD/MD Lenny Diana my idea, he called me a "complete f\*\*\*ing psycho." And you know what? I suppose he's right. But, nonetheless, that didn't stop me from living out my dream. So, here you go...just as I dreamed it—meet the golfers!



**Kyle Wong, Universal**

**FAVORITE COURSE/DESTINATION:** Cabo San Lucas—it's better than Hawaii in my humble opinion. Pebble Beach is obviously fantastic because of all the tradition. It also

was the most nervous I've ever been on the first tee box. For God's sake, it's Pebble Beach! I got lucky though and put it down the middle, but still bogeyed the first hole.

**ALL-TIME BEST SCORE:** I shot an 82 at Strawberry Farms, but my only regret is not shooting that well on that course during the KROQ Weenie Roast Tournament. I remember Stryker from KROQ was hitting great that day. Bastard.

**HANDICAP:** 15, and a severe case of ADD.

**CLUBS/BALLS:** I use Callaway X12s and I see that Thomas Westfall and Matt Smith had to up the ante and get the new X14s. Bastards.

**BEST SHOT EVER:** Holing a 20-foot putt to win the hole, taking Bryan Schock's money at Encinitas Ranch. I still have that dollar bill on my office wall with Bryan's signature on it.

**FAVORITE GOLF STORY:** He doesn't like talking about this, but I saw Thomas Westfall literally put a tee shot into the parking lot and have it bounce into an open door of a Mercedes Benz at Ocean Trails. We never saw that ball again, nor do we ever plan to park in that lot ever again.

**Ron Bunce, KWOD-Sacramento**

**FAVORITE COURSE:** Every course is my favorite course when I start, but I hate them all when I'm done!

**ALL-TIME BEST SCORE:** 81

**HANDICAP:** 17

**CLUBS/BALLS:** Taylor Made. Pinnacle.



**Mike Henry, Paragon Research**

**FAVORITE COURSE:** Arrowhead, outside of Denver. Picture Red Rocks Amphitheatre, but with greens.

**ALL-TIME BEST SCORE:** 95. It's the only time I've broken 100. (At least I can't be accused of lying!)

**HANDICAP:** When I pull the club from the bag.

**CLUBS/BALLS:** Clubs are circa 1960, Walter Hagen's. Bought them used in 1985 for \$100. Balls are all mine.

**BEST SHOT EVER:** Are you kidding?

**FAVORITE GOLF STORY:** The last time I played golf, a seven-year-old boy playing in front of me hit a hole in one on a par 3. It was his first round ever!



**Jon Cohen, Cornerstone Promotion**

**FAVORITE COURSE/ DESTINATION:** Atlantic Golf Club, Southampton, N.Y., and Medalist, Jupiter, Fla.

**ALL-TIME BEST SCORE:** 86

**HANDICAP:** 18

**CLUBS/BALLS:** I use Callaway X14 Irons, steel shaft, and Callaway Woods. Balls are Titleist Tour 90s and Lady Red Precepts (they are supposed to go further than any men's ball)

**BEST SHOT EVER:** I drove the green on a 389 yard par 4 (it was way down wind and downhill). Of course, I proceeded to 2 putt for a birdie, not an eagle!



**Matt Smith, DreamWorks**

**FAVORITE COURSE:** Pelican Hill, in Newport Beach, Calif., Estrella Mountain Ranch in Phoenix, and Cog Hill, in the Chicago area.

**ALL-TIME BEST SCORE:** 81, at the Biltmore in Phoenix, Az.

**HANDICAP:** 19

**CLUBS/BALLS:** Callaway. Believe it or not, I just switched from Maxfli Revolution to Pinnacle.

**BEST SHOT EVER:** The 10th at Tierra Rejada is an uphill where that's only about 390 yards but plays like its 440 because of the incline. After a killer drive, I flew the green, but landed on top of a bail of hay that was about 100 feet from the hole. Because the OB stakes were behind it, the ball was in play. I climbed on top of this thing and was about 10 feet off the ground and 100 feet to the hole, hit a lob wedge off the hay, and the ball stopped one inch from the hole. Saved par.

**FAVORITE GOLF STORY:** At the famous Los Feliz Pitch and Putt featured in *Swingers*, I was playing with a guy who scalded a 7 iron and hit a guy square in the ass on the parallel green. I was in hysterics from the shot and the screams being emitted from the victim, but wasn't prepared for what happened next. As my friend approached the green to retrieve his ball, the guy he hit pulled his pants down to show my friend his welt, and kept yelling "Look what you did to my ass!"

**Phil Manning, KNDD-Seattle**

**FAVORITE COURSE:** I haven't found my favorite yet. I'm hoping Bandon Dunes will be the place this July.

**ALL-TIME BEST SCORE:** 75

**HANDICAP:** Currently it's 13

**CLUBS/BALLS:** Redbird balls. Strata

**BEST SHOT EVER:** 235 yard 3 wood, lipping out for double eagle on a par 5 in Las Vegas...made the three footer for eagle (whew).

**FAVORITE GOLF STORY:** Putting an exploding ball on a tee and watching my father unknowingly hit it—that had my brother and I peeing our pants!



**Rick Morrison, RCA Records**

**FAVORITE COURSE:** Zed's miniature golf in Saginaw, Mich.

**BEST SCORE:** I shot a 22 there.

**HANDICAP:** I never park in their spaces—it costs too much.

**CLUBS/BALLS:** Viper Room and Skybar in Los Angeles. Balls? I have two.

**BEST SHOT EVER:** Jagermeister at a Red Wing hockey game.

**FAVORITE GOLF STORY:** One time I hit a guy, but he fucking deserved it!



### Burt Baumgartner, Capitol

**FAVORITE COURSE/DESTINATION:** Miami has the best courses on Earth. Here in southern California I like Pelican Hill, Mission, and Calabasas.

**ALL-TIME BEST GAME:** 84, golfing with Nick Does, Gerry Eagle, and Dan Kiely (golfing with great golfers helps your game a lot).

**HANDICAP:** 18

**CLUBS/BALLS:** Tommy Armour clubs, Ping putter, and whatever balls they gave out at the last tournament I was in.

**FAVORITE STORY:** I was golfing with Kevin Weatherly on a very hot day at Calabasas Country Club, drinking a few beers, when we were coming down the Number 9 tee box (downhill) and my favorite hat blew off. I croaked the wheel hard to make a u-turn, and looked over to tell Kevin to hold on—all I saw was his butt six feet in the air flying out of the cart and rolling on the ground like he was on fire. Thank God we were loose and he hardly felt it!



### Steve Tipp, Trauma Records

**FAVORITE COURSE:** That's an easy one. Lake Sherwood Country Club in Westlake. Amazing course and amazing facility. Top-notch all the way.

**ALL-TIME BEST SCORE:** No comment. I hit some good shots, but I'm a lousy scoring golfer.

**HANDICAP:** About 28...

**CLUBS:** Ping Ping irons and Callaway woods and putter; all graphite shafts except my putter has an old-school-looking wood shaft and is really cool. My problem cannot be attributed to my equipment (unfortunately).

**BEST SHOT EVER:** My best ever was a long chip shot with a 7 iron from the fringe to make an eagle in a local tournament. I was the first hitter and it was great to shut one for the team.

**FAVORITE GOLF STORY:** Back in the day a bit I would play Escalante Ballina on Friday afternoons and I remember talking to Helen Galles on my cell phone and saying "can you hold on a minute?" I set the phone down and hit a shot and picked it up and he was laughing hysterically, realizing where I was at. Another time, under the same circumstances, I got a call from Kevin Weatherly saying, "You mentioned it back right now and they're playing the new Green Day single, so we're going to have to start playing it about now..." That was memorable too.



### Smilin' Marty, KEDJ-Phoenix

**FAVORITE COURSE/DESTINATION:** I love the Resort at Squaw Creek in Squaw Valley, Calif. Great Pro Course, the view is amazing, and I have great memories of Tahoe.

**ALL-TIME BEST SCORE:** On my home course, Eagle Valley in Corona City, Nevada. I've shot par once.

**CLUBS/BALLS:** Spalding, a couple of specialty Ping drivers, and my grandpa's putter (good luck charm). At least they're mine!

**BEST SHOT EVER:** Five consecutive hole-in-ones at Magic Carpet Golf Club.



### Gary Spivack, Capitol

**FAVORITE COURSE:** Mountain Gate, Brentwood, California or Rancho Park in West LA.

**BEST SCORE:** Not available at press time.

**HANDICAP:** That's also not available at press time.

**CLUBS/BALLS:** Graphite Titleist, and I'm into the Tiger Woods like balls.

**BEST SHOT EVER:** I was playing in Scottsdale and this one hole, a par 3, was for charity. The one closest to the hole on the first shot was, and a certain portion of the money goes to the charity of choice. I was having a shitty day on the course (nothing unusual) and I used my 6-iron—I actually hit the flagstick, and the ball stopped 5 feet from the hole. I still haven't come close to that ever again!

**FAVORITE GOLF STORY:** I'm a lefty and I have a real slicing problem—more of a hooking problem (don't read into that). I'm known for hitting condos, BBQs, car hoods, freeways, etc. And one day I actually hit a golf cart, twice (yes, the same one).



### Bryan Schock, 91X-San Diego

**FAVORITE COURSE:** I have two—Cypress Point, and Castle Pines, Colorado. That's a beautiful, immaculate course with a 600-yard 1st hole, and I birdied it!

**ALL-TIME BEST SCORE:** 69 at Torrey Pines, North Carolina—and I did that when I was 18.

**HANDICAP:** Probably about an 8.

**CLUBS/BALLS:** Ping ISI and Cobra. I use nothing else than Titleist Professional balls, unless they're free.

**BEST SHOT EVER:** I hit a hole-in-one at Loma Santa Fe here in San Diego when I was 15, but I've had a lot of eagles, too.

**FAVORITE STORY:** With all the shots I've made, and all the tournaments I've played in, nothing tops getting to play with Tiger Woods behind the ropes at PGA Pro-Am event! I know at the time that I was playing with the guy who would turn out eventually to be the greatest player to ever play the game. He had a gallery following on the entire time, so I was tense, nervous, and excited, which isn't great for your game. But it's the only time I've shot in the high 50s and had a lot of fun!

### Eric Baker, Reader Records

**FAVORITE COURSE:** Presidio Golf Course, San Francisco.

**ALL-TIME BEST SCORE:** 88

**HANDICAP:** 22

**CLUBS/BALLS:** CLUBS: Top Flight Tour. BALLS: Dunlop Titanium

**FAVORITE GOLF STORY:** In Florida at a Deer Creek Country Club on the 10th hole, I hit a bad shot, which bounced on the next path. It bounced toward the street and hit a car that was moving. The car was broad side, and the guy was driving it home as a present for his wife! I dented the trunk on a car that only had five miles on it! Yes, he was pissed.



### Scott Jameson, WRZX-Indianapolis

**FAVORITE GOLF COURSE:** The next one I'm playing. However, the one I remember most fondly was Pebble Beach in Monterey. It was a magical journey through nature's beauty and golf history.

**BEST SCORE EVER:** I shot a 76 on a perfect summer day about three years ago—everything was going well that day. I must have been very relaxed.

**HANDICAP:** 12. I swing right, and putt left. Just like baseball—I throw right, and bat left.

**CLUBS/BALLS:** Callaway X-12 steel shaft irons, Big Bertha driver, couple of Ping wedges, and a Carbita putter. Titleist professional 80 compression balls.

**BEST SHOT EVER:** I was in Hawaii on my honeymoon and I was playing alone (my wife was driving the cart, so I have a wifeless). As you know the wind in Hawaii can rage up to 50 mph off the ocean. I was in a sand trap in the fairway on the 18th hole, about 130 yards away. The wind was so strong against me, I took a 3-wood out of the sand and dropped it two feet to the pin, and then tapped in to get the birdie!

**FAVORITE GOLF STORY:** I have about a hundred. Like the time I was playing golf with Kate Maslin, and getting caught for speeding on the way to the course, but talking myself out of the ticket because Kate was in the car. Or taking it up with Alice Cooper in Phoenix, talking about the dark days. And then there was time I was playing in a group behind Ken Griffey Jr. and Mark O'Meara in Dallas. I introduced myself and asked Mark why he was playing golf on a Sunday—only to find out later he missed the cut of the tournament he was playing in that weekend.



### Ted Taylor, 3:33 Records

**FAVORITE COURSE:** Okay, well my father-in-law is a member at Pebble Beach, so that's up there for sure. But they don't usually let people of my... uh... err... "ability" play there, so it's definitely a treat. Also done with Just Robinson and Kyle Wong was great... it rained like a motherfucker, but it's a great course. Boy, I would just love to play there again... wish there was a convention in Miami this year. Oh, well!

**ALL-TIME BEST SCORE:** 88

**HANDICAP:** 45

**CLUBS:** What else could I use? Taylormade!

**BEST SHOT EVER:** Birdie on a par three at Malibu. I was 30 yards from the pin, in the rough. I popped the ball up with my sand wedge and it went straight in the hole—never touched the green!

**FAVORITE STORY:** How can I pick one? Don Boyzk pushing this brickless down a cliff. Spilling the golf cart at the Weenie Roast tournament. Breaking Craig Lambert's driver at the Weenie Roast tournament, the very first time I played a round. Jacob Jackson kicking my ass the very first time the bastard picked up a club. Or... well I can't tell you that one...

# Subsonic:

## Soundtrack To The Underground

By Richard Sands

How good are the ratings of your specialty shows? Bet they don't match those of Live 105's. San Francisco's Alternative station is home to *Subsonic* which in the last full book scored a 20.8 share of adults 18-34. Big deal, you say? Compare that to the shift just before *Subsonic* comes on, when the station has a 2.6 in the same demo! (The numbers are even better in the male 18-24 target demo, when the station nails a 39 share of the audience.) Live 105 has twice the audience than rival KYLD, and triple that of KMEL when *Subsonic* is on the air.

What exactly is this *Subsonic*? "It's a weekly show that's on from 12 a.m. to 4 a.m. Saturday night-Sunday morning, showcasing a diverse mix of genres under the electronic umbrella," states host and longtime Live 105 Music Director Aaron Axelsen.

"I don't claim that it's a pure mix show...the music ranges from a DJ track, to a trance track, to remixes from playlist staples like A Perfect Circle, Korn, and the Beasties. I try to keep the show on the Alternative tip, and I stay away from the music you might hear on Wild 94.9 or KMEL—which play the big-booty house jams. You'll hear the darker, more Alternative-leaning bands like the Chemical Brothers, Prodigy, and Moby. To me, *Subsonic* is the soundtrack to the underground."

After percolating for several years now as "the next big thing," there just really might be something to this electronic music scene. The music is ubiquitous, moving from the underground to right up above ground. As it seeps into our popular culture, electronic music is now showing up everywhere—including in ads for Levi's and Old Navy...why, there's even a "rave line" at Mervyn's department stores, of all places. Need more evidence?

Over 100,000 people showed up one night at two rave parties in Los Angeles over this past Christmas break. And, according to a recent study (I admit I can't find the source) more decks and turntables were sold in 1999 than guitars.

"This is the new punk rock," explains Axelsen. "I think it's the next revolutionary movement—it's the D.I.Y. deal...kids can 'do it yourself.'"

What makes this show such a success? "The strength of the show is that I treat it similarly to 'Programming 101,'" says the 31-year-old father of one, whose daughter's name, Anais, has recently been tattooed prominently on his left forearm. "The basic premise is that instead of faceless dance music, the show is very much more artist- and song-driven than you would get in a dance club. [Live 105 Program Director] Jay Taylor has done a great job, working closely with me to put together clocks and to make this is more like a microradio station that is very compatible with what we do the rest of the day. The show is accessible to the main body of P1s, and it's user friendly. One of the things I'm most proud of is the strong TSL for the show—the majority are listening for three hours at a time or longer."

According to Axelsen there's another element that's key in making this specialty show shine: localism. "I'm constantly giving Bay Area club reports, party reports—people call in from all over, and I put them on the air, and they tell the rest of the audience where the parties are going off. Plus, we have some of the biggest local DJs dropping by to be on the show. A big part of my approach is to make sure this is not just for the hardcore club-goers and ravers."

There's no arguing with the success of *Subsonic* in hip San Francisco. But can a show like this work everywhere? "It's totally a market-by-market thing," suggests Axelsen, who points to others making it work (like Jason Bentley's



Aaron Axelsen

*After Hours* on KROQ and Liquid Todd's *Solid State* on WXRK). Mindful that his tastes might not have become the norm everywhere, Axelsen observes, "Certainly electronic dance music is not for everyone yet, but it's one more piece of the puzzle. It might not be a whole station, but it's a part of one. And if you do it right, with programming smoke and mirrors, this is a great tool for a station. You can mention the bands in your promos, and it gives you a cool vibe. A show like this can keep you one step ahead, but you don't want to be five steps ahead, because the music is still in its infancy so don't go overboard with it."

Before you start pigeonholing Axelsen as just that 'freaky techno guy from San Francisco who listens to weird dance music all day long and loves going to those rave things,' his long-term goals (and his overall priority and commitment) is to a continued career in radio. "My ultimate goal is to become a program director," he says. "Though my specialty shows are a fun, creative, and cutting edge outlet for me, the majority of my energy still goes to my daily programming responsibilities as music director!"

A graduate of Chabot College along with other famous fellow

alums like Tom Hanks and Margie Weatherly, Axelsen believes that electronic music can be very helpful to fellow Alternative programmers. "Our format has lost a lot of its exclusiveness," he laments. "There's so much music we share with other formats now that when you can find compelling, viable lifestyle genres to tap into, you should do it. It helps you stay special and keeps you on the cutting edge." It's also, he claims, a good weapon against Active Rockers: "It totally helps your stationality, and helps differentiate you versus your rock competition."

If this *Subsonic* specialty show is doing so well, maybe Live 105 should give Axelsen some more air time. Don't worry—they already have. "As much as I enjoy electronic music, whether it's Massive Attack, Roni Size, or Paul Oakenfold, that is still such a small part of my musical arsenal," concludes Axelsen. "On Sunday nights I also host a new music show called *Soundcheck*, where we feature the best in new rock, punk, indie, and up-and-coming local bands." ■

### AARON AXELSEN'S ALL-TIME TOP TEN BANDS:

- The Smiths
- Nirvana
- The Beatles
- Radiohead
- The Cure
- Rage Against The Machine
- Depeche Mode
- Stone Roses
- U2
- Metallica

\*in no particular order

### AARON AXELSEN'S TOP TEN OF 2000:

- 1) Granddaddy
- 2) Radiohead
- 3) Deftones
- 4) Outkast
- 5) Coldplay
- 6) Rage Against The Machine
- 7) Madonna
- 8) At The Drive-In
- 9) The Motorhomes
- 10) Paul Van Dyk

# Green Day Takes Punk To Another Level

By Kathleen Richards

Music is one of those intangibles that firmly plant us in time and space. With a simple strum or chorus, one can be instantly brought back to a high school prom, a first road trip, or the devastation of a crushing breakup.

**M** For me, Green Day brings back the joys of my sophomore year of high school, where I first saw them at a tiny bar/club called Berkeley Square (which unfortunately no longer exists). Those were the "good ol' days" when there was a small but vibrant music scene in the land east of the San Francisco Bay. Even though Green Day played regularly around the local clubs, they always attracted a large crowd thanks to the catchy pop ditties on *1,039 Smoothed Out Slappy Hours* and *Kerplunk*.

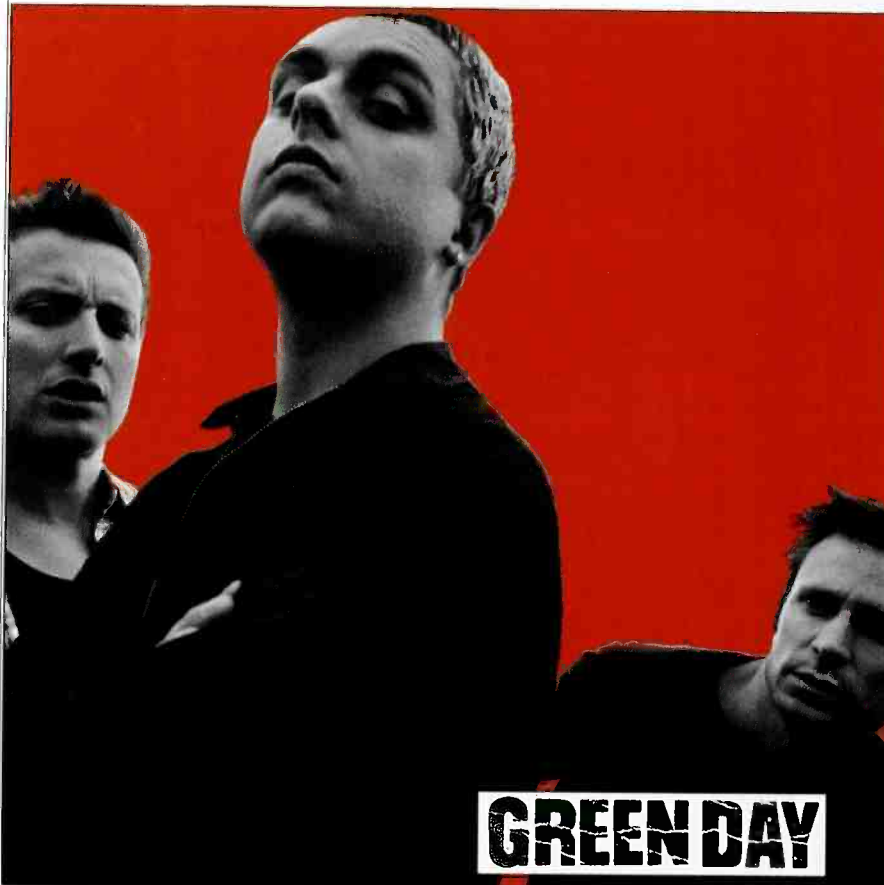
After several stations (Live 105, WHFS, and KROQ) started spinning "Longview," Green Day was suddenly all over MTV and consequently shot into the limelight. The cover of *Dookie* was posted all around town. And everyone else's town too. It was like someone decided to make them huge and they, indeed, became huge. Now, six years later, Green Day is more popular than ever, and it's not uncommon to see Tré Cool driving his Volvo station wagon around the streets of Berkeley.

When they first hit it big, a lot of fans of punk music criticized Green Day for their pop sound and for singer Billie Joe Armstrong's vocal resemblance to already-established (yet nowhere near as popular) acts like The Buzzcocks and Operation Ivy. As Billie Joe reflects on the time, "We never fit in completely to that scene because we were writing songs that were heartfelt and endearing." In addition, being "punk" most often meant being anti-mainstream. Not only was the band mainstream, they were pop, too. And kids across the nation embraced them almost immediately.

Their latest effort, *Warning*, is a

true testament to the talent of my hometown trio, and particularly, of Billie Joe's maturing skills as a songwriter. Their 1997 acoustic single "Time Of Your Life" was proof that Billie Joe could indeed write more than catchy three-chord pop songs and, even more, that they had the depth to endure the ever-changing

*Out Slappy Hours*), which contained their previously released *1,000 Hours* and *Slappy* EPs. After rotating their drumming stool and hooking up with The Lookouts' (separate from the label) drummer, Tré Cool (b. Frank Edwin Wright III), Green Day was able to cement their local success with their next album,



Left to right: Tré Cool, Billie Joe Armstrong, and Mike Dirnt.

landscape and finicky nature of the Alternative format.

The foundation of Green Day began with singer Billie Joe Armstrong and bassist Mike Dirnt (b. Mike Pritchard) who were childhood friends in Rodeo, California, a suburb north of Berkeley. They formed their first band at the tender age of 14, calling themselves Sweet Children, and later adding drummer Al Sobrante (b. John Kiftmeyer) in 1989. After changing their name to Green Day (a reference to a day of smoking an abundance of marijuana), they self-released their first EP titled *1,000 Hours*. Thanks to their growing popularity, the trio signed with local label Lookout! Records for the release of their first full-length in 1990, titled *39/Smooth*, (later re-released as *1,039 Smoothed*

*Kerplunk*, which also sparked the interest of several major labels.

Green Day's big year was 1994. After signing with Reprise in April of 1993, they released their major label debut, *Dookie*. Their first single "Longview" was quickly put into MTV rotation, earning them a spot at Woodstock '94 and Lollapalooza and skyrocketing them to international fame. Following grunge's fading popularity, the album sold 10 million copies worldwide and earned them a Grammy.

Meeting *Dookie's* success was no doubt no easy feat, but they did so quickly, perhaps too quickly, with *Insomniac* that same year. That quick turnover, coupled with a demanding touring schedule, forced

the band to end their 1996 European tour prematurely due to exhaustion.

Billie Joe, Mike, and Tré Cool spent the rest of the year writing for their 1997 release *Nimrod*, which spawned the single "Brain Stew/Jaded" and "Time of Your Life," which did not, however, appear on the album. Still, *Nimrod* reinforced the band's popularity.

The trio waited a healthy three years before releasing *Warning*, and for good reason. The anticipation helped fuel the media's interest, and by the time it was released, everyone was ready to embrace them again. While Green Day's new material tends to lean towards the "softer" side, it also shows that the power trio is not afraid to branch out. In addition to Alternative, Triple A, Top 40, and Hot A/C also embraced the single, "Minority."

"Maturity" is one word that sticks out in your mind after listening to *Warning*. As Billie Joe admits, "I wanted to write songs that one day my boys could look back and say, 'My dad, he was a guy who had a lot of hope.'" The album is also full of "un-punk" elements such as a harmonica, strumming acoustics, clean production, and an accordion. But the band retains a punk foundation with staccato beats and lyrical content often focusing on a rejection of mainstream society—for example in the songs "Minority" and "Castaway." Other songs, such as "Hold On" and "Deadbeat Holiday," show influences leaning closer to Neil Young than to the Sex Pistols.

While Green Day has definitely proved their ability to branch out, their latest effort also demonstrates that the trio is comfortable in its evolving identity. And if *Warning* is any indication, Green Day is closer to the height of their career instead of the end of it. ■

# Nonpoint Leads the South Florida Hardcore Charge

By Todd Spencer

**“What was that move they taught in self-defense, where you block the killer’s knife move with some confidence, the signal when you’re trapped inside a moving car I wonder if he’ll drive real far? What a day...what a day.”**

—Nonpoint’s “What a Day”

In the last six months a handful of hardcore bands from the Miami-Ft. Lauderdale area has been snapped up by major labels. On “point” for the likes of future radio talent such as Darwin’s Waiting Room, Endo, and the Groove Knicks, is Nonpoint.

As an unknown act opening for Machinehead and Nothingface, Nonpoint walks out on stage at San Francisco’s Maritime Hall after a bland local metal band has done its best to warm the stage. Practically no one here knows this south Florida quartet, or realizes what is about to happen—that in a few moments, for the first time tonight, the room will absolutely erupt.

When Nonpoint plows into the barely controlled chaos of “Hive’s” opening, ears perk, a ripple of fists go up. One minute ten seconds later, when frontman Elias Soriano shouts “Go!” and the song breaks off into a rat-a-tat-tat of pure punk eighth notes and the dreadlocked, starter-jacketed singer bends at the knees and shakes as if divining 100,000 volts of electricity, the audience is putty. On the next, more rap-influenced one, Soriano pogos with the mic and the crowd takes the cue. The hall quakes with a sine wave that makes me wonder if the floor might collapse, sending all 1800 of us all into some dusty basement.

Through the set, Nonpoint rattles off songs from its groundbreaking MCA debut *Statement*, an immaculately produced disc that documents

the quartet’s stylistic meshing of hardcore, rap-metal, punk, and artful aggression. A new-sounding mix that Soriano simply describes as a compromise between the band members’ (who range in age from 20 to 30) varied influences; a happy accident.

For the next 40 minutes on stage, as on the CD itself, guitarist Andrew Goldman swings between serpentine leads, crunchy riffing, high-flying kung-fu metal, and ringing harmonics; tones and tempos shifting in sync with the rhythm section, gathering emotion and building it up like a cyclotron. The crowd wears manifold expressions of cathartic bliss, and the band is four heaving puddles of sweat.

The first single to radio is “What a Day,” impacting February 5 at Alternative and Active. But not everyone is waiting...

KXTE-Las Vegas APD/MD Chris Ripley has been spinning “What a Day” since the holidays. “Nonpoint came out and I said, ‘Damn...that sounds pretty good,’” he says. “We jumped on ‘em because we were looking for that sound...it’s a little different. Like Papa Roach, it leans toward rock versus rap-metal, which is the direction the kids are going to these days.”

From a distance, Soriano looks a hell of a lot like ex-Rage singer Zach De La Rocha. Soriano is a triple threat vocalist who sings, screams, and raps; and he’s a natural showman. What most separates him from other hardcore frontmen, though, is his singing voice, in that he can really sing...in the classical sense of the word.

“I was in show choir and Broadway shows and stuff,” he says. “My parents gave me their 8-track player when I was sixteen, and it was from listening to James Taylor and old Journey, Kool & the Gang, and Earth, Wind & Fire...those voices gave me the feeling of singing—shower practice,” says the former Florida Atlantic University computer engineering



**Top: Nonpoint:** (l-r): singer Elias Soriano, guitarist Andrew Goldman, drummer Robb Rivera, and mean-ass looking bassist (but real nice guy) KB. Photo by J. Blackwood.  
**Bottom: “Geez! They’re all sweaty!”** The author (second from left) is on the scene as Robb Rivera (far left) upstages Andrew Goldman (behind Rivera’s monster left mitt) backstage at the Maritime. Photo by Samantha Murphy.

student. “I was in three local productions of Broadway shows my senior year in high school.”

If you get the sense that Soriano is one of the nice guys—even, dare we say, well-adjusted—he is. Flat out. But maybe that’s because his demons get exorcised so well on stage and in the studio. On the album’s second track, “Victim,” he sings: “I feel so hated...so aggravated...so frustrated...can’t explain it the way that I feel...so numb like a fucking bum...I’m a victim, slipping through the system. Oh my god, what have I done, please forgive me—fuck that!”

His vocal rhythms are a little different, as if borrowed from urban spoken word performers. “I also grew up on Biggie Smalls and a lot of the old rappers...Kool Moe Dee, the old LL [Cool J],” he says.

As for the single “What a Day”: “That’s my storytelling song,” he says. “A friend of mine told me about a really crazy day he had. It’s got a serial killer-kind of mentality. I watch a lot of TLC and Discovery Channel; the serial killer episodes usually make my jaw drop and make me kind of sit in silence for a

little while.”

The Nonpoint rhythm section of Robb Rivera (drums) and KB (bass) is formidable, but in any hardcore unit, the spotlight is shared between the frontman and the guitarist. Nonpoint fret man Goldman has been playing since the age of nine and he’s as versatile as he is merciless; as pretty as he is pummeling. On some songs from *Statement*, it’s as if he climbs up a mountain just to throw himself off.

After almost four years of playing local gigs, the quartet is enjoying a “good Karma” payback with hometown Active Rocker WZTA-Miami pulling the trigger on “What a Day” early (the station has already spun it over 180 times).

With the add date at hand, Nonpoint is on the road through the Midwest with Mudvane and Spineshank; in early February the band heads to the Northeast. For specific dates check out Nonpoint’s Flash-rich website, nonpoint.com. If you need service, contact Lisa Cristiano at (310) 865-4036.

TODD SPENCER IS THE MANAGING EDITOR OF GAVIN.

# Cuba: Just Ninety Miles South, But a World Apart

By Kevin Fleming

**O**ver the winter holidays my family and some world-traveling friends embarked on a journey to an island we Americans have little knowledge about. It lies just 90 miles south of the Florida Keys: Cuba.

My notion of Cuba was, like most Americans, that of a bunch of poor people packed into a 1959 Plymouth sedan driving past crumbling buildings with communist slogans painted on their walls. True, to a certain extent, there are the old "classic" cars, the propaganda billboards, and deteriorated buildings in downtown Havana—but there is so much more.

Although the 40-year U.S. embargo is still in place, it was relatively easy to get into Cuba. We traveled from the states to Nassau, Bahamas and then over to Cuba without the necessary government permits.

With economic support from Canada and such European countries as Spain, Italy, and Germany, Fidel Castro has bet Cuba's immediate future on tourism. There are many new first-rate, hotels, resorts, tour busses and tourist-friendly haunts to greet you in Cuba; our accommodations were at a five-star Dutch/Cuban-managed hotel that featured all the amenities found in any luxury hotel here in the States. The only country not taking advantage of the tourism boom in Cuba is, well, ours.

We went to Cuba ignorant of the facts because of what we've been told all our lives: that the people live in adverse poverty and there are shortages of everything. Of course, the standard of living is less than what we're accustomed to and I didn't see a Piggly Wiggly Supermarket... but there are mercados/markets that carry a healthy supply of products. And you want a Coca Cola? Coke, Sprite, Pepsi, Marlboro, and countless other American products have found their way around the embargo to the Cuban marketplace. The Cuban people haven't rolled over and died because of our silly and misguided politics;

they have become more determined and tenacious at surviving without American financial aid and policies. The greatest irony is that the Cuban economy runs off the U.S. dollar. That's right: U.S. dollars.

Throughout our stay, we were constantly reminded by other tourists of their perception that Cuban people were among the smartest in the world. Why? Probably, because Cubans have



GAVIN Urban Editor Kevin Fleming and son Dylan take in Cuban hospitality.



figured out how to make a way out of "no way."

The majority of the Cuban population is educated. Cubans receive free health care (there is one doctor for approximately every 200 Cubans). Housing costs Cubans roughly 10 percent of their government salary. There is no homelessness, and the streets are safe and extremely clean. Cuban people are proud of their culture, their country, and their music.

And you'll find music everywhere in Cuba. From the moment we stepped off the Russian-made (circa 1960s) Yak-42 jet from Nassau, we heard it. In the airport, on the streets, in the restaurants, there's music everywhere. Everything from salsa and mambo, to Afro-Cuban and jazz, and even hip-hop.

Cuban rappers are found all over the country, but most of them are concentrated in Havana and Alamar. In Alamar, where you can pick up Miami radio stations, the kids listen to WEDR (99

—continued on page 50



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## Reviews by Kevin Fleming

### Erykah Badu

#### MAMA'S GUN (MOTOWN)

Damn. Erykah Badu follows up 1997's *Baduizm* and *Live* successes with *Mama's Gun*, and this neo-soul singing sensation shows no sign of slowing down on this very cool collection of izm's. The divine Miss 'B' has already scored big with "Bag Lady" and now she's running up the charts with "Didn't Cha Know." But don't get your locks in a knot, this CD has much more in store. Nod your head to "Cleva" featuring vibe king Roy Ayers. Quiet Stormers should love "A.D. 2000" with that Steve Wonder *Talking Book* feel. The lush and lovely "Orange Moon"—how good it is! Don't sleep on "In Love With You" featuring Stephen Marley, and have fun with the Billie Holiday-ish "Green Eyes." *Mama's Gun* huh? Go 'head girl... bust a cap or two!

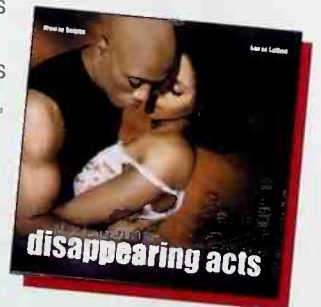


### Music from the HBO Film

#### Disappearing Acts

#### VARIOUS ARTISTS (HBO FILMS/IZZY/ANTRA/ARTEMIS)

There seems to be mixed reviews over the characters in the HBO film, but there's no debate over the soundtrack. This piece is as fine as the film's star, Sanaa Lathan. Get to know the CD better with Angie Stone's bouncy "Get To Know You Better." Angie's writing and producing touch is felt on "Call On Me," which is nicely performed by En Vogue's Terry Ellis. The Spooks' "Sweet Revenge" is a great song. And will somebody educate me to new artist Melky Sedeck? She soars with "Just For My Baby" and "Brooklyn." "Have A Little Faith In Me," is vintage Chaka Khan, Shawn Stockman delivers with "Head Over Heels," and Meshell Ndegeochello's sexy and moody "Remember" is steamy. Big ups to the soundtrack producers for using the Donny Hathaway classic "A Song For You" and the Curtis Mayfield & Notations track "Super People"—nice touch. This soundtrack shouldn't disappear for quite awhile. ■



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# Rap in Cuba:

## A Cuban Point Of View

By Nahanda Abiodun

**W**hen Fulgencio Bastista was the dictator in Cuba and the island was controlled by dishonest politicians (and the Mafia), jazz, blues, and gospel were appreciated by both blacks and whites. Noted American artists like Nat King Cole and Louis Armstrong often performed at the Tropicana cabaret and the Cuban wealthy often took weekend excursions to Miami to see the Duke or the Count. In the time since

cert at the closing ceremonies was for the international crowd, film personalities from Cuba, and a few special invited guests. Word of mouth spread like brush fire throughout the barrios like Alamar, Old Havana, and Cerro (neighborhoods in the city of Havana). Brothers and sisters bribed, bought, or sneaked their way in to see him perform. It was the first time an act like Paris had been on the island and his show transformed many die-hard R&B fans into believers of rap and hip-hop. Paris can be given credit with the real birth of hip-hop in Cuba.



U.S. political exile turned Cuban music enthusiast Nahanda Abiodun with Cuba's "Crazy Rappers of Alamar."

**Fidel Castro's revolutionary socialist government and the U.S. blockade, this respect and esteem for black music and its artists has remained strong in Cuba. Thanks to rap and the hip-hop culture, it's probably stronger now than it was 42 years ago.**

In the late 1970s and '80s, when rappers were trying to gain respect outside the U.S. inner cities, Afro-Cubans were listening to R&B on radio stations coming out of south Florida. Clandestine parties called Monas were held weekly; no salsa was allowed and those who lived in an area where the atmospheric conditions were right to pick up TV programs from the States taught the less fortunate the latest dance steps learned on *Soul Train*.

Rap music was known, but rappers had few followers until 1990 when Paris, the northern California MC, performed at the Cuban International Film Festival. Paris's presence in Havana was not publicized. His con-

It was only a short time after Paris returned home that young brothers could be seen walking down the street "spitting" a rhyme they had heard on the radio. Few understood the lyrics—it was the beat that was most important and words like "nigga," "bitch," and "ho" were becoming part of Cuban slang. These novices to the hip-hop world thought it was all right to use these words from El Norte [the North, a common term used to describe the U.S.]. Certain street corners were used to hold break-dance competitions and the Monas began to not only play R&B but also a healthy share of rap music, as well. If it wasn't for the clothes and the language, any of these young people could easily been mistaken for someone from Harlem or Compton.

This imitation of Stateside rap was short-lived, as Afro Cubans began to recognize the power and potential of the art. They started rhyming about

not only what was right in their society but what, in their opinion, needed to be challenged and/or changed in present-day Cuba. Government officials at first were suspicious of this music and often looked at rappers as an anti-social element. This fear fed off mainstream U.S. press that said hip-hop would create an increase of delinquency and violence.

In the early '90s a small group, Black and Brown Cubans, got together and formed an organization called Grupo Ono (One Group) for the sole purpose of changing the image of rap and gaining government support. In 1995, with few resources and the help of the Association of Brother Saiz, a government-sponsored agency, the first rap festival in Havana was successfully staged. Even though the government didn't immediately embrace hip-hop, the festival did force them to take another look and listen more carefully what the rappers were saying.

No longer do groups borrow beats from old school R&B music; now they draw from their own rich culture to back up their rhymes. Bata Drums from Africa, Spanish guitar Tres, and other instruments traditional to Cuban music are being employed to give that Cuban flavor. Rappers rhyme about not only about what's happening on the island, but also about what's going on internationally. It's not uncommon to hear a group praising Malcolm X, speaking about the injustice of death row prisoner Mumia, or just having fun.

The young and old alike enjoy rap music in today's Cuba. Los Orishas currently is the number one rap group in Europe, and this past November they performed to sell-out crowds in the States. Producers and record labels from all over the world are coming to this tiny island to see how they can exploit this market before the artists become trade-smart. It's true that rappers here want to get paid but I think Julio Cardenas of the group RCA summed up the sentiment of most rapper here when he said, "What's most important for me as an artist is that I'm respected and make a contribution to my community." ■

NAHANDA ABIODUN IS AN AMERICAN POLITICAL DISSIDENT LIVING IN CUBA. SHE IS A CONTRIBUTING WRITER TO U.S.-BASED *BLU* MAGAZINE.

## CUBA

—continued from page 48

Jams) and WHQT (Hot 105). "Most of these kids have relatives in the States who send them music," says Nahanda Abiodun, an African-American political exile from the U.S. and contributing writer for U.S.-based *Blu* magazine. Nahanda's been involved in the Cuban music scene since fleeing to the island in 1990. "The Cuban rap music scene is extremely diverse," she says. "You've got conscience

*"In Alamar, where you can pick up Miami radio stations, the kids listen to WEDR (99 Jams) and WHQT (Hot 105)."*

rap, party rap, and the braggadocious rap. I'm interested in the political rap scene." Cuban rappers rap about the lack of respect for young people and being hassled by the police, she explains: "I don't want to equate police brutality in the U.S. with the brutality here, but there is a lack of awareness among many police officers when it comes to young Cubans of color. They rap about having fun and about the economic situation in this country. The government had resisted rap music but now they are listening to what Cuban rappers' messages."

The beginning of rap's popularity in Cuba coincided with the start of gangsta rap back home, she says. At that time the Cuban government's position was that African-Americans were a disenfranchised people, a problem that did not exist in Cuba, so rap music was not needed in Cuba. "I challenged them on that and told them that rappers in Cuba are speaking about what pertains to them and their conditions, and we can do something to help them. Also, because rap and hip-hop are such huge music forms worldwide, the government has had to take a look. Plus, if we know what problems these people face, we can help." ■



# Cuban Hip-Hop: Dreams of Invasion

Interestingly, a number of American hip-hop artists have performed in Cuba: Common, the Dead Presidents, Mos Def, and Kalib have traveled there and helped spread the word about the blockade against Cuba, as well as make it known that there are political prisoners in the United States and abroad.

Nehanda Abiodun, a U.S. dissident living in Cuba, introduced me to Julio Cardenas, a 25-year old member of a Cuban rap group called RCA, known locally as "the Crazy Rappers of Alamar." Julio had that wide-eyed enthusiasm we see in young artists, and was a joy to meet and talk with. Like many artists, he may have his dreams of fancy cars and fists full of money, but on this day, he was simply happy to tell his story through my friend (and interpreter) Andres Costas.

**GAVIN: How did you get started rapping?**

**Cardenas:** Back in 1979 and '80, when rap was first coming out in the States, the young people here were attracted to the music, too. Some artists even came to Cuba and we became interested in the art form. People were rapping spontaneously on the street and on the buses, capturing many of the influences from the United States before any commercialization of it. It was the new thing to be doing. For us, it is all born from a very deep philosophical and attitudinal expression. We have a lot of passion for it. It's not just a commercial venture. This is about self-expression. Dark skinned youngsters in Cuba identified with the rappers and break-dancers, and now there are many rappers in Cuba. This is the fruit of what was planted 15 or 20 years ago.

**Do you have rap clubs where you can go and hear the music?**

The only real forums we have are the national festivals where everybody can come, present themselves, and be seen. We have impromptu concerts here and there in different places whenever something is available, but there's no set club or venue. Alamar is the national rap capitol of Cuba and the rap culture has developed there. Many famous hip-hop artists have come there to

perform. [Speaking in broken English] Yeah, rappers from the States have been there like Montel Jordan, Mos Def, and Dead Prez.

**Can you make a record in Cuba?**

We don't really have the resources here in Cuba to make CDs. The people in my neighborhood always say to me "I want to hear something from you," and I want to go into the studio and make an album. Right now *Los Orishas* is blowing up the world with real Cuban hip-hop but they have to go to France to make their albums. They mix traditional Cuban music with hip-hop and it's



Julio Cardenas

*"I'd like American rappers to understand that if you're going to rap you should do it from the point of view of political maturity and have some consciousness about what you say."*

incredible...people say it's real. People tell us we have talent but we don't have the resources to make a CD...it's incredible.

**When you make your music, where are you getting your beats from?**

Initially Cuban rappers would imitate American rappers and we might do a song using the background from a song from Biggie or Snoop Dogg. The people really want the true hip-hop beat, but they want to hear about the Cuban people, so we add our beats and music too and make it our own.

**What are your goals?**

My dream is to make my album and have people listen to me on the radio. I want to make a mark for Cuban music. I want to make a difference. I'd like people to dance, to hear my music, and to think. I would like my music to be known throughout Cuba and then internationally.

**What U.S. hip-hop artists do you like?**

Right now in Cuba we have big confusion. *Big* confusion. From my heart I feel for Common and Mos Def, and I like rappers from the old school, like Rakim and KRS-1. And in the same way, I admire the music of Puff Daddy, Dr. Dre, and Snoop. Tupac is a hero in Cuba—even though he's speaking English it's a universal message and everybody gets it.

**In the U.S. there's gansta rap and conscious rap, commercial dance-rap...**

That's the real confusion here because everybody says Will Smith, Puff Daddy, and Jay-Z is wack! But the Cuban people like to dance and party, so we know this is just talk. We know many things about music in the United States. We know about gangsta rappers and wack rappers. In my neighborhood all the white kids love Eminem. They say he's our idol because all the rappers are black and now we have somebody who looks like us. Now these kids in my neighborhood are blinding their hair! They say his message is positive. They like him.

**Do you have a message for the American hip-hop community?**

I'm very proud to be a Cuban rapper. I'm very proud to be black. I'd like to share my thoughts, dreams, and music with my community and have them enjoy it. I'd like American rappers to understand that if you're going to rap you should do it from the point of view of political maturity and have some consciousness about what you say. ■



**WHAT! NO CIGARS?** (L-r:) J Records Sr. VP Promotions Ken Wilson, GAVIN Urban Marketing Rep Lanetta Kimmons, GAVIN Urban Editor Kevin Fleming, and J Records recording artist Ol'ia.

# Tony Kidd: He's Done It All...No Kidding!

**D**riven, focused, and determined: those are three words that come to mind when the name Tony Kidd is mentioned.

Anthony Keitt, professionally known as Tony Kidd, is the newly appointed general manager of Cox Radio's Classical Miami station WTMI. His lovely wife Jennifer is a smart and successful career woman, a great motivational speaker, and aspiring author. She writes, produces, and voices the syndicated vignette "Today's Black Woman" and, says Tony, "is one of the most straight-forward people I know. If I really start going down the wrong path, she'll say, 'that's stupid.'" Together they have four beautiful children: Morgan, 12; Naomi, 10; Caleb, 6; and Samantha, 5.

Tony has taken a non-traditional route to success. He's worked in Country, Gospel, Urban, Urban A/C, Urban Oldies, and now Classical radio. He's been an air personality, a consultant, a program director, station manager, operations manager, and now general manager. Tony Kidd has done it all...and all very well!

Born in Jacksonville, Florida, Tony never really wanted to be in radio. He got into it at the urging of a friend whose father owned a Country AM/FM combo. "I started in the mid-'70s while I was in high school at WQIK/AM-Jacksonville doing country gospel on Sunday morning," he says, noting that his first love was music. Kidd studied music in high school and college.

After a couple of years of country gospel on the AM and weekends and fill-ins on WQIK/FM, program director and consultant Rusty Walker offered Tony a job doing the night shift on the station.

"I turned it down because I had music things I wanted to do," Tony recalls. "About six months later I dropped out of college. The profes-

sors and I were having creative differences—what they wanted me to do and what I wanted to do were not lining up—so I left. Rusty later offered me a full-time job and I worked there for three or four years, the last few months as mid-day personality and music director. It was at that point that I decided to get out of Country and try something different. I got an offer to go to the local Top 40 station but they called Rusty for a reference. Rusty then called me and said why don't you come to work for us in Birmingham, Alabama. I said, 'I ain't moving to Birmingham to do country radio...you've got to be kidding.'"

Kidding or not, Tony was offered the job at WZZK/FM as evening announcer and music director. He recalls having a conversation a few years later with his then-girlfriend and now wife Jennifer about having a future together. "I'm going to be the best country morning jock in America," he told her. She looked at him and said, "You'll never make it." He took her prediction seriously. "I respected her opinion. Whatever that creative spark that great morning men have...I didn't have it on-air. So I went back to Rusty and said, 'Hey, man, I wanna be a program director' and he said, 'great, here's a bunch of stuff to do—now go do it.'"

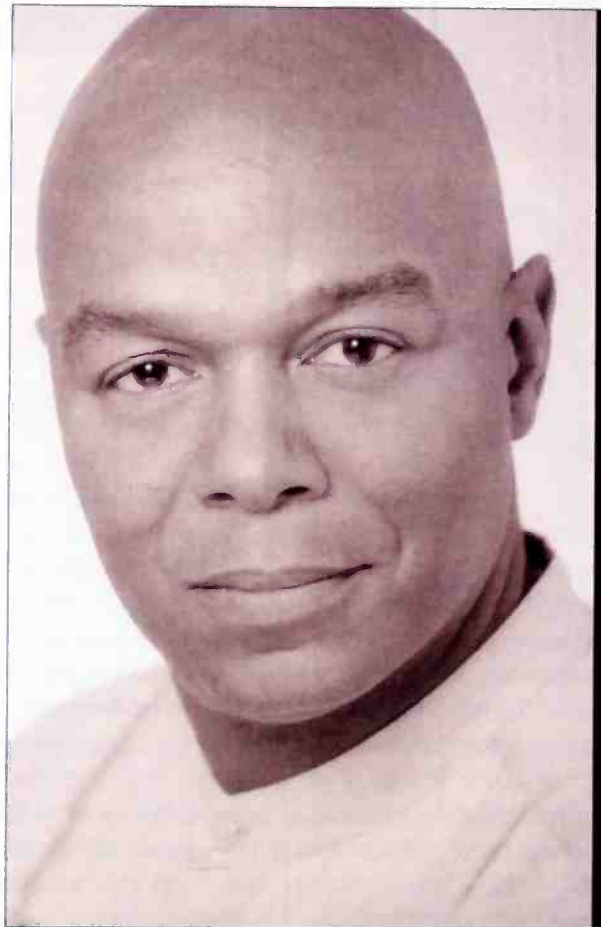
From there, Tony learned programming. "We worked with the Research Group in their early days so I have a lot of music and strategic research experience," he says. Later he briefly programmed WLLR in the Quad Cities before getting a phone call about a start up Country station in Rochester, New York back in 1987. "There were only two or three black guys programming Country radio back then. It was kind of weird, but the company didn't seem to think anything of it one

way or the other. They said, 'From what we hear you're really good at this, so we want to hire you.' I still to this day don't know how they knew about me."

Tony stayed in Rochester at WBEE for 18 months improving the Country station from the mid 7s to an 11-plus share—and top 3 in the market. "We had an unconventional approach—it wasn't the same kind of country that other stations were

were having dinner and talked for like two or three hours and the only thing I wanted out of the conversation was for this guy not to think that I was an idiot. Whether he offered me the job or not didn't matter; I just wanted to make a good impression."

The next day Barry called Tony and offered him the job as program director at WVAZ-Chicago. "We put on the first Urban A/C major market



*"I get my best ideas from other people and I will tell them, 'Yes I took your idea and I will give you credit for it the first time. The second time it's mine.' I stole that from Barry Mayo."*

doing nationally," he says. "We had a very slick Top 40 approach."

In late 1988 Tony wanted out of Country. "One day I got a call from Barry Mayo and he said, 'Your name has come up a couple of times. I know you're doing Country but I would like to talk to you.'" Barry was just leaving WRKS as the general manager of KISS in New York. "Barry is really a connoisseur of the finer things in life and I took him to a Holiday Inn—I didn't know. We

station," Tony recalls. "I was the guy who put it on the air and I knew absolutely nothing about Urban radio; I had spent the last 10 or eleven years doing Country. I remember doing the first music test and looking at the data saying, 'I don't know any of these songs.' Other than hearing some of them on the radio, I didn't know them. We were going through the music and somebody said, 'This is the jam' and I'd look at the score and say,

'No it ain't, these people don't want this.' In a weird kind of way, it was the best way to put on that radio station. My only expertise in the field was that I only understood the research end of it. I knew a few songs, like Rick James and stuff, but other than that I didn't have any passion one way or the other for those records. We put that station on and it just skyrocketed! We had a few good years."

By late '92 Tony was ready for another move. The phone rang again; this time it was Fleetwood Groover calling about WHQT-Miami. But Tony had to convince Jennifer, who wasn't a Miami fan. "We had been to Miami before and she said she hated the city. "We're not ever moving here," Jennifer told him. "So I told the company that if my wife is going to be unhappy, then I'm going to be useless to you guys. Well, she came in and she liked it, although I won't say that she loved it."

Tony programmed WHQT for about a year before the station started to turn around. Tony was promoted to operations manager at WHQT as well as A/C-formatted WFLC and, in 1994, took on consulting responsibilities at Urban Oldies KACE/KRTO in Los Angeles and others. By 1998 his title was station manager.

Today, as Cox's Urban Format Coordinator, Tony oversees WHQT and WEDR in Miami, WCFB in Orlando, WBHJ and WBHK in Birmingham, WALR in Atlanta, and WJMZ in Greenville, plus the Jammin' Oldies stations in San Antonio and Tampa. "One of the things I've always wanted to do is be a GM. In October of 2000, I was asked to become GM of WTMI, the classical station in Miami.

"The classical station is fun, the station is doing well, and I'm learning as I go along. One day a week I devote my total attention to the classical station and, unless there's an emergency, I don't talk about Urban radio. All my energy is focused on the music, the sound, the imaging, the sales, and the marketing of WTMI. In many respects, Classical radio is no different than any other station—but you can't be too cute. We did a weekend promotion called the Killer Bs Weekend. We played Bach, Brahms, and Beethoven,

which to me sounded kind of neat, but after talking to a number of people, I decided we should have called it the Bach, Brahm, and Beethoven Weekend. The Killer Bs didn't do anything for the audience. You can't be too cute. But all the basics of radio still apply."

What drives this extremely ambitious man to take on all these challenges? "It's all about the win to me," Tony says. "At WHQT it's how do we get to number one and stay at number one 25-54. At WEDR it's the same thing. In the 18-34 demo we're a full point ahead of our competitor, so the big question is 'How do we get three points ahead?' How do we make it so it's not a contest with someone else, it's just us? With WTMI I want to be number one 35-64. How do we shape it, mold it, and change it to get it there and keep it there? With the rest of Cox's Urban stations it's what can I do to help these stations achieve their goals.

"The other thing that has become really important to me in the last couple of years is training good people," Tony continues. "I want to look back five years from now and see great young programmers and air talent. It's important to me to share information. I want people to walk in and say 'I want your job.' It's like the old saying about iron sharpening iron. You know iron doesn't get sharper by sawing through butter, sorry it doesn't work that way. We have to develop critical thinking. I get my best ideas from other people and I will tell them, 'Yes I took your idea and I will give you credit for it the first time. The second time it's mine.' I stole that from Barry Mayo."

Tony credits Cox Miami Group VP Bob Green with much of his current radio education. "He gives his people the tools to do the job and then he gets out of their way," he says. "I also learn from my kids. Sometimes they'll listen to the radio and say, 'Why are you doing that, I don't like that.' And I have to stop and think, 'You're right, why are we doing that.' I don't get hung up on my ideas; at the end of the day we have to do what works. The only way I can achieve my goals as a GM and format coordinator is to help my people achieve their goals. It's the only way all of us get better!"

When asked about his mentors, Tony smiles and says, "Barry Mayo is a genius—he is one of the most creative individuals I've ever known in life. Howard Neal [former KACE/KOST/KFI VP/GM] is such a people person and he motivates you to get the job done. Rusty Walker was the first person who told me I could have a career in this business. And, in many respects, Bob Neil, mainly because I look at

how young he is and how much he has accomplished. My grandfather had more of a work ethic than I will ever have in my entire life. He taught me to always be the best. And the last person is Jesus. I look back at my life now and without having some type of firm foundation and faith, I would totally be screwed up. I don't know what I'd be doing, but I wouldn't be doing this. That I know for a fact." ■

## ARTIST PROFILE

### Xzibit

Album: *Restless*  
Single "X"  
Label: Loud

At the impressionable age of 9, Alvin Nathaniel Joiner, a.k.a.



Xzibit, suffered a dark period when his mother passed away. His father re-married a year later and moved the family from Michigan to New Mexico. Without a radio in his home, X had no musical influences to mimic, so his interest in writing and rhyming was based on his own vision. X took interest in writing and rhyming. Falling victim to the wiles of his youth, he was removed from his home until the age of 17, when he was released by the state as an adult. With a plan in effect, X decided to get poppin' and bounce. It was time to go to Cali...

New to the sunshine state, he hooked with a producer named Broadway in the city of Angeles in 1992. X was supposed to unite with Ahlee Rocksta as one of the members of The Shady Bunch, but instead decided to break out solo with his associate Pen One, who'd eventually produce "Enemies & Friends" off *At The Speed Of Light*. In '95 Broadway introduced X to Tha Alkaholiks. Eventually, X joined forces with Tha Liks (as one of the Baby Babbas), and toured as a "the disfunctional" member of Tha Likwit Crew.

"Too much of anything can make you an addict when devils be startin' static, forgot the automatic..." After impressing the CEO of Loud with his execution on the mic, Xzibit was signed on in '96. His debut, *At The Speed Of Life*, dropped knowledge with the perilous single, "Paparazzi." "Mr. X to the Z" had released one of the dopest albums of the year. "They was feelin' it."

In '98 Z teamed up with Rass Kass and Saafir to form what was then known to be The Golden State Warriors. Because of some issues with the NBA and copyright, they changed their name to The Golden State Tribe. Hard at work with his hands in the mix, Z released his second album, *40 Dayz & 40 Night*, where he proved he's no fake MC with "What You See Is What You Get," which burned up the BET charts at # 1 for six weeks.

Meanwhile, Z was getting much love from both the mainstream and underground scene. Now dippin' with the big dogs, X spent a minute collaborating with the likes of Kurupt, Dr. Dre and The D. O. Double G, before releasing his next album.

*Restless*, Xzibit chose the start of the new millennium to bring it all the way live once again. This time, rockin' production by today's hottest producers such as Rockwilder, The Teamsters, Mel-Man, DJ Quik, and Battlecat. Guest appearances included Eminem, Defari, The D. O. Double G, King Tee, and Nate Dogg.

Since the December 12 release of *Restless*, Z has received "X" (the single hitting Urban now) amount of attention. "Damn it feels good to be back in the saddle..." The album debuted as the #1 R&B/Hip-Hop album. Since performing with the Up In Smoke tour, the Anger Management tour, and on the MTV New Year's Eve special, Z's gained global recognition. Catch "Mr. X to the Z" next co-hosting for MTV during the Golden Globe Awards, January 21. The single "X" is at Urban now.

—Tina Salazar

# Women In Jazz:

## Often Overlooked, Underbooked

By **Steve Williams**

**C**ongo Square, New Orleans. Arguably the first place where the musical ideas that would become jazz began to percolate. It was in this unique corner of the world—two square blocks near the heart of the French Quarter—that the musical sensibilities from Africa, Europe, and the Americas found an unlikely meeting. Every Sunday, slaves gathered there to chant and dance the customs of six African tribes. The legendary Sidney Bechet called the music that was played in Place Congo, as it was also known, “improvisation.”

“That’s what it was,” Bechet observes. “It was primitive and it was crude, but down at the bottom of it, inside it, jazz was born.”

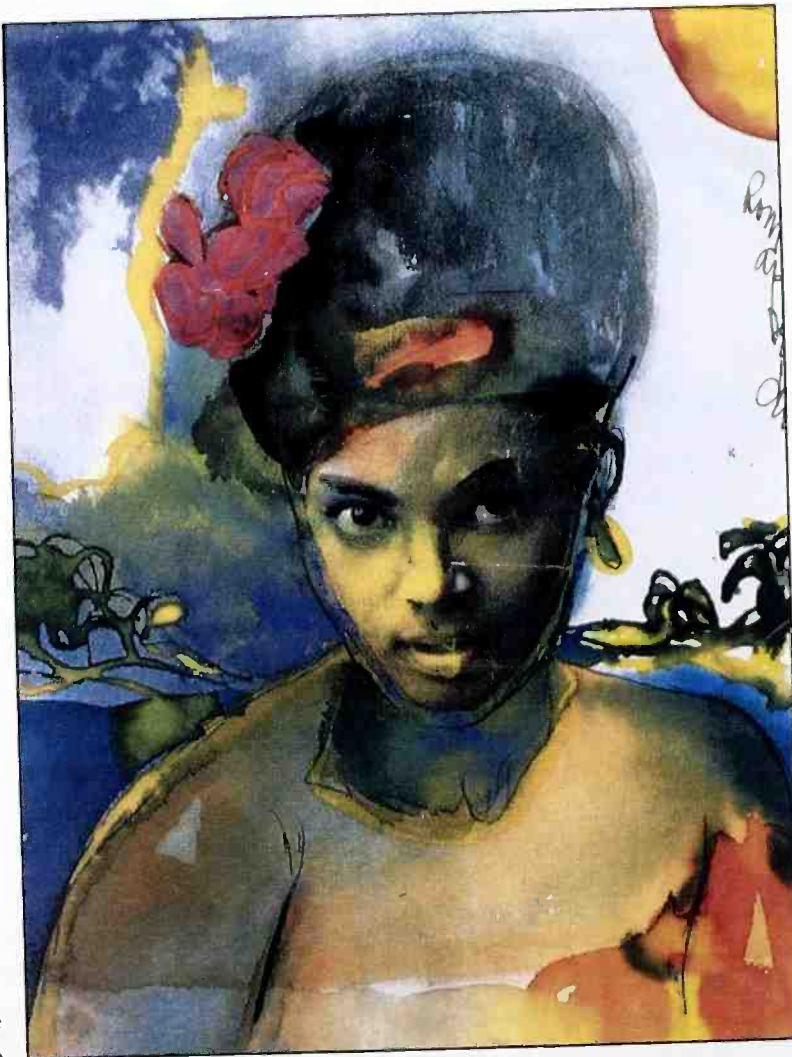
At the heart of this weekly congregation was the strictly forbidden practice of the voodoo cults, which were organized and officiated by the voodoo queens of New Orleans; women who improvised messages along what was called the “grapevine telegraph”—the secret communication system among the slaves.

As Lyle Saxon wrote in *Fabulous New Orleans*, “A message could be conveyed from one end of the city to another in a single day without one white person being aware of it. A black woman working in a kitchen would sing a Creole song which sounded innocuous enough to any white listener but, at the end of the verse, she would sing a few words intended as a message. Another slave working nearby would listen closely and hear the message repeated at the end of the second verse. This second servant would then go outside and attend to her duties. She would sing the same song and her voice would be heard by servants in the house next door. In this way, by means of a song, news of the meeting of a voodoo society would be carried from one end of the city to another.”

Once the slaves arrived at the appointed time

and place, they found—in fact, they expected—the women to be taking part in the music making, functioning as leaders of chants and as keepers of the drum which, in Africa, was the sole purview of male tribal chiefs.

With this glimpse we have the first chapter in an illustrious chronicle of how women con-



tributed to the jazz lexicon. Right from the beginning, and throughout history, jazz heroines have influenced and nurtured the music in a way that equaled their male counterparts. Unfortunately, one of the biggest (and saddest) misconceptions in jazz music is the idea that only men can lay claim to jazz’s “Holy Grail”; even in a community that sees itself as ultra-democratic there is an “old boys network.” It’s a seemingly ridiculous notion in modern society—ridiculous until you look around you and listen to what’s being said by



JAZZ/SMOOTH JAZZ  
EDITOR  
STEVE WILLIAMS  
steve@gavin.com

some of the art form’s foremost representatives.

Take for instance a recent feature published in the *Village Voice* that laments the total absence of female participation in the highly regarded Lincoln Center Jazz Orchestra, which has never had a woman member. The LCJO Artistic Director Wynton Marsalis was quoted in the article as saying, “I hire orchestra members on the basis of merit. The more women we have playing jazz, the higher the level of playing gets, the more they audition, and the more women are going to be all over. It will be just like classical music.”

Ironically, most symphony orchestras employ a round of “blind auditions,” where unknown candidates play behind a screen, thereby limiting preferential treatment. Since the adoption of blind auditions, the number of women selected has risen dramatically—to the point of equal representation in hundreds of orchestras. LCJO has never held a formal audition. “Women come to rehearsals,” Marsalis explained, but he and LCJO Producer/Director Ron Gibson had trouble with specific names. “There’s a trombone player who comes all the time and plays with us,” recalled Gibson. “What’s her name?”

Marsalis also found it difficult to drop names of women he’s worked with *outside* of the Lincoln Center, naming just Renee Rosnes and pianist Geri Allen. And of the hundreds of musicians hired by “Jazz At Lincoln Center” as guest artists, concert headliners, or as part of their educational programming for young people, not one has been a female saxophonist, trumpeter, trombonist, bassist, or drummer. Furthermore, essentially not a single one of the top mainstream jazz orches-

tras currently employs female players as permanent members. Likewise, the list of women with record deals—major or otherwise—is painfully scant when compared to their male counterparts.

Over the next several pages we attempt to counter the historically narrow vision of our male comrades with a look at a few of the female artists, promoters, and programmers who have made and currently make a difference in jazz. ■

# Women In Jazz:

## Five Great Artists

By Steve Williams

**Bessie Smith: 1894 – 1937**

**Singer/Bandleader/  
Composer/Actress**

For two decades she reigned supreme as the "Empress of the Blues," but Bessie Smith, an accomplished songwriter, actress, comedienne, dancer, and mime was also the first, irrespective of gender, to clearly define what it meant to be a jazz singer. Smith came from about as far away as anyone could; born in Chattanooga, Tennessee and orphaned at 9. She became the art form's first superstar, the highest paid African-American artist of the decade between 1920 and 1930 (\$2500 a week) whose appeal transcended race, creed, or economic status. Smith's work had a powerful influence on musicians too, including Louis Armstrong, Coleman Hawkins, and James P Johnson, who all stood in line waiting to play on one of the 180 records she made during her lifetime. Smith's presence was sought after for Broadway plays and motion pictures too. Amazingly, she was buried in an unmarked grave that remained that way for 33 years until singer Janis Joplin and Juanita Green, who scrubbed Smith's kitchen as a child, paid for a headstone which was unveiled in 1970. The inscription on the stone reads: "The greatest blues singer in the world will never stop singing."

**Defining moment on record:** *The Essential Bessie Smith.*

**Lil Harden Armstrong: 1902 – 1971**

**Arranger/Bandleader/Composer/  
Pianist**

Armstrong was the guiding force behind the early accomplishments of the world's greatest popular musician, Louis Armstrong. The genius of Lil Harden Armstrong left an unmistakable mark on jazz conception for 30 years. At 12 she was the organist for her Sunday school. "I was supposed to be the organist for the

Sunday school and one piece I remembered was 'Onward Christian Soldiers.' I played it with a definite beat... and the pastor used to look at me over his glasses, you know, but I didn't know I had that beat. I had it, but I didn't know it was gonna be jazz." It was plain to see, even then, that Hardin was a trailblazer, completing two years at Fisk University by the time she was 15. Moving to Chicago she became one of the most sought-after jazz pianists in the Windy City, and most of the time she was the only woman on the bandstand. Armstrong eventually landed a gig with the premier group of the day, led by the great New Orleans trumpeter King Oliver. She met Louis Armstrong when he joined Oliver's band in 1922. They were married two years later. Shortly afterwards, Lil encouraged Louis to leave the increasingly difficult situation in Oliver's band and seek his fortune elsewhere. The couple moved to New York, but Armstrong was frustrated by the lack of attention her husband was receiving, so she organized a gig for herself back in Chicago and arranged to have her husband billed as the "World's Greatest Trumpet Player." When the manager of the club balked and said no one had ever heard of him, she was said to have answered, "Never mind about him, they know me and they'll come in." She continued to write, record, perform and lead bands until 1971 when, in a fitting coda, collapsed and died while performing a tribute to Louis Armstrong six months after his death.

**Defining moment on record:** *Louis Armstrong—The Complete Hot Five And Hot Seven Recordings.*

**Melba Liston 1926 – 1999**

**Composer/Arranger/  
Trombonist/Pianist/Bandleader/Actress/Teacher**

Melba Liston spent much of her life in the eye of the perfect storm with



Bessie Smith

the most important musicians of the day swirling around her with gale force. The contents of her résumé were staggering, illustrious, unimaginable, unbelievable, and quite true. Liston either performed with or wrote music for Duke Ellington, Count Basie, Bille Holiday (with whom she was stranded without money in hostile South Carolina), Dizzy Gillespie, Quincy Jones, Dexter Gordon (who was an old schoolmate), Tony Bennett, John Coltrane, Abbey Lincoln, Diana Ross, Gloria Lynne, Clark Terry, Milt Jackson, Johnny Griffin, Marvin Gaye, Billy Eckstein, Randy Weston, and The Buffalo Symphony. Often the only woman in the band, Liston found out that being a trailblazer had its moments of pain and regret. She once said, "I've been going through that stuff all my life—rapes and everything. I'd just go to the doctor and tell him, and that was that." She was born in Kansas City although she moved to California before her 12th birthday and found jazz. At 16 she joined the Los Angeles Musicians Union and the rest of world began to find out about her. "I started writing and copying for Gerald Wilson. He was a fine arranger, so I studied and learned a lot from him, and then he, in turn, introduced me to everybody: to Dizzy, to Basie, to Duke, Bird—everybody." Liston taught school, created the African-American Division of the

Jamaican School of Music and even worked as an actress in Hollywood with roles in *The Prodigal* and *The Ten Commandments*. But nothing mattered more to Liston than music. "The horn always saved me from any sadness," said Liston, "Anytime I need a lift, the trombone takes care of me."

**Defining moment on record:** *And Her Bones.*

**Betty Carter 1930 – 2000**

**Bandleader/Composer/Arranger/  
Record Executive/Teacher**

Once, while waiting to perform in the Detroit/Montreux Jazz Festival during the mid-eighties, Betty Carter noticed the stagehands placing an electric keyboard on stage for her pianist. She immediately ordered the stage manager to replace it with "a real piano" or she wouldn't sing a note. She retreated to her dressing room and refused to come out until the keyboard was replaced. It took them the better part of an hour to locate an acoustic piano, but Betty got her wish and thousands of eager jazz fans from her hometown were treated to an



Betty Carter

adventure in music they may never have forgotten. That was the uncompromising nature of this one-of-a-kind human being; Carter was all about purity (she once called contemporary jazz "con-fusion") and took great pride in her art and in teaching. There are many now-well-known improvisers who made their reputations as members of

*continued on page 56*

continued from page 55

Carter's band, including John Hicks, Stephen Scott, Mulgrew Miller, Kenny Washington, and Cyrus Chestnut. Carter's band was a veritable incubator for future jazz legends. Unlike most jazz singers, the majority of her time was spent as a leader, in every sense of the word.



Carla Bley

Carter was a person who took chances in music and in life. She once put her career on hold to raise a family and then, when she decided to return, did so on her own terms, forming a record label, Ber-Car, in 1971, on which she would record some of the greatest jazz records of all time.

**Defining moment on record:** *The Audience With Betty Carter.*

**Carla Bley: 1938-**  
**Bandleader/Composer/Keyboardist/Saxophonist/Record Executive**

Although her powers as a musician are formidable and much lauded, Oakland, California native Carla Bley is also regarded as a revolutionary on the business side of music. Born Carla Borg, she learned the fundamentals of music as a child from her church musician parents. Bley quit high school at 15 and got jobs selling music and playing in small clubs before moving to New York around 1955, where she worked as a cigarette girl and occasional pianist. She made her entrance into the New York jazz scene as a composer for George Russell, Gary Burton, Charlie Haden, and Paul Bley, whom she married. In 1964 Bley began to show her uncommon gifts as an organizer when she formed the Jazz Composers Guild Orchestra and the Jazz Composers Orchestra Association, a non-profit designed to present, produce, distribute, and promote unconventional forms of jazz. Out of this came WATT Records, and the New Music Distribution Service which continues to offer opportunities to artists without asking them to compromise their work. This also gave exposure to Bley's own compositions, and it wasn't long before she formed an orchestra of her own, staging the best players money (and influence) could buy. Today she's recognized as one of the most groundbreaking and influential figures in the jazz pantheon, and one of the few women acknowledged as a major composer.

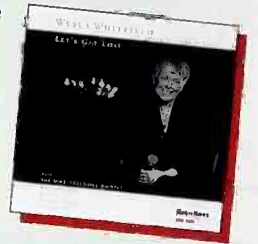
**Defining moment on record:** *Escalator Over The Hill.* ■

## Reviews

### Wesla Whitfield

#### LET'S GET LOST: THE SONGS OF JIMMY MCHUGH (HIGH NOTE)

The West Coast's premier jazz/cabaret vocalist, Wesla Whitfield, believes that Jimmy McHugh has been overlooked as one of music's great pop songwriters, and she makes a strong case with *Let's Get Lost*. McHugh was a songwriter for Irving Berlin in the 1920s and went on to write scores for a number of hit Broadway shows. "His music is so accessible," Wesla says. "He wrote so many good songs that became hits to the mass public. Some of his obscure tunes like 'It's Me, Remember' are beautiful, but they're hard to find." Wesla's tune selection range from the familiar to the obscure, including classy versions of "Hooray For Love" and "On The Sunny Side of the Street." McHugh's music seems well suited for Wesla's impeccable vocal stylings and when her voice is coupled with a world-class rhythm section headed up by longtime accompanist Mike Greensill, it creates a romantic and swingin' record from beginning to end. —Steve Meicke



### Dianne Reeves

#### THE CALLING—CELEBRATING SARAH VAUGHAN (BLUE NOTE)

The release of her brilliant and heartfelt new CD *The Calling—Celebrating Sarah Vaughan* is somewhat of a homecoming for Dianne Reeves, an avowed Vaughan devotee since she was a teenager. Reeves elaborates: "My Uncle Charles gave me the album *Sarah Vaughan with Michel Legrand* and this was the first time I seriously listened to Sarah and noted her artistry. My favorite song on the album was "What Are You Doing The Rest Of Your Life?" I was attending George Washington High School in Denver at that time and singing with the school band. I took the recording to my band director who arranged the song for the big band and me. I learned the entire song phrase for phrase, lick for lick, determined to sing it just as Sarah had. This was the ultimate ride and it made me feel masterful. That sensation was short-lived however. My uncle told me, 'That was the way Sarah sang it on that day on that recording. I can promise you that she never sang a song the same way twice.' I saw Sarah perform many times, but the first time I came in direct contact with her was at UCLA's Royce Hall in 1975 at a tribute for Cannonball Adderley. Hanging out backstage, I saw a woman sitting on a sofa, so I sat across from her and we started to talk. I told her that I was a singer and she said, 'Oh yeah? Who do you listen to?' I named a couple of people and then I said, 'But I love Sarah Vaughan.' She raised her eyebrows and I began to give her my reasons. As I was talking, I could hear someone say, 'Sass (short for 'Sassy,' Vaughan's nickname) 15 minutes!' or 'Sass, 10 minutes!' and a little later someone came by and said 'You're on.' After she headed for the stage I realized that I had actually been talking to the great Sarah Vaughan, who I hadn't recognized at the time. My heart sank in embarrassment but I came to realize that I had been granted the rare privilege to share my sincere love and admiration for Sarah." —Steve Williams



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# Women In Jazz:

## The Queens of Record Promotion

By Steve Williams

The history of women in the business of Jazz/Smooth Jazz would not be complete without the examination of their contribution to the world of record promotion. The story, albeit a relatively short narrative, speaks of success in an extremely competitive and often thankless occupation. The lines of communication between radio and records has been greatly enhanced with the presence of women on the front lines and it has quite often made the difference between prosperity and obscurity for a litany of important artists. What follows is a frank discussion among three of the industries most distinguished and experienced promotion reps, Rebecca Risman of Concord Records, Deborah Lewow of Warner Bros., and Rachel Lewis of Coast To Coast Marketing and Promotion.

**GAVIN:** How did you enter the field of radio promotion?

**Rebecca Risman:** I was in the market for a new career opportunity. A family friend, Cliff Gorov, knew me as a music junkie and asked if I'd



Rachel Lewis

be interested answering phones and learning the biz at All That Jazz. I learned quickly, listening to four individuals with four different promotion techniques, all speaking

at a furious pace, at the same time. All That Jazz worked the best projects by the most exciting artists; the gamut of music I was exposed to was phenomenal. To be a part of this format in its infancy, mentored by Cliff—a powerhouse in the field of promotion—was an incredible and most fortunate introduction to music promotion.

**Deborah Lewow:** I got into it by accident! Seriously...I had always loved music, and had been a very active radio listener, but the words "music" and "business" were never even in the same sentence for me



Deborah Lewow

until August 1973, when I lucked into a job on the order desk at ABC/Dunhill Records. I started my career working Steely Dan records like *Katy Lied* and *Royal Scam*—and came full circle this past year working *Two Against Nature*. Rufus is another group I promoted at ABC, and now I've worked *Sweet Thing* and actually got to hang with Tony Maiden, who was in Rufus and wrote the tune while he was traveling with Boney. See: It is a small world!

**Rachel Lewis:** I completed an internship in promotion at Chrysalis in 1988 and decided that working Billy Idol tours just wasn't my thing. I liked jazz, and was directing the UCLA Jazz Festival. I called the hottest jazz label at the time, GRP, and a guy named Duke Dubois took my call. He spent an hour on

the phone with me and sent me 13 CDs to listen to. He strongly encouraged me

to pursue my dream, but since he was in New York and I was in L.A., I couldn't intern there. I wound up as an intern at MCA Jazz and later moved to New York and had to get a "real" paying job. While I was assistant to the president of Profile Records, a rap label, I got a call from a friend to come temp at Verve Records for \$7 an hour. I left a steady gig to go do jazz, my first love. In my first week at Verve, the head of promotion quit and I wound up calling stations, staying at Verve and its parent company for 7 1/2 years. While at Verve, one of the saddest days of my life was attending the memorial service of my hero, Duke Dubois.

**What are the challenges of today?**

**How do they compare to the past?**

**Lewow:** Now it's the "business of music business." The toughest challenge is getting folks excited about music when they are focused on just staying alive in the corporate environment. In the "old days" we all felt like pioneers and had more of a "team spirit" about breaking songs and artists.

**Lewis:** The challenges for women today are the same as the challenges for men, with a few extra thrown in. It's easier to rise from the mailroom (a typically male position) than from secretary (a typically female position). Women generally aren't encouraged to try for positions in other areas such as sales, distribution, general marketing, A&R, entertainment law, and publishing.

**Risman:** The challenges are genderless. In Smooth Jazz the emphasis on pitching a single track has really changed the approach to promotion. It no longer is important for an album to be multiple tracks deep. The challenge is to expose the music to as



Rebecca Risman with KTWV Music Director Ralph Stewart and KTWV host Talaya.

many sources—Internet, specialty shows, niche marketing, co-op opportunities, listening posts—as possible. In today's marketplace, radio airplay has a smaller role in driving the listener to retail.

**Advice for women entering the field today?**

**Lewis:** Kick ass at your job and then be aggressive about getting rewarded by your company in a way that meets your needs and theirs. We often think we'll be rewarded just because we do a good job and we're raised to not rock the boat. In fact, we'll be rewarded if we do a great job and then demand to be aptly rewarded—just as men do.

**Risman:** Do your homework, listen to the music, read about the artists, hear music played live, be passion-

*The challenges for women today are the same as the challenges for men, with a few extra thrown in.*

ate. Treat music with the respect it deserves and you'll always be able to communicate its message and its magic.

**Lewow:** I'd have the same advice for both women and men entering the business: Work hard, always strive to be honest with others and most important, with yourself. And remember—its not brain surgery...have some fun! ■

# Women In Jazz:

## Power Behind the Mic

By Maria Lopez

**“T**he thing women have got to learn is that nobody gives you power. You just take it.” —Roseanne Barr

Pretty profound thought for the so-called “Queen of Grunge Comedy,” but it works. It encapsulates the feeling many women have, that power is there for the taking, however elusive it may seem.

The women of Jazz radio have found, in a variety of ways, their power. The power to communicate the essence of America's only original music. The power to enter a man's playing field and shatter stereotypes about the female's ability to be taken seriously by the Jazz lover on the listening end of the radio...and sounding damn good doing it.

Here's a brief glimpse into the world of women in Jazz radio; what it took to get on the air, the misconceptions that we still work to dispel, and the great rewards of being one of a select group of broadcasters—passionate, fiercely independent, reveling in the power of being female.

Linda Yohn makes it happen both on- and off-mic at WEMU-Ypsilanti, Mich. She got her start like so many of us have: through sheer love of the music, and for radio. “I loved radio...I knew I could do it, but I had to teach myself. This included teaching myself some bad habits that took years to unlearn. I loved jazz, although my palette for painting a program of it was limited to my narrow scope of jazz from around 1955 through 1975. I had to teach myself early bebop and all the pre-bop varieties of jazz. Thank goodness I was still in my 20s so I could stay up all night lis-

tening to music.”

As for gender politics, Yohn remembers a charged atmosphere at her first commercial gig: “I think that some of the men at WBBY, my first commercial radio gig, were threatened by my ego and enthusiasm. In time, I learned to check that ego when necessary, but my enthusiasm has never wavered. When I moved into management I had to teach myself audience measurement terms such as TSL, AQH, and cume. This information was not included in college curriculum. Of course, when moving into management, I had to learn how to deal with talent...many of whom are men! But, I've learned that get you get respect



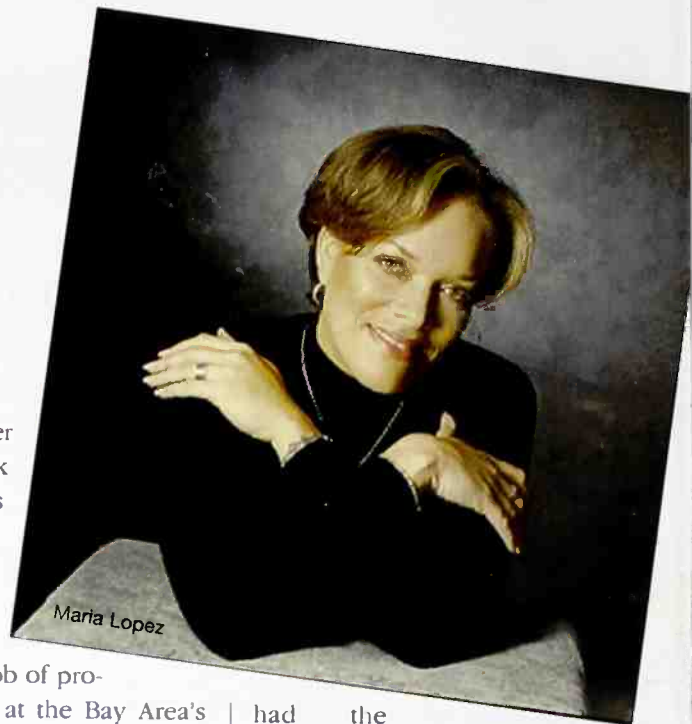
Miranda Wilson

when you give it.”

Laurie Cobb, MD/air personality at KKSF-San Francisco, started her career in the world of rock music, a roaring start indeed. “My first paying job was putting together the *What's Happening* entertainment guide at KSAN (underground rock in San Francisco, at its finest) in the early '70s... for bus money. Interning for Dusty Street and Edward Bear—who played everything from Hendrix to Ravi Shankar, sometimes in the same set, We always had room for jazz.”

Miranda Wilson, middays KKSF-San Francisco, made the girl Friday

scene work for her early on: “Talk about beginners luck! Within a month of starting my first internship in radio I was offered the job of promotions assistant at the Bay Area's KSOL (the former Urban A/C). I'd come in on my own time on weekends and beg the jock on duty, ‘Come on, let me do your production!’ He or she was all too happy to oblige! I also worked at the heritage R&B station KDIA where I was not only the promotions director but public affairs director too. KKSF was my first on-air gig. I sent an



Maria Lopez

had the best around me to learn from: Bob Perloche, Bob Hulahan, yes, all men! Very giving men, willing to share all the knowledge they could.

“When I got my start at KJAZ, there were nothing but men! When I heard about an opening at KKSF a few years later, I took my time producing my audition tape, actually fretting over it, until my PD, friend, and mentor Steve Feinstein called asking for it. I had the job soon after, thanks to the many men who respected my passion for the music and my talent.”

*“I haven't had any obstacles getting into the business... but mention the difference in compensation and it gets as quiet as rats peeing on cotton.” —Miranda Wilson*

Peeling back the layers of this male-dominated business is a useful skill. I wondered if these ladies of substance had to also be athletes in their careers, jumping those high hurdles of salary parity, day-part discrimination, or simple everyday intimidation. The results of my queries into this area may surprise you.

Miranda Wilson gets right to the point: “I haven't had any obstacles getting into the business. For the most part, men have been extremely helpful. Our format is very inclusive. The doors of opportunity swing wide open for men and women behind the mic, in management, and behind the scenes. That's a good thing! But oh, just mention the difference in financial compensation between men and women (i.e. jocks) and it gets as quiet as rats peeing on cotton!”

MARIA LOPEZ IS THE HOST OF *LIGHTS OUT* ON KKSF-SAN FRANCISCO.

# Country On The Edge

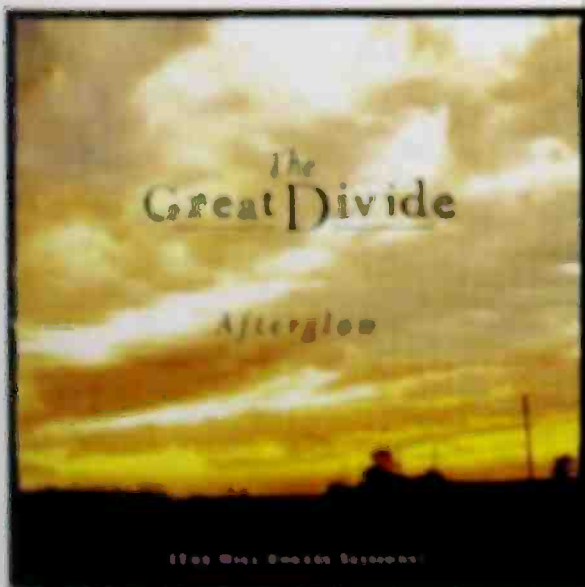
By **Jessie Scott**

**A**s part of our expanded editorial coverage, GAVIN is excited to debut a monthly column dedicated to country artists and songs that may not fit into the narrow definition of what many consider to be mainstream country. Fueled by such trendsetters as KPLX-Dallas and KBEO-Kansas City, other stations will hopefully embrace country's edgier sounds that may add some zip and flavor to a sometimes homogenous format. GAVIN is thrilled to have our former Americana editor and recently named XM Radio Program Director Jessie Scott covering what's happening "On The Edge." —*Jamie Matteson*

It's time to take a look at the tip of the crossover alt-country iceberg. There's no way to digest all the music that's out these days! Each month this column will shine a light on "de contendahs" from the alt-country movement in one handy forum.

## Great Divide

Undaunted by their move from Atlantic, The Great Divide has continued to tour non-stop. Thanks to their new label, Broken Bow Records, the new single "Days Go" is nearing



Top 30 on GAVIN'S G2 chart. Put an ear to this soul satisfying music with the timeless hooks that are the signature of The Great Divide.

## Mark McGuinn/Trent Summar

VFR Records gears up to release "Mrs. Steven Rudy," the debut single from singer/songwriter Mark McGuinn. Although the single isn't scheduled for release until mid-February, several, including KPLX, KHEQ, KMOU, and WRBQ have already jumped on this cool track. Also check out Trent Summar and the New Row Mob, who walk with a swagger on their self-titled VFR debut album. To round out the project, they threw in a cover of the Albert Hammond classic, "It Never Rains in California," which is a sweet introduction to this high-energy band (and wait till you hear the rest of the album!).

## Kasey Chambers

Australian native Kasey Chambers is wowing folks everywhere she goes. This young lady from the Outback has a unique songwriting sensibility and vocal presence. Her Asylum album, *The Captain*, has been heralded in her home country, Britain, and now in the States. She's been doing the TV rounds recently: *Late Night With David Letterman*, CNN, and *Austin City Limits*, to name a few. Get in on the ground floor of country's next wave!

## Hank III

Hillbilly practitioner Hank Williams III is the spitting image of his immortal granddaddy, and carries the country torch with the fresh attitude of his generation. His catchy new Curb tune "I Don't Know" has stellar pickin' and a great groove. And there's his compelling story that connects the generations. WSOC, KRKY, and WYVK are early believers in this tune!



COUNTRY  
EDITOR  
**JAMIE MATTESON**  
jamie@gavin.com

## Billy Burnette

Billy Burnette pays homage to his illustrious ancestry (Dad Dorsey and Uncle Johnny) on his latest, the rockabilly influenced *Are You With Me Baby* from FreeFalls Entertainment. "What A Woman Feels" is a swingin' ditty with an easy, in-the-pocket vibe.

## Chris LeDoux

If the cowboy thing is one of the flavors missing from your airwaves, check out Chris LeDoux's "He Rides the Wild Horses." Western meets modern on Chris's latest Capitol offering *Cowboy*. He sings it 'cause he's lived it. You can hear the tumbleweeds and the echo of the rodeo crowds.

## Sonny Burgess

Sonny Burgess, the wild man rocker from the Sun Records days, has taken a Western Swing turn on his Music City Records release, *When in Texas*. Picture yourself honky-tonkin' with a longneck in hand!



Country music through the years has celebrated the regions of our great land. Burgess continues the tradition in style. ■

JESSIE SCOTT CAN BE REACHED AT [JESSIE.SCOTT@XMRADIO.COM](mailto:jessie.scott@xmradio.com). LET US KNOW YOUR THOUGHTS ON THIS COLUMN. EMAIL JAMIE MATTESON AT [JAMIE@GAVIN.COM](mailto:jamie@gavin.com)

# Promotions: The Key To Success in 2001 Is Getting Organized

By Vicki Fiorelli

I commend all promotion directors on their creativity and eagerness to please sales and programming. We have a rough job! I'm constantly asked by clients, listeners, and my own staff, "How do you do it all?" "How do you keep organized?" "How do you remember everything?"

I look back on the days when I just had one promotion department, then two, and now eight! What did I do with all my time when I just had one department to run? A lot of other radio executives are asking themselves that question, too.

The future of radio looks like this: fewer but better jobs. Program directors, general managers, sales reps, and promotion directors must be organized to succeed. There's too much going on not to be!

## Here's How to Stay Organized:

1. Focus on your priorities.
2. Don't sweat the small stuff—delegate it!
3. Stop distractions: employees coming in to chat, personal phone calls, etc.
4. Give yourself one hour of down time to return calls, emails, work on important projects, and organize paperwork.
5. Put a note on your office door "do not interrupt me until \_\_\_\_."
6. Change your voice mail to say "I return messages within \_\_\_\_."
7. Have a file for everything, and put the appropriate paperwork in those files.
8. Develop your own system for time management and stick with

it. Use your palm pilot or time systems book to write everything down. If you don't, it will be forgotten. Get an Incoming/Outgoing Phone Calls book and keep it with you at all times. I get over 100 calls a day and depend on my phone register to help me return them all. Keep important phone numbers (employees, clients, venues) with you at all times in your time systems.

**Clear Channel Communications, Inc.**

9. Develop problem-free paperwork for sales, programming, and promotions. For stress-free days, develop "event request forms," liner sheets, master calendars, PSA requests, and checklists for part-timers. Make sure that everyone understands the flow of paperwork and its purpose. Color code your paperwork (example: All event request forms = pink. All PSA requests = yellow.) for easier reading and organizing!

10. Surround yourself with solution-oriented staff!

And lastly, make time every day to "love up your staff," the full-time *and* part-timers! They're the ones who make our jobs easier and represent the station out in public. They need our time, love, and most of all, attention!

## The Best Advice I Ever Got

The best advice I ever got was from John Hogan, sr. vice-president of Clear Channel Communications. John is not only a terrific communicator, but one of the most effective managers I've ever worked with. He once

told me not to forget to "work hard *and* play hard." Often those of us who work in promotions forget about our own needs. I work with so many stations now, and have twice the staff, and I often forget about taking care of myself. As the pressure increases for promotion/marketing directors to worry about NTR departments, making sales budgets, finding the right "added value" event for clients, and programming duties, the stress is bound to catch up! Take time off and rejuvenate yourself. The time off will make you feel better, and your staff will thank you for it! ■



Vicki Fiorelli

VICKI FIORELLI IS THE DIRECTOR OF MARKETING & PROMOTIONS, CLEAR CHANNEL RADIO PHOENIX, WHICH INCLUDES KNIX, KZZP, KMXP, KESZ, KYOT, KOY, KFYY, KGME. SHE CAN BE REACHED AT VICKIFIORELLI@CLEARCHANNEL.COM

## One of Our Best Promotions of 2000

The best kind of promotions are ones that satisfy listeners, make money for the station, sound good on-air, and communicate a positive image to the community. Last month I got to plan one of those promotions:

KNIX morning duo Tim & Willy taped their morning show in front of a live audience in our first ever, "Tim & Willy Christmas Breakfast Show at Night" with special guest Steve Wariner. The event was a three-hour live musical/variety show taped for playback on Christmas Eve. It was an entertaining show with live musical performances and skits from all the KNIX airstaff! Steve Wariner—one of Tim & Willy's favorites—was phenomenal, and jammed with our staff on stage! All proceeds went to the Tim & Willy Kids Fun-dation, a non-profit whose goal is to raise funds for kids in the Valley. KNIX sold the event to two clients who were both extremely happy with the outcome. Tim & Willy and Steve Wariner signed copies of Tim & Willy's holiday CD—Steve is also on the CD—after the show, and when all was counted, the charity got over \$45,000!



—Vicki Fiorelli

# A Conversation With Chuck Geiger

## WCTO-Allentown PD

By **Jamie Matteson**

In the summer of 1997, Citadel launched one of its first Country stations in the east. By combining creative production, imaging, and marketing, the station has become a ratings leader in the Allentown market. We asked PD Chuck "Uncle Buck" Geiger to share with us some of the elements of his winning formula that have helped WCTO—Cat Country 96—achieve and maintain its success.

### The Station

Several years before we launched Cat Country 96, Rusty Walker's company—through a study in the market—discovered there was a potential 10-share 12+ life group who said they would listen to country music. Our market had only five FMs, a handful of AMs, and stations from Philadelphia, New York, and suburban New Jersey. When we signed on in July of 1997, we knew we'd have to compete by being the best station that played country music—because our success was going to have to come from taking come from the Top 40, A/C, Rock, and Oldies stations, and then build on it.

One of the neat things about this station is that it's highly produced, but it sounds very cool—almost rocking Top 40/Alternative sounding in the production style. Our station voices are John Willyard, Jack Murphy, and Diane Grey. Murphy does a Bill Engvall kind of thing, which gives us the dichotomy of sounding contemporary, while allowing us to keep a kind of hip redneck appeal. We focus on imaging, marketing, and our morning show with the music being almost secondary. I've never programmed a station where the audience uses a station like they use WCTO. Fifty percent of that is already there, because that's the way the Country life group is, but in this area it's phenomenal, they treat it like it's part of their life.

### Being Part of A Large Radio Group

Citadel really gives its programmers the corporate and executive backing to make the stations the best they can be. I've watched the company triple in size, but we've been able to keep our operating methodologies even through massive growth. We keep our eye on the bottom line and still transmit great radio. This is due to great managers like John Hutchinson, our GM; Stu Stanek, Citadel East presi-

dent; Bob Proffit, our COO; Larry Wilson, our awesome chairman; and the corporate programming team of Scott Mahalick, Ken Benson, and consultant Bob Glasco. I'm glad I don't have to compete against these guys.

### Successful Promotions

Our Listener Appreciation Concert—a concert that Citadel puts together that goes on the road to Citadel stations—is a free show with three acts that puts 10,000-12,000 people in the Allentown Fairgrounds. It's a huge deal and has become a benchmark event for us.

This year we have our second "Feline Fair" concert on Super Bowl Sunday with The Kinleys, Mindy McCready, and Carolyn Dawn Johnson. It benefits a local domestic abuse center. Grass roots and locality helps maintain the buzz.



"I'VE NEVER PROGRAMMED  
A STATION WHERE THE  
AUDIENCE USES A  
STATION LIKE THEY  
USE WCTO."

—Chuck Geiger

We're also live and local on the air giving away cash. We don't do corporate contesting, but with Clear Channel in the market, it surrounds us. Last fall, Top 40 B104 was running "\$100,000 Thursdays" and the production was so slick, it had no emotion—like gladiator radio. We counter-programmed against it and poked fun at the corporate contesting—we called them on it by saying, "All our winners are live and local." We've even had winners on the air saying, "I'm a winner and I don't live in Lubbock." Another popular promotion for us is "The Big Cash Secret Sound," which are sounds our jocks make up. Listeners were really talking about it. We first ran it in 1998—sometimes a twist on the tried-and-true really works well.

### Music

We look for songs that fit the sound of the station. I think we've been successful by adopting some Rock and Mainstream philosophies—playing songs longer, playing hits, finding new songs and playing them in a significant rotation. Music comes in phases, we look at the market like a chess board. A while back when the Rock station was killing everyone with male numbers, we knew we had to do something so we started playing songs like Eric Heatherly's "Wrong Five O' Clock," Montgomery Gentry's "All Night Long," and



The Warren Brothers' "Move On." I think Country radio is finally beginning to take on that Pop persona and it's moving to where the playlist is controlled by the PDs and not the record labels.

### Research

We don't do call-out. But through Mediabase I track 20 stations that do. We also check out Rusty Walker's list.

Charts basically tell us when we can quit playing a record. Sometimes you've played a song to give it a shot, or as a favor, and you

can see via the charts and research that it's beginning to stumble, and you think, "This song really needs to go away, it's not going to be a 26-week record." When our industry talked about playing songs longer, we didn't mean that 20 bad records would be played for 26

weeks, we meant hit songs like "Write This Down" or "Something Like That." The spaces for new songs on this station do not come from ceasing to spin powerful records and moving them to recurrent—they come from moving marginal records off the air.

We need to put ourselves in the perspective of the listener: they either like songs or they don't. It's important to create flow and variety—not just a bunch of songs that sound the same.

### Exciting Acts for 2001

Carolyn Dawn Johnson, Clay Davidson, Chris Cagle, Darryl Worley, and Jamie O'Neal are all ones to watch this year! ■

# 2001 Country's First Quarter

**N**ow that the 2000 holiday season is but a memory, PDs and MDs have packed that dreaded Christmas music away for another 11 months and can now look forward to exciting new music to liven up their airwaves. To give you a preliminary glimpse we checked in with the Nashville labels to see what they're serving up musically for the first quarter of 2001. —Jamie Matteson

Following on the heels of back-to-back #1 singles, **Phil Vassar's** new single "Rose Bouquet" has just hit radio. Pam Tillis returns to Country radio with her new song, "Please", which is already nearing Top 30 on the GAVIN Country chart. Look for new singles from **Brooks & Dunn** ("Ain't Nothin' 'Bout You"), **Brad Paisley**, and **Alan Jackson**.

During the first quarter, Atlantic will release new artist—and scratch golfer—**Kristen Garner**. Garner, who was raised on a farm in northern Pennsylvania, has performed at more than 200

fairs, festivals, carnivals and honky-tonks. **John Michael Montgomery** is following up his massive #1 hit single with "That's What I Like About You." Currently on

radio's desks, **South 65** has given a new twist to the classic tune "The Most Beautiful Girl." This is the first single from their sophomore album *Dream Large*, which hits stores in March. Also this quarter, look for **Tracy Lawrence's** "Unforgiven," and "I Want Us Back" from **Craig Morgan**.

**The Warren Brothers'** "Move On" continues to climb the charts. Look for the return of **K.T. Oslin** this spring, her new single is "Live Close By."

The label begins an extensive radio tour this month with new artist **Cyndi Thompson**. Thompson,



who originally hails from Tifton, Ga., has written or co-written most of her debut album. Her first single will be released at the end of March. **Tyler England's** new single, the Tony Martin/Mark Narmore-penned "I Drove Her To Dallas," has just been released to Country radio. **Scream, Mindy McCready's** debut album for Capitol will be released later this quarter. **Steve Wariner** is working on a Greatest Hits project that will include two new singles. Look for a new project from **Trace Adkins** and hopefully a late spring release by **Garth Brooks**.

Recent chart topper **Travis Tritt** kicks off Columbia's new year with his second single "It's a Great Day To be Alive." Tritt will also take the stage at this year's CRS Super Faces Show. The first single from **Montgomery Gentry's** sophomore project is "She Couldn't Change Me" and will be out the first week of February. **John Anderson**, who recently joined Columbia from sister label Epic, will also be releasing a new single, "Big Revival," the last week of February. **Charlie Robison's** new single "I Want You Bad," will go for airplay right after CRS. Also look for a new studio album from songstress **Mary Chapin Carpenter**.

Curb has just released **Hank III's** "I Don't Know," which has received early airplay at WSOC, WHSL, and WIVK. As **Jo Dee Messina's** "Burn" hits #1 in GAVIN, she prepares to kick off her first headlining tour on February 8 in South Bend, Ind. Early February also brings a new single from **Hal Ketchum**, "She Is," which was produced by Rodney Crowell. The label also plans to release a new single from **Tim McGraw**.

The label will release the title track from **Kenny Rogers'** album *There You Go Again*. Kenny is busy performing a slew of dates during the month of January. Dreamcatcher also continues its focus on **Marshall Dyllan**, whose Phil Vassar-penned debut single continues its march up the charts.

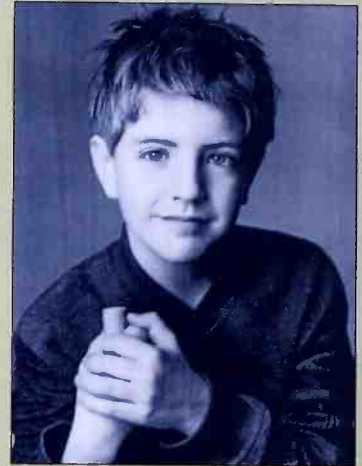
The release of **Jolie & The Wanted's** energetic new single "Boom" kicks off 2001 for DreamWorks. Next up is **Lisa Angelle's** "I Will Love You," which hits radio February 5. This love song could be a contender for the Wedding



Song of 2001. Singer and mega songwriter **Bill Luther** ("Amazed") will release his first single "You Will Always Be Mine" This song also marks the production debut of Luther's "Amazed" co-writer **Chris Lindsey**. With the title track already a hit at radio, **Jessica Andrews'** new album *Who I Am* hits stores February 27.

Epic will continue developing current singles by **Patty Loveless, The Kinleys**, and phenom **Billy Gilman**, whose

Christmas project sold more than 700,000 units and whose debut album *One Voice* is approaching double platinum. Newcomer **Tammy Cochran**, who first met radio programmers at last year's CRS,



will have a new single, "Angels In Waiting", scheduled for release in mid-March.

The label will focus on setting up the first single from 6-foot 5-inch 24-year-old newcomer **Blake Shelton**. This native of Ada, Oklahoma is being produced by the legendary Bobby Braddock and will begin a national radio tour in February. Look for the initial single in April. Giant has just released "Beatin' It In," a new fun, up-tempo single from **Neal McCoy**. Next month, multi-platinum artist **Clay Walker** will offer the first single from his new album. In March, Grammy-nominated trio **The Wilkinson's** will release a first single from their forthcoming third album, featuring a grownup sound from country's best-loved family act.

The label will introduce new singer/songwriter **Kortney Kayle** to Country radio and fans.



# Releases

Super-producers David Malloy, (Reba, Andy Griggs) and Mark Bright (BlackHawk and Rascal Flatts) have each produced half of the album. The 21-year-old Canadian native has teamed up with some of Nashville's top songwriters as well, including Tim Johnson. The album's final selection of songs is being finalized, but the first single, "Don't Let Me Down," will arrive at radio in early February.

The label plans to focus on breaking **Sons of the Desert** with their new single "What I Did Right,"



which will be released this month. MCA also plans new single releases and increased exposure for **Gary Allan** and **Chely Wright**. After being honored at party late last year for album sales of over 55 million units and a lengthy list of career achievements, Country superstar **George Strait** will once again kick off his mega Country Music Festival Tour in March.



Mercury will launch newcomer **Meredith Edwards'** first single "A Rose Is A Rose." Edwards,



a close friend of and managed by 'NSync's Lance Bass—both are from Clinton, Mississippi and sang in a nationally renowned show choir—was lucky enough to open several shows during the band's world tour last year. The project is co-produced by **Keith Stegall**, **Richard Marx**, and **Robin Wily**. Mercury will also continue to focus on



**Jamie O'Neal**, whose first single "There Is No Arizona" has hit Top 5.

The label's first quarter will be devoted to the three "C's," **The Chicks**, **Billy Ray Cyrus** and **Cledus!** The label has just released Billy Ray's up-tempo "Burn Down the Trailer Park," which is already receiving a ton of airplay. Look for the Chicks, having just wound up their mega successful "Fly" tour, to release a new single. Cledus T. Judd is outpacing his past success with his album, *Just Another Day in Parodies*. Expect more surprises from Cledus this quarter.



Following up her #1 single "Born To Fly," **Sara Evans** will release her new single, the Diane Warren penned "I Could Not Ask For More." RCA will release their new female trio act **3 of Hearts**, with their first single "Love Is Enough" hitting radio in March. These girls hail from Dallas. Also, look for new singles from dad-to-be **Clint Black** as well as **Tracy Byrd's** "That's A Good Way To Get On My Bad Side," a duet with country pal **Mark Chesnutt**. The end of January also brings lovebirds **Sammy Kershaw & Lorrie Morgan's** duet "He Drinks Tequila."



The label will launch new singles for both **Clay Davidson** and **Chris Cagle**. Davidson's power ballad "Sometimes" has just hit radio and Cagle's "Laredo"—which was heavily requested by radio to be the second single—will be released closer to CRS.



The fourth single from **Faith Hill's** 5x platinum *Breathe* is "If My Heart Had Wings," written by Annie Robbhoff ("This Kiss") and Fred Knobloch. Coming off the top country tour of 2000, look for Faith's profile to remain high in 2001—she's already won several American Music and People's Choice Awards. In addition to their CRS "New Faces Show" appearance, March will mark the release of **Trick Pony's** W B / H 2 E debut album. Band members **Heidi Newfield**, **Ira Dean**, and **Keith Burns** wrote most of the album, which also features **Johnny Cash**



and **Waylon Jennings** together on the Cash classic "Big River." Songwriter extraordinaire **Leslie Satcher's** album *Love Letters* will be released January 30 on WB. This Texas native's tunes have been recorded by Sara Evans, Vince Gill, Pam Tillis, Chely Wright and Randy Travis. **Lila McCann** is currently in the studio with producer David Malloy and will likely have a single near the end of the first quarter. **Dwight Yoakam's** "What Do You Know About Love" and **Chalee Tennison's** poignant "Go Back" continue to make a big impact on the charts and with fans.

## Also Keep An Ear Open For:

- In the first quarter **Broken Bow Records** will continue its focus on **Great Divide's** "Days Go." They will be also launching new artist, West Virginia native **Elbert West**, whose songwriting credits include "Sticks & Stones" and "Can't Break It To My Heart" (Tracy Lawrence).



- VFR Records** is preparing to release "Mrs. Steven Rudy," the first single from Greensboro, N.C. native **Mark McGuinn**. Several major stations have been playing this song since early January.



- The start of 2001 brought the re-launch of **Sunbird Records**, with Kentucky native **Len Doolin** as the label's first release. His single, "Breakin' What's Left of My Heart," is at radio now.



- In early February, **Caption Records** will follow up **Ray Hood's** first Top 40 single "Critical List" with his second single "What's A Little Water."



## The Fine Print

Song selections, schedules, business and life can—and do—change. Stay in touch with your label rep! ■



TRIPLE A  
EDITOR  
DAVE EINSTEIN  
einstein@gavin.com

# Actor/Director Tim Robbins Interviews Johnny Cash

*(Excerpts from the Columbia Radio Hour)*

**J**ohnny Cash is a living legend in modern music. His marriage to June Carter connected him directly to the Appalachian folk music of A.P. Carter. His early recordings, including songs like "I Walk the Line," "Ring of Fire,"

and "Folsom Prison Blues," established Cash as an enigmatic songwriter whose baritone voice gave his material a life of its own. It is ironic but somehow fitting that in the year 2001, with wireless communication and high-speed Internet access, that Cash stands in the role of wizened grandmaster, acting as Yoda to the young Jedi that enter the arena of pop music. He stands for honesty, integrity and commonsense, and when looking for people to put on the same plane it gets tough after John Wayne. The release of his latest album *American III: Solitary Man* on Columbia, got him a Grammy nomination and features his rendition of "I Won't Back Down" with its author, Tom Petty, on backing vocals. Cash does not apologize for anything but does what we all must do. Stand in the naked light of day and be exactly who we are, calmly and confidently. The title track, Neil Diamond's "Solitary Man," sums up Cash's understanding of his place in the universe, "a solitary man, doing what he can."

Cash doesn't do many interviews these days but the folks at Columbia sent us an interview that actor/director Tim Robbins did with *The Man In Black* for the Columbia Radio Hour. Here are some excerpts from that interview.

#### JOHNNY CASH

I don't do a lot of press, I just don't do it anymore. I'm going to take two days off and then go back home and get back in the studio.

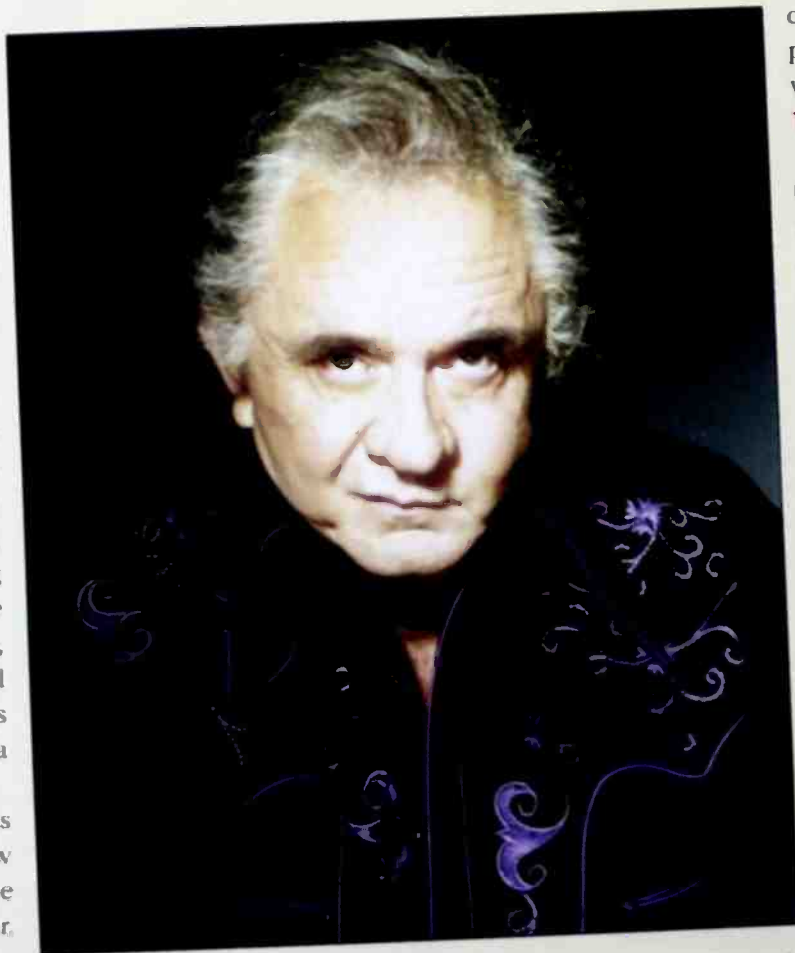
#### TIM ROBBINS

Hey, I don't blame you, I don't know when it became the artist's responsibility to become the marketer and the seller.

#### JOHNNY CASH

You know what? You're talking about the artist

marketing the product. When I started in 1955... you just took me back there to a radio station in Texarkana, Arkansas. I was on a show with Elvis Presley, and they asked me to go to a radio station to promote the show that night. I went to the radio station, and there sat Elvis behind the



microphone, promoting the show that night. My mouth dropped open. I couldn't believe that he would do that. But then I realized, you know, he was caught up in the same thing I was in.

#### TIM ROBBINS

What is the danger in that?

#### JOHNNY CASH

Let me see, what's that word I invented? Overplasticization! I learned to be a little more selective and not so easy to catch.

#### TIM ROBBINS

But it seems like being elusive in that way has led to a couple of myths about you that have really no basis in truth. Maybe we can talk about those things, for example there was this myth that you were part Indian.

#### JOHNNY CASH

Yeah, I guess I wanted to be part Indian so bad I said I was. I made a lot of Indian friends. Something about my music, the songs of incarceration, like on my first records, like "Folsom Prison Blues." There is a family of Ute Indians in Salt Lake City, named a son after me. He was a seventh son of a seventh son, and they named him Johnny Cash Tso. T-S-O. They welcomed me in their home and made me a part of their family circle, and I felt like I was one of them.

#### TIM ROBBINS

Maybe it was the same with the prisoners that you gave a human voice to, a human respect and dignity to. Maybe it was their desire to embrace you and make you one of them that helped create these myths.

#### JOHNNY CASH

I played my first prison at Hunstville, Texas, in 1956. There was a bass player, and the electric guitar player, and myself. At a prison rodeo, they set up a little stand in the middle of the arena and ran a line out to us, and we had the electric guitar with a little twelve-inch speaker. I had my guitar and the bass and the electric guitar and that was it. Just as I got started, a thunderstorm came up. It just absolutely drowned us, and drowned out the electric guitar, and the bass came apart, and I kept trying to perform. The harder I tried, the harder it rained, and the more they cheered and the more fun we all had. The next thing I knew, they were calling from California and

wanted me on the New Year's show at San Quentin, in '57 and '58. So I did those, and uh, the word spread that I was one of them. I started digging into the repertoire from my childhood, you know, the songs that were already there, the prison songs. "I'm Just Here to Get My Baby Out of Jail," for one, and "Columbus Stockade Blues." And Jimmy Rogers jail songs, and Hank Williams jail songs. They were the classic tragedy songs of country music. I knew if I could ever get a live recording at a prison it was going to be some-



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thing really worth listening to. So I finally talked the record company into that, and we managed to do it in February, 1968 at Folsom Prison.

**TIM ROBBINS**

While we're in prison, let's talk about an audience member at one of your prison concerts that went on to a pretty distinguished recording career that continues today.

**JOHNNY CASH**

Merle Haggard. Haggard was there in the front row at San Quentin the first two times I played there. He got out later. He's on my new album. He came through Nashville when I was recording, and he did a song I wrote called "I'm Leaving

Hoed the cotton, picked it in the fall—it was a family thing, everybody in the family worked in the fields, even the girls did. You know, there are some sweet memories, and some sad memories too, but it was a good life and the redeeming factor of it all was the radio. We had a radio.

I listened to folk music, my wife's and mother and her family, the Carter Family, Jimmy Rogers, Molly O'Day, and Gene Autrey. All those Texas artists. There was a whole world of music out there for me. Jimmy Rogers' train songs. He even had a song called "TB Blues." He died of TB.

**TIM ROBBINS**

When did you start trying to perform music, as a child?

**JOHNNY CASH**

Well, I have been writing poems as long as I can remember. We didn't have any money to buy musical instruments so I didn't have a guitar until I left Arkansas and joined the Air Force.

When I was fourteen I sang in school and at church. My mother wanted so badly for me to have voice lessons because she told me God had his hand on me

and that I needed direction. So she got me a voice teacher. The school music teacher, actually. I had three lessons, singing along with her on the piano. And I was so uncomfortable, and finally she said, "Okay, I quit. Sing what you want. I want to hear what you like." I sang Hank Williams' "Lovesick Blues." That was before my voice dropped. [Laughs] I had a high voice and I could yodel. She closed down her piano and said, "Your voice lessons are over." She said, "Always do it your own way, don't let anybody change you."

**TIM ROBBINS**

How great that she said that.

**JOHNNY CASH**

I never forgot her advice, though I kind of regretted not studying music over the years. I don't read and write music, but I think some-

**TIM ROBBINS**

What do you consider your greatest achievement?

**JOHNNY CASH**

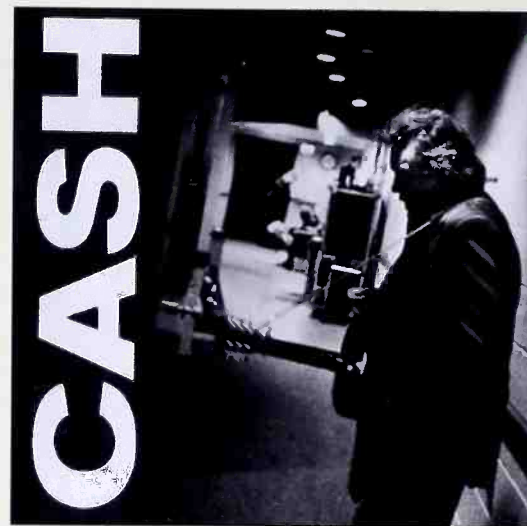
Hmm. Surviving. I've survived a lot and my greatest achievement would be to be at peace with my family, and happy with them and with myself and still respect myself, as I would show respect for others. My greatest achievement is, I don't know, taking another good, deep breath. [Laughs]

**TIM ROBBINS**

[Laughs] Well, thanks, Johnny.

**JOHNNY CASH**

Okay, Tim.



times it would be a hindrance because the songs come in snatches in the middle of the night, you know. And I program them and file them away and they're there the next morning. And there might be a paper and pen there, you know, and I put them together piecemeal like that until I've got a song going.

As a footnote, this is approximately one third of the interview and if you get a chance, listen to the entire show on a station in your area that carries the Columbia Radio Hour. If you want the transcript, email me at [einstein@gavin.com](mailto:einstein@gavin.com) and I will email you the entire interview, unedited. ■



Now." He was on his way to Chattanooga to do a show. I stopped him on the way, and we got a good recording there.

**TIM ROBBINS**

Take us back to the beginning.

**JOHNNY CASH**

I was born in February 26th, 1932, in a little house in Arkansas. Surrounded by pine trees, surrounded by cotton fields. And that's how I grew up. I lived in Arkansas, in the Black Delta land, in Mississippi County, Arkansas, in the cotton country. We had a small farm, my father was a cotton farmer, walked behind the mules with a plow, and I did that as well.

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# Dave Morrell and Red Ink Are Red-y for 2001

By Dave Einstein

Independent labels have a lot to be proud of this year, and so far the ones that I have talked to are feeling bullish about 2001. Red Ink is one of those. If you are not too clear on who they are...well, Red Ink is the in-house label for Red Distribution and does promotion and marketing for a family of labels including SuperEgo, New West, 1500, Eagle, Favored Nations, and Eminent. In the spring of 2000 they released Aimee Mann's *Bachelor #2* album on SuperEgo; her Academy Award nomination for best song for "Save Me" and the Acoustic Vaudeville tour that followed brought national attention to both artist and label. The release of long-overdue Peter Dinklage project, *Lifehouse Elements* and, late in the year, Joe Cocker's album *No Ordinary World* (and a tour with Tina Turner) have not only fleshed out Red Ink's roster but has also provided plenty of work for the label's Director of Promotion Dave Morrell.

Morrell is one part of the team that Red Ink's VP/GM Howie Gabriel has assembled, including industry veteran John Porter as Director of Marketing alongside young, talented up-and-comers Raj Debah in sales, Josh Banks in A&R, and Morrell in Radio Promotion. Collectively they feel they are poised to capitalize on the successes of 2000 and assist their family of artists and labels to succeed in the New Year.

Background on Dave Morrell starts with his official entry into the music business with Warner Bros. early in 1972. He started in the warehouse and moved to Branch Promotion Coordinator, learning the business from the bottom up. He was promoted to promotion manager for Warner and moved to RCA in '75. Morrell also prides himself on his collection of Beatle memorabilia, (see rare album jacket at right), which has been the subject of documentaries on VHI and MTV. (He met Lennon in '71 which lead him to meet the young Jimmy Iovine.) His enthusiasm for Iovine convinced a VP of A&R at RCA to sign him. Of course Iovine went on to produce U2, Tom Petty, and Bruce

Springsteen among many others and went on to become CEO of Interscope Records.

In the late '70s Morrell moved on to 20th Century Fox, then to Arista, and in the '80s became National Director of Promotion for Capitol Records. As a Beatle fan, this was a dream come true and turned into a 10-year tenure. The '90s found Morrell continuing to broaden his promotion career at Geffen and, later, as Head of Promotion for the Windham Hill Group.

The late '90s

out by the majors and how the independent labels "do it" as one of "qualitative" music that "outweighs the flavor of the month, that works for a long period of time with success.

"We have come a long way in getting the word out to everyone on who we are, where we are going," he explains. "My phone rings constantly now with folks who want to hear the music that we are presenting." What can we expect out of Red Ink for the first part of 2001? "Guaranteed to turn you on are

Tim Easton's new track 'Happy Now' on New West, Delbert McCClinton (also on New West), and God Lives Underwater's track 'Fame,' from the soundtrack of the movie *15 Minutes*, starring Robert DeNiro, on 1500 Records." Also look for Joe Cocker's "No Ordinary World" for A/C and his killer

version of "Lie To Me" for Triple A and Rock, plus a killer album from Eric Johnson. "And if that isn't enough, the band moe. has given us a track titled 'New York City' on their new album *Dither* that I guarantee will be the breakthrough record of the year," Morrell adds, obviously pumped.

An equally pumped Howie Gabriel also jumped on the phone to add that, "We are blessed with one of the best and most sophisticated distribution systems in the industry that enables us to work developing artists.

Combine that with the promotion and marketing team at Red Ink and only good things are going to happen. There is so much good music for people to listen to, and we aim to get it to them."

Dave Morrell and his team at Red Ink have every reason to be excited and focused to make 2001 even better than 2000, with quality music, visionary management, and the distribution to convert airplay into sales. ■



brought downsizing and corporate takeovers at the majors that put Morrell as Head of Promotion for Red Ink.

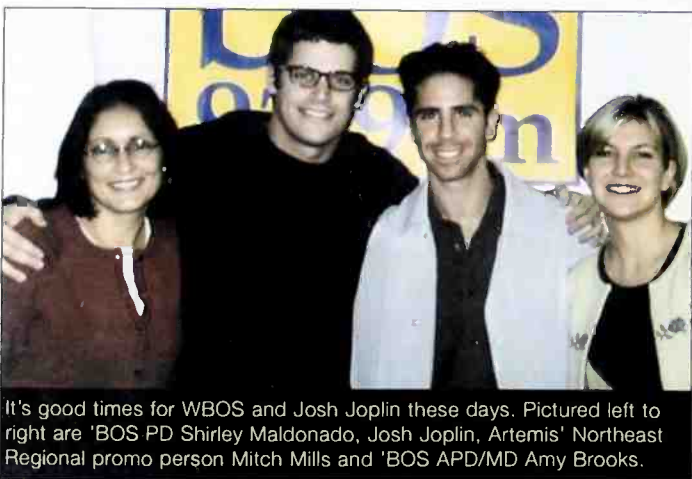
So how did Morrell come to join Red Ink? "Howie Gabriel was replacing a product manager and thought that the position needed a person with radio promotion experience," he says. "With Aimee Mann, Peter Dinklage, Joe Cocker, moe., Eric Johnson, live albums like the Farm Aid and the *Today Show* series, I knew that I had to be part of it." Morell says he perceives the differences between music turned

# Josh Joplin: A Modern Sound With Timeless Lyrics

By **Dave Einstein**

As 2000 came to a close and most labels were thinking about slowing down for the rest of the fourth quarter, Artemis records decided to release a song from an artist that they had just signed by the name of Josh Joplin. They were definitely doing it their way, but label President Daniel Glass and Chairman/CEO Danny Goldberg have been doing things their way since Artemis was founded in June of 1999. With a roster that features, among others, Steve Earle, Rickie Lee Jones, Warren Zevon, and Marah, Artemis has become well known to the Triple A community.

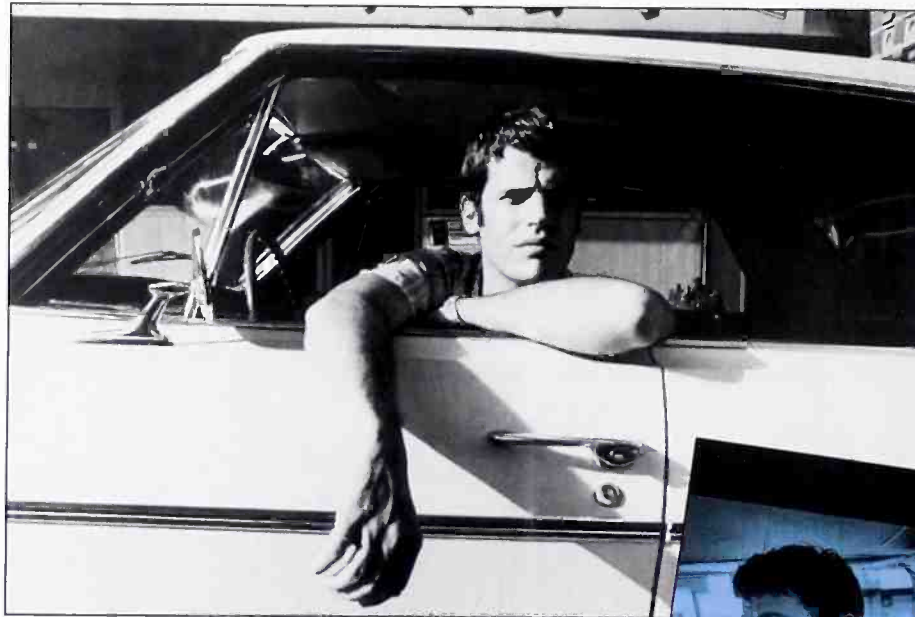
It was an unorthodox move to release a single from a new artist so late in the year, but when "Camera One" went to radio in late October—and Artemis promotion man Ray Di Pietro kept putting it in the most added column, week after week—we took notice. When the spin increases took it to the top of the chart we took notice again. After see-



It's good times for WBOS and Josh Joplin these days. Pictured left to right are 'BOS PD' Shirley Maldonado, Josh Joplin, Artemis' Northeast Regional promo person Mitch Mills and 'BOS APD/MD' Amy Brooks.

ing the Josh Joplin Group play the Mercury Lounge in New York City in November, I became a believer. They deliver every song on the album with the same authority that was used in the studio to make the record. Columbia artist Shawn Mullins (best

known for his hit "Lullabye") was an early supporter of Joplin, who had migrated to Atlanta in search of a local scene where his music could flourish. The album *Useful Music* will come out January 23, while the



"Camera One" EP is in stores now.

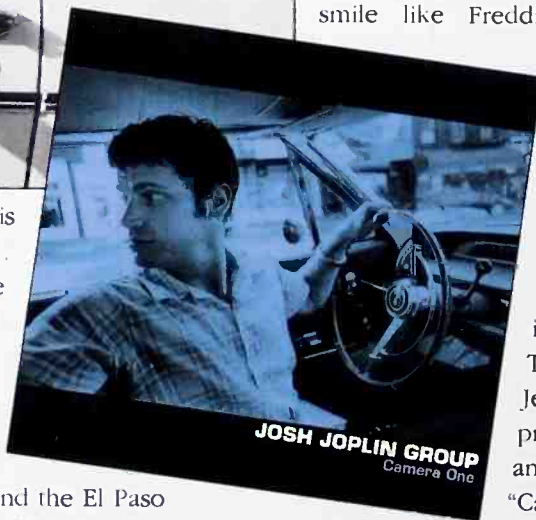
A little background on Joplin: While living in Lancaster, Pa., he was visiting with his grandmother and met his future. "In the '60s she'd been a music critic for the *Washington Times*, and I was into the Smiths,

Minor Threat, bands like that. One night I put on one of her records. It was Dylan. I didn't even know he was a legend. I just liked the black and white picture on the album (*The Times They Are a Changin'*). Then I heard 'Hollis Brown' and I couldn't stop listening. I put on another of her records, one by Phil Ochs. I have never heard such energy in a song. That night changed my life...and after that I knew what I

wanted to be."

Shortly after his family moved to the Maryland suburbs of Washington D.C. At the young age of 16, he took his GED, quit school, and headed out on a pilgrimage to visit the home-

towns of his heroes. These included Bob Dylan's boyhood home of Hibbing, Minnesota, and the El Paso birthplace of Phil Ochs. And Joplin claims to have communed with the ghost of Woody Guthrie in Okemah, Oklahoma. He practiced on a guitar that had once belonged to another early folk artist, Bob Gibson. "I was a hardcore folk singer...the denim shirt and everything," Joplin continues. "I was caught in a spell." He spent some time washing dishes in New York City while staying at a friend's apartment and not getting very far with his music. He then decided that, since the music of Michelle Shocked and the Indigo Girls was coming from the south, he would head to Atlanta. When he got there he didn't find the protest folk scene that he envisioned—but he did find Shawn



Mullins and Natalie Farr.

After a brief stint with a two-guitar and drums unit called Lunchbox, he formed the nucleus of the Josh Joplin Group (JJG) including Geoff Melkonnian on bass/viola, Allen Broyles on keyboards, and Deb Davis on guitar. In the mid-'90s JJG released two independent CDs, a process that morphed Joplin from his folksinger beginnings. "I began writing songs I really wanted to write, rather than those I thought my heroes might have written," he says. "I began to realize that writing with a band in mind added an entirely new dimension. It was more musically interesting, more fun."

This collaborative effort has led the Josh Joplin Group to record the album *Useful Music* which, in many ways, speaks of the passages that Joplin has had in his life so far. From "Dutch Wonderland," which reflects his roots in central Pennsylvania, to the melodic elegy to one of his heroes, "Phil Ochs," insightful lyrics are the foundation for Joplin's music. Lines like "A hat like Billy Jack and a smile like Freddie Prinze" and

"Everything I thought before/I won't think anymore" are testimony to the epiphanies that Joplin has experienced in his life. Ex-Talking Head Jerry Harrison produced "Matter" and the single "Camera One."

Inspired by the movies of Paul Thomas Anderson, "Camera One" tells the story of a "sandy haired son of Hollywood," a "trophy wife in Palisades," and a soul who "sells star maps to the sun." "I really wanted to have the song illustrate the way you can go from being everybody's best friend to having nobody in the blink of an eye," Joplin says, noting that he "writes lyrics in the winter and the melodies in the summer when it's too hot to think about words."

However he does it, it is rare to find an album that is rich with songs that are radio friendly. *Useful Music* by the Josh Joplin Group, is such an album. ■

## Reviews

### Dave Matthews

#### "I DID IT" (RCA)

Since its first official gig in '91 and the release of its first independent album in 1993 on Bama Rags, The Dave Matthews Band has firmly established itself as the premier touring band and has sold in excess of 15 million albums. I still recall their electrifying performance at the GAVIN Summit of 1994, and they never looked back. The first single "I Did It" from the February release of the DMB's fourth studio album *Everyday* marks their first time working with producer Glen Ballard (Alanis Morissette) and is a given to top the charts in a matter of weeks. Contact Suzy Changar, (212) 930-4309. —*Dave Einstein*



### Semisonic

#### "CHEMISTRY" (MCA)

Slowly and surely this power trio from Minneapolis has been carving itself a huge niche since coming out in '93. Their album *Great Divide* was touted as one of the strongest releases of '96 and the subsequent release, *Feeling Strangely Fine*, scored huge with the multi-format hit "Closing Time" and put them squarely in the spotlight. Semisonic's music goes in the opposite direction of its adrenaline-driven competitors in the modern rock world, and their new single "Chemistry" has the sing-along quality of those early Elvis Costello and XTC songs that sound so fresh today. It's not rocket science, it's simply infectious rock & roll. It's "chemistry." Contact Dara Kravitz, (212) 841-8042. —*Dave Einstein*



### moe.

#### "NEW YORK CITY" (FATBOY)

*Dither* will be the title of the new moe. album when it hits stores February 6. This is their seventh album, which include four independent and two major previous releases. "New York City" is the first track to go to radio and shows a different approach to the music. "The songs are the most important aspect of our work," says Al Schnier (vocals and guitar). "Songwriting drives what we do." *Dither* is the first studio album since April of '99 and according to Rob Derhak (vocals and bass), "We took more chances and did more in the studio with production techniques, than we ever had before." The very identifiable Garcia-esque guitar intro to "New York City" sets up an up-tempo track that will definitely grab radio's attention and provide access to the audience that Phish has been so successful with. Contact Dave Morrell, (212) 337-5457. —*Dave Einstein*



### Jeb Loy Nichols

#### JUST WHAT TIME IT IS (RYKO/ROUGH TRADE)

It was 1997 when Jeb Loy Nichols released his debut album *Lovers Knot*. He's back in 2001 with *Just What Time It Is* where this time, his easy vocals, as sweet as Southern Comfort, are intermingled with reggae influences. His Wyoming and Missouri background and slow, Southern style are a natural marriage with the Jamaican influences of mixing genius Stephen Stanley (Burning Spear). The anthemic chorus of "Heaven Right Here," and the sensual roll of "Midnight (All Night Long)" jump out after the first listen as the strongest radio tracks, but don't stop there. This album is full of gems. Contact Dan Connelly, (877) 509-9258. —*Dave Einstein*



### Jonatha Brooke

#### STEADY PULL (BAD DOG)

Brooke is well known to the Triple A format, and for twelve years has established herself as a sophisticated songwriter and musician. *Steady Pull* is the second release on her independent label, but unlike its predecessor, *Live*, *Steady Pull* is a full-blown studio album using Bob Clearmountain as co-producer. Guest vocalist Neil Finn (Crowded House) appears



on the ballad "Red Dress" and Michael Franti of Spearhead lends a sexy vocal on the album's title track. The guitar work and infectious melody on the opening track "Linger" make it a perfect selection for the programmers who have been playing Brooke since the days of The Story. Brooke has crafted an album that could be the vehicle to take her to that all-important next level. Contact Michele Clark, (818) 223-2222. —*Dave Einstein*

### Tim Easton

#### THE TRUTH ABOUT US (NEW WEST)

Tim Easton is a powerful writer and that's a fact. The material here was strong enough to attract players like Jay Bennett, Ken Coomer, and John Stirratt, also know as 3/4 of Wilco, as well as Mark Olson (ex-Jayhawks), Victoria Williams, and producer Joe Chicarelli (Beck, U2). The first track to go to radio is "Happy Now," which uses the twelve-string sound that Roger McGinn made so popular with the Byrds, but it doesn't sound like an anachronism. Easton's music has a timeless quality about it that allows him to mix blues and folk with a modern sensibility. Contact Dave Morrell, (212) 337-5457. —*Dave Einstein*



### Jimmy Smith

#### DOT COM BLUES (BLUE THUMB)

In the midst of the tech stock earthquake comes the aptly named *Dot Com Blues* from the original Hammond master, Jimmy Smith. The lead single is the swingin', shufflin' "Only In It For The Money," featuring the greasy vocals of another keyboard legend—Dr. John. The whole album is chock full of killer blues and A-list guests like Taj Mahal and Jazz chart-topper Russell Malone (on "Strut"), matriarch of the blues Etta James (on Willie Dixon's "I Just Wanna Make Love To You"), young lion growin' up fast Keb' Mo' (on "Over & Over"), and the King, B.B. (on "Three O'Clock Blues"). Contact Jill Weindorf, (212) 331-2051. —*Jimmy Leslie*



### Paul Pena

#### "JET AIRLINER" (HYBRID)

Paul Pena's body and soul have "carried him too far away" since he penned this classic tune as he was relocating from his native Massachusetts to San Francisco in the early '70s. It's a good thing he did because even though his recording of it was not released until 2000—some 27 years after its creation—Bay Area sensation Steve Miller's cover version went on to sell millions and become a radio staple. The royalties have, at times, literally kept Paul alive. His original version is bluesy, more soulful—and what a sweet hook. Paul Pena's tale of flight anxiety has finally come home to him. Contact Jason Fisher, (212) 868-5441. —*Jimmy Leslie*



### Double Trouble

#### BEEN A LONG TIME (TONE-COOL)

After Stevie Ray's untimely passing, bassist Tommy Shannon and drummer Chris Layton, a.k.a. Double Trouble, enjoyed success with Charlie Sexton and Doyle Bramhall II in Arc Angels and with singer Malford Milligan in Storyville. Their old friends drop by for several cuts on the first new Double Trouble disc in over a decade as do Dr. John, Willie Nelson, Eric Johnson, and Jimmie Vaughn. The lead single is a remake of the Zeppelin staple "Rock and Roll" featuring labelmate Susan Tedeschi on Plant-like wail and Stevie Ray disciple Kenny Wayne Shepard on lead guitar. Other tracks of note are the tender acoustic opening number "Cry Sky," and Bramhall II's funky jam "Say One Thing." Shannon and Layton step up from their sideman roles to do some impressive songwriting on this diverse record that is well worth the wait. Contact Greg Reisch, (781) 263-9222. —*Jimmy Leslie*



## STRANGER THAN FICTION...

Wherein GAVIN provides food for thought for your morning team...or just your station's water cooler confabs.

### THE HOLE-IN-THE-WALL GANG

In Anaheim, Calif. a woman claims that employees of Burger King drilled a hole through a restroom wall in order to spy on women and girls who used the restaurant's facilities. Denise Rhoads said she and her daughter were in the bathroom when she discovered the hole—and the peeping Tom looking at her. "As I was reaching for toilet paper, I looked at the hole and saw an eye in the hole looking at me," Mrs. Rhoads told the *Orange County Register*. She later confronted the restaurant manager whom, she claims, was wearing a small video-recording device on his belt. "My fear is that this is on the Internet," she said. Burger King's lawyers deny the allegations and say the hole has been repaired.

### WHAT DO YOU MEAN IT'S NOT REAL?

Lawyers representing a 13-year-old boy charged with murdering a 6-year-old playmate claim the boy was only copying what he had seen in World Wrestling Federation matches on television.

According to the *Miami Herald*, Lionel Tate is charged with killing Tiffany Eunick while his mother, a Highway Patrol trooper, napped upstairs in their Pembroke Park home. Defense attorney Jim Lewis says that the WWF is targeting young viewers, a charge that the WWF attributes to legal grandstanding and slander.



### GET OVER THE RAINBOW

Christian conservatives are battling the city of Traverse City, Mich., over bumper stickers the city printed up to send a message of acceptance and tolerance. The Bible-thumpers charge that the stickers, which show a rainbow and say "We Are Traverse City" use a gay pride symbol and therefore promote immorality. Meantime, gay and civil rights groups are telling them to "get over it," while city officials were barraged with phone calls and emails. The city's attorney eventually ordered that the stickers be removed from all official vehicles. "I'm a child of the '60s," Traverse City commissioner Margaret Dodd told the *Detroit Free Press*. "There were damn rainbows everywhere. It wasn't a gay thing. It was love, peace, happiness, inclusive, Age of Aquarius thing." Good thing Noah wasn't a conservative Christian when he spotted the rainbow from the bridge of the Ark.

### SWAN SONG

Apoplectic. That's the best word to describe Donald Trump after he learned that an irate golfer had clubbed to death a rare black swan that lived on the grounds of Trump's \$40 million Palm Beach golf club. The golfer has been banned from playing at any of Trump's resorts, and the doctor who invited him may be kicked out of the \$300,000-a-year private club. The *New York Post* reports that the death of the swan was especially troubling to Trump since a similar swan—one of four given to him by a close friend—was gobbled up by an alligator last year.



### Losing Control

"I do not think it is any benefit for artists and fans to have all the new, wide distribution channels controlled by those who have controlled the old, narrower ones." —REPUBLICAN SENATOR ORRIN HATCH TAKING A SWIPE AT THE MAJOR LABELS IN HIS KEYNOTE ADDRESS AT THE "FUTURE OF MUSIC SUMMIT" IN WASHINGTON

### Shady Decision

"I don't understand how they could ignore his hateful, homophobic lyrics in their decision-making process." —JOAN GARRY, EXECUTIVE DIRECTOR OF THE GAY AND LESBIAN ALLIANCE AGAINST DEFAMATION, COMMENTING ON EMINEM'S GRAMMY NOMINATIONS

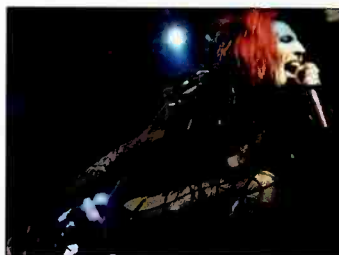
### Hard Knocks

"Her record company won't use me since it came out what I used to do. So I made some porno movies. Big deal. I didn't hurt anybody." —VIDEO DIRECTOR GREGORY DARK ON WHY HE'S SHOT HIS LAST PROMO VIDEO FOR THE EVER-MODEST BRITNEY SPEARS

### Dead End

"You are listening to a conversation among dead businesses! If they are all able to buy a few more Congressmen in this corrupt time of ours, that will buy a few more years. But all that is nothing more than technicalities about an adjustment of the terms of their demise." —COLUMBIA

UNIVERSITY LAW PROFESSOR (AND AUTHOR OF SUCH ARTICLES AS "ANARCHISM TRIUMPHANT: FREE SOFTWARE AND THE DEATH OF COPYRIGHT") EBEN MOGLEN, TEMPORARILY STEALING THE SHOW AT THE "FUTURE OF MUSIC SUMMIT"



### Flack Attack

"Flack is my job." —ROCK'S NAUGHTY BOY MARILYN MANSON SHRUGGING OFF ALLEGATIONS THAT HIS NEW VIDEO FOR "THE FIGHT SONG" PARALLELS THE COLUMBINE HIGH SCHOOL SHOOTINGS

### Sincere Flattery

"People started coming up to us, saying, 'Have you heard this Green Day song?' They said, 'You should look into this legally.'" —VOCALIST COLIN MERRY, OF OBSCURE BRIT BAND OTHER GARDEN, CLUEING TO THE IDEA THAT PUNK-POP KINGS GREEN DAY MAY HAVE MORE THAN SAMPLED HIS BAND'S MUSIC



## GAVIN GRAMMY NOMINEES

GAVIN would like to congratulate the following Grammy nominees who have performed at a GAVIN Seminar or Summit:

**Fiona Apple** — Best Alternative Album

**Sheryl Crow** — Best Female Rock Vocal

**The Cure** — Best Alternative Album

**Steve Earle** — Best Contemporary Folk

**Eminem** — Album of the Year, Best Rap Solo, Best Rap Album, Best Rap Performance By A Duo

**Melissa Etheridge** — Best Female Rock Vocal

**Emmylou Harris** — Best Contemporary Folk

**John Hiatt** — Best Contemporary Folk

**Joe Jackson** — Best Instrumental Album

**Elton John** — Best Musical Show Album

**Shelby Lynne** - Best New Artist

**Joni Mitchell** — Best Female Pop Vocal Performance

**Aimee Mann** — Best Female Pop Vocal Performance

**matchbox twenty** — Best Rock Album

**Willie Nelson** — Best Traditional Blues Album

**Randy Newman** — Best Song Written For A Motion Picture

**Papa Roach** — Best New Artist

**Patti Smith** — Best Female Rock Vocal

**Rob Thomas** — Best Rock Song

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