

gavin

MARCH 2, 2001 • ISSUE 2336

Jessica Andrews who I am

the breakthrough single and album

in power rotation and record stores

everywhere!

we believe!

www.jessicaandrews.com



www.dreamworksrecords.com

© 2001 skg music nashville llc d/b/a dreamworks records nashville

TOBY KEITH

From the **PLATINUM** album **HOW DO YOU LIKE ME NOW?!**
"You Shouldn't Kiss Me Like This" is #1 EVERYWHERE!!!

*The next time you listen to this single,
LISTEN TO TOBY'S AMAZING VOCAL PERFORMANCE...
and then make your ACM decisions.*

First ballot ACM nominations for:

ENTERTAINER OF THE YEAR
TOP MALE VOCALIST OF THE YEAR

SINGLE OF THE YEAR
SONG OF THE YEAR

"How Do You Like Me Now?!"

ALBUM OF THE YEAR
HOW DO YOU LIKE ME NOW?!

VIDEO OF THE YEAR
"You Shouldn't Kiss Me Like This"





FEATURING

CHRIS STACEY: Gives Directions to
Lost Highway Records

RON McCURDY: Schools Us On Jazz Education

KILLING HEIDI: Poised To Break at U.S. Alt Radio

DONNY OSMOND: Returns With
New Album/PBS Special

ALEX TEAR: Plays the Hits in Detroit

**GAVIN
CONGRATULATES ALL THE
2001 ACM NOMINEES**

IN THIS ISSUE

RADIO@LARGE BY PAGE NIENABER

GOING ONLINE WITH CCIG

ON THE ROAD WITH BROOKS & DUNN

COVER ARTIST: BROOKS & DUNN

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

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

SPECIAL INSIDE:
2001 GAVIN Seminar
Miami Re-Cap,
Part One

TAMMY COCHRAN

"ANGELS IN WAITING"



... a lifetime of
real emotion



WHERE IT'S STILL ABOUT THE MUSIC

©2011 Epic Records, a division of Sony Music Entertainment Inc.

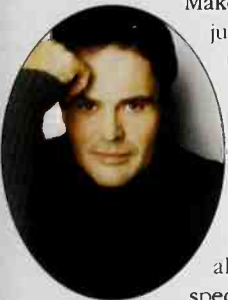
gavin

FEATURES

16 AIN'T LOVE GRAND? Couldn't you just heave when you're annually handed that "beautiful diamond heart pendant" and told to give it away somehow? Several stations finally decided they were mad as hell and weren't going to take it anymore. Finally...some refreshingly non-romantic, (and, in some cases, bitter and vengeful), yet genuinely entertaining Valentine's Day promotions that don't suck.

18 DONNY OSMOND: MAKING THE MOST OF THIS MOMENT

Make no mistake, Donny Osmond hasn't just been sitting around twiddling his thumbs since the days of his daily syndicated talk show with sister Marie. In fact, just last month, Osmond released a brand new album on Decca Broadway (a division of Universal Classics) produced by the legendary Phil Ramone, and also taped an accompanying PBS/TV special titled *This Is the Moment*.



26 ON THE ROAD WITH...BROOKS & DUNN As Brooks & Dunn prepare to kick off their new Wild Wild West and Neon Circus Tour, we enlisted the help of Brooks & Dunn busmates—Arista West Coast Regional Lori Hartigan and TBA Entertainment's Denise Nichols—to help us bring you an inside glimpse behind the scenes of their recent five-day, 14-station radio road trip.

33 DON'T MAKE SAME MISTAKE AL DID We know. You're tired of the damned election. No one wants to relive the

agony of November. But there are some lessons to be learned from the race George Bush ran against Al Gore. Lessons that can be applied to your radio programming job? Yes!

36 ALL THE LADIES: THROW YOUR HANDS UP AT ME—AGAIN!

Due to the overwhelming response to our February look at women in our business, we decided it was in our best interest to revisit the subject with some more persons of the fairer sex. The script stayed the same: We asked questions about their professional goals, what they would change in the business, and who they most admire.

41 GETTIN' SCHOOLED ON JAZZ EDUCATION

The future of jazz and the jazz industry begins with the cultivation of new artists to carry on the tradition and pioneer new developments in the genre. The International Association of Jazz Educators (IAJE) is working to make sure that this happens. As president of the IAJE, and as director of the Thelonious Monk Institute of Jazz at USC, Ron McCurdy is at ground zero when it comes to facing these challenges. Here's what he had to say.

43 STOPPING FOR DIRECTIONS TO LOST HIGHWAY RECORDS

Label start-ups are rare these days, but that's not stopping Lost Highway Records from merging into traffic. The Lost Highway promotion department is headed up by Chris Stacey (previously VP National Promotion Mercury Nashville). We caught him (in a rare moment when he wasn't on the phone) for some directions on where Lost Highway is likely to lead.

EDITOR'S NOTE

FOR LOVE OF THE GAME

"Radio has always been the community, the campfire around which we would all gather to share stories and sing 'Kumbaya.' But guess what: 'Kumbaya' is out of tune, it's overproduced, and we're not looking 'em in the eyeballs when we're singing."

In those words (or something very close to them) world-renowned producer and Clear Channel Internet Group Vice Chairman Bob Ezrin summarized the state of the radio industry today. Speaking at the GAVIN Seminar in Miami, he noted that radio is still extremely sound (pun intended) and will be for the foreseeable future. But he also observed that, in many cases, the radio today is giving up substance for style. Personality for production. Entertainment for spot loads.

He's right. As consolidation (five years old last month) has contracted the radio industry like an imploding star folding in on itself, the financial pressures of Wall Street have been felt all the way to Main Street. This is true of virtually any industry that heads into a consolidation phase, and radio is no different. Radio may just smart from it a bit more from all the acquisitions and mergers because so much of the creativity, the personality, the excitement that characterizes radio has been forfeited in order to meet—and with any luck, exceed—investors' expectations.

Which raises the question: What about listeners' expectations?

It was abundantly clear coming out of the GAVIN Seminar in Miami that despite (because of?) consolidation, radio is alive and well. Even if some stations are running 28 units an hour (no, that is not a typo). Even if persons-using-radio levels are dropping consistently. And even if consumers are turning to more alternative media—the Internet, PDAs, satellite radio, Napster—than ever before.

Radio is thriving—and will continue to thrive—because of the people who make it happen. The programmers, the music directors, the account executives, the general managers—they're all in this game because of their undying passion. Because of the music. Because of the love they have for what they do.

These are the people who come to the GAVIN Seminar. They understand their roots, why they got into this game in the first place. They know they could probably make more money in a different line of work, one in which they might be able to buy a house, settle down, and not have to explain to their parents (or spouse) what it is they really do. But they don't do this.

To those who don't have a passion for and loyalty to their profession, it's impossible to explain. But for those of us who have made radio our lives (and our livelihoods), it's no secret at all.

We do it because we love what we do.

Reed Bunzel, Editor-in-Chief

CONTENTS

UP FRONT

Seminar Photos 6
News/Commentary 8
Radio@Large by Paige Nienaber 9

FORMAT SECTIONS

TOP 40/RHYTHM CROSSOVER

Ain't Love Grand: The Darker Side of Valentine's Day 16
2001 GAVIN Award Winners 17
PD Profile: Alex Tear 17

A/C, HOT A/C

2001 GAVIN Award Winners 18
Seminar Photos 18
Donny Osmond: Making the Most of This Moment 19

CRS SPECIAL: COUNTRY

Country's Hottest 25 20
On the Road With Brooks & Dunn 26
"The Top 10 Reason I Would Suck As a PD" 28
Country On The Edge by Jessie Scott 28
2001 GAVIN Award Winners 32
Artist Profile: Tammy Cochran 30
Seminar Photos 30

ALTERNATIVE

Don't Make the Same Mistake Al Did 33
Killing Heidi: Poised To Break U.S. Alt Radio 34
2001 GAVIN Award Winners 35
Seminar Photos 35

URBAN/URBAN A/C

All The Ladies: Throw Your Hands Up At Me—Again! 36
2001 GAVIN Award Wnners 38
Artist Profile: Jaguar 38
On the Mic With The Poetess 40

JAZZ/SMOOTH JAZZ & VOCALS

Getting' Schooled on Jazz With IAJE's Ron McCurdy 41
Cyberspace and Outer Space Will Give Jazz and Smooth Jazz More Access 42
Reviews 42

TRIPLE A

Stopping For Directions to Lost Highway Records 43
Glen Phillips: Toad the Wet Solo Artist 44
2001 GAVIN Award Winners 44
Reviews 45

BACK PAGE

46

United Business Media
INTERNATIONAL

©2001 GAVIN

GAVIN Seminar Rocks Miami Beach

An amazing time was had by all.

Beginning with Wednesday night's smash-hit Grammy Awards party, all the way through to the end of Saturday's format sessions, this year's GAVIN Seminar was an unqualified hit. Radio was everywhere, the content was as on-target as ever, the speakers and panelists were top-notch, and the fun and games stretched from the Seminar ball-rooms all the way to Miami's famed South Beach.

Some of this year's highlights (and a few true "GAVIN moments") included:

- A jam-packed Music On The Net day, focusing on such topics as "The Future of Music Delivery," "Radio on the Net," and "Promoting New Music on the Net"
- An exclusive research study probing new media usage among "early adapters," conducted by Paragon Research and sponsored by Live365
- F#@S%ed Company founder Phil "Pud" Kaplan's one-on-one discussion with ClickRadio's Max Talkoff
- Singer-songwriter Richard Marx's intimate one-on-one musical retrospective with Y100-Miami's Tony Banks
- A stellar performance by new Country sensation Mark McGuinn, including his hit "Mrs. Steven Rudy"
- A late-night SRO performance by Island Def Jam superstar Lionel Richie
- An amazing "Big Picture" peek into the future of radio and media with Infinity's John Gehron, Clear Channel's Bob Ezrin, Emmis' Rick Cummings, MTV's Tom Calderone, and Susquehanna's Brian Philips, moderated by radio guru Paul Jacobs
- A sensational musical one-on-one with jazz great Chick Corea
- An exclusive conversation with the king of the boy bands, Lou Pearlman, with performances by C-Note, Natural, and Phoenix Stone
- The final Hard Rock performance of the world-famous Chad and the Dangers, just prior to their shocking break-up
- Another world-famous GAVIN Cocktail Party, featuring an award-winning synchronized swim team and a cameo pool splashdown by Capitol Records' Sr. VP/Promotion Burt Baumgartner

*The GAVIN Seminar...
"nobody does it better"...
We'll see you next year
in San Francisco!*

6 gavin March 2, 2000

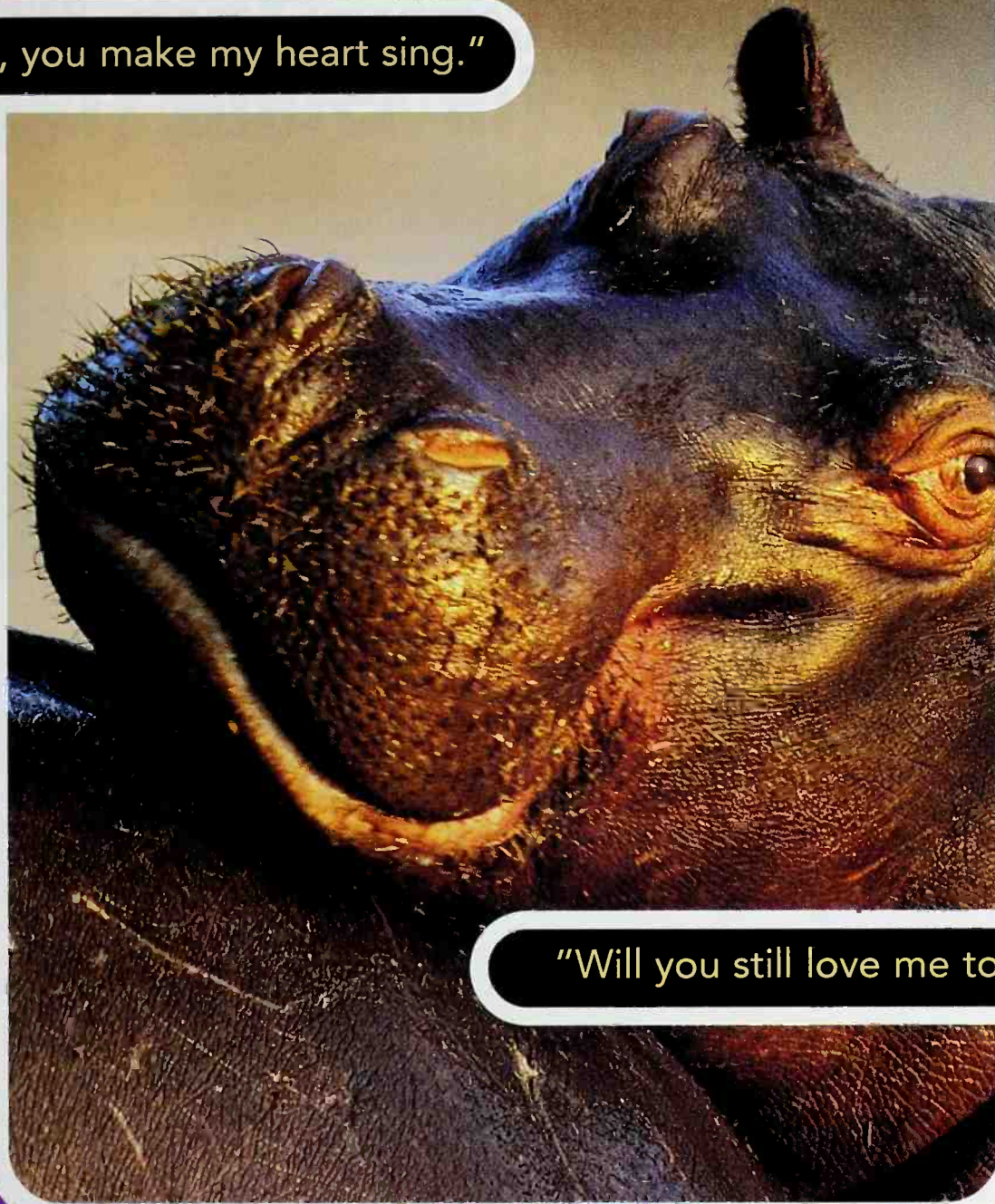


gavin
SEMINAR
2001
MIAMI

FEBRUARY 21-25, 2001



"Wild thing, you make my heart sing."



"Will you still love me tomorrow?"

BMI IS A REGISTERED MARK OF BROADCAST MUSIC, INC.

Music changes everything[®]

And no one can save you more time and money clearing rights to music than we can.

BMI operates as a non-profit-making organization of songwriters, composers and music publishers that licenses songs for public performance.

"Wild Thing" by Chip Taylor © 1965 Renewed 1993 EMI Blackwood Music Inc. "Will You Love Me Tomorrow" by Gerry Goffin and Carole King © 1961 Renewed 1989 Screen Gems-EMI Music Inc. All rights reserved. International copyright secured. Used by permission.

BMI[®]

For the power of music.

Strategic Managers Purchase Company Assets

After considerable wrangling, a core group of Strategic Media Research managers has closed on the purchase of the company's assets in a buyout funded by a half dozen radio industry executives.

The management buyout was led by SMR Senior VP Amy Vokes, a 13-year veteran of the company. Other buyout partners include David Becker, Paul Kaiser, Kristen Ozenbaugh-Dale, and Phoebe Pierson. The firm's founder, Kurt Hanson, will remain with the company in an executive capacity, but is not a member of the ownership group.

The investor group supporting the new Strategic includes former AMFM

CEO Jimmy de Castro, former ABC Radio Networks and AMFM Radio Networks head David Kantor, Radio One CEO Alfred Liggins, Chicago-based record promotion executive Jeff McClusky, radio entrepreneur Jeff Trumper, and Gary Slight, representing Canada's largest privately-owned radio broadcaster, Standard Radio. Together, the six investors have pooled over \$1 million in working capital.

Vokes and her managers formed a new corporation, SMR Acquisition Corp., which purchased the assets of the company from the previous ownership. The old entity has been operating under Chapter 11 bank-

ruptcy protection since January 9 at the request of Vokes and her investors.

"We're looking forward to putting Kurt and Amy back at the helm of the company they ran successfully for so many years," de Castro said. "They know this industry intimately, they're passionate about their business, and we're confident they'll do a great job with the reins back in their hands again."

Crime Doesn't Pay For KYLD DJ

Joseph Lopez, the former KYLD air personality who dressed in prison garb for a radio prank, will have 45 days in a jail cell to think about his actions, following a sentence imposed by San Mateo County Superior Court Commissioner Jonathan P. Jones.

Lopez and Graham Herbert, a 19-year-old station intern, were arrested last August by police officers who were responding to several reports that two men wearing jumpsuits that read "County Jail" on the back were wandering through a Millbrae, Calif. neighborhood, asking residents to help them remove their handcuffs. When the cops pulled their guns, the pair admitted they were pulling an on-air stunt for the station. Both men were charged with falsely causing an emergency to be reported which, fortunately for Lopez, is only a misdemeanor. Herbert pleaded no contest to a lesser count of disturbing the peace and received a year's probation. Lopez pleaded no contest to the original charge.

"It's a very expensive prank, in terms of Mr. Lopez's freedom, and unfortunately the courts in San Mateo County lack the sense of humor one would expect," Lopez's attorney, Kenneth H. Wine, told the *San Francisco Chronicle*.

"This is not about a sense of humor. This is about a completely dangerous situation, and we're just lucky no one was hurt," commented Deputy District Attorney Jennifer Ow, who prosecuted the case.

FRIENDS OF RADIO

BY ANNETTE M. LAI

Cliff Martinez



Composer

Hometown: Columbus, Ohio

What radio stations did you grow up listening to? WCOL and WLVO.

What station do you listen to now? Mainly KCRW.

Your top three favorite websites: www.beefheart.com (the Captain Beefheart website), us.imdb.com (Internet Movie Database) and recently, www.spaceweather.com (NASA online VLF receiver) for sounds from space.

What's the last record you went out of your way to listen to? *Soothing Sounds for Baby* by Raymond Scott. I had read years ago that during the '50s and '60s Scott invented electronic instruments and had developed his own recording techniques. He appeared to be the unacknowledged godfather of both electronic music and modern multi-track recording. These recordings, up until recently, were unavailable. When I heard that some of the material from this period had been released and when I saw the cover art for *Soothing Sounds for Baby*, (a floating baby head skewered by a sound-wave) I just had to check it out.

What was your favorite scene in *Traffic* to score? Michael Douglas landing in Mexico City on a helicopter. I think it was the one lyrical moment in the film. It provided an opportunity where I could justifiably do something a little pretty.

Having worked in the past with the Red Hot Chili Peppers, what's your favorite Chili Peppers' song? "Scar Tissue" from the new album. It's got a good beat and you can dance to it. I give it five stars.

Who would you still like to work with someday? Sade and Drumbo, and not necessarily at the same time.

Best career moment so far: In preparation for my audition with Captain Beefheart, I practiced around the clock for three days with almost no sleep. On the big day the Captain said: "So are you gonna play me 'I Wanna Find Me a Woman That'll Hold My Big Toe Until I Have To Go?'" And he was a little surprised that I not only knew it, but could play it perfectly. I got the job.

#340

2Q 2000 Posts Sharp Decline in Music Sales

Despite a strong first half of the year, the market for recorded music—measured by what manufacturers ship to retail—sharply declined in the last six months of 2000. However, the mainstay of the recording industry, the full-length compact disc, continued to grow in dollar value, according to a report released by the Recording Industry Association of America. "There's no question these numbers are disappointing, but the future looks bright for the industry and consumers alike," said Hilary Rosen, President and CEO of the RIAA. "I believe a road has been paved to enable a legitimate online music market to take hold and flourish. The appetite for music remains high and our member companies are poised to meet new demand."

Full-length CDs increased 3.1 percent in dollar value over last year, but manufacturers saw their bottom line drop nearly seven percent in unit shipments; meanwhile, the dollar value of those units declined 1.8 percent from \$14.6 billion in 1999 to \$14.3 billion last year. This decrease is largely attributed to a dramatic reduction in shipments of CD singles, which fell 38.8 percent in 2000. The singles market plummeted because of changes in consumer purchasing habits principally brought on by new options provided by the Internet.

Free access online seems to have had a dramatic effect on the singles sales markets, according to Rosen, who commented, "Napster hurt record sales."

Suleman To Head Infinity

Infinity Broadcasting has a new chief. Farid Suleman has been named President and CEO of the radio giant.

"We are extremely fortunate to have an executive of Farid's caliber to assume the leadership role at Infinity as it takes its place as a major high-growth division of Viacom," said Viacom COO Mel Karmazin. "I have worked closely with Farid for more than 15 years at Infinity, CBS, and now Viacom, where he has repeatedly demonstrated his expertise and ability to deliver superior results. He has been a driving force in Infinity's

growth and expansion and has helped elevate the company to its position of preeminence in radio broadcasting and outdoor advertising. I look forward to our continued long-term association in his new role."

Suleman, who joined Infinity Broadcasting in 1986, had served in his former position since September 1998, when Infinity went public. Previously he was Executive Vice President, Finance, Chief Financial Officer and Secretary, and a Director of Infinity Broadcasting Corporation, until its acquisition by CBS Corporation in December 1996.

(I Got You) Under My Skin

By Paige Nienaber

We all have little things that bug us. Things that get under our skin, fester, spread, and eventually encompass all our thoughts. Things that bother us so much we can't concentrate on our day-to-day jobs.

I've always prided myself in being one of those little things.

One of the NFL players I admire most is John Randle of the Minnesota Vikings. He's tenacious, and when he approaches the line for the next play, he's a blur of motion, bouncing all over the place, screaming and ranting, shouting invectives at the opposing quarterback. There's a method to his madness; to get the (considerably smaller) individual, crouching down behind his center, to blink, to lose focus, to take his eye off the ball.

Every radio station has, at one time or another, had a promotion that "went south" or a similar incident that caused the station to become unfocused and caused the station to stop what it was doing for an hour or a day and point fingers, trying to get to the bottom of what happened—time that would be better spent working on a solution, or better yet, saying, "Screw it, tomorrow's another day. Let's concentrate on all the qualities that make us such a great station."

As a marketing director, I saw part of my gig as being the John Randle of my station. The guy who causes disarray in the ranks of the competitors. This was obviously a very *small* part of my work week. Perhaps .8 percent of what I did. But that .8 percent pays off bountifully. I can think of one major Top 40 battle where my station has the competition so completely discombobulated by using the .8 percent factor that this other station has never really been able to mount an offensive. They've spent two years in meetings discussing my client. When they go out on the streets, their mindset is not, "How can we look great today?" it's, "Oh God, I hope they don't come out and harass us." By occasionally showing up at the competition's events and employing other acts of subterfuge, they've effectively taken this other station out of the game.

Obviously, first and foremost, you *never* talk about the other radio station on the air, or even acknowledge them to your audience. But, it's

amazing what the .8 percent will do to the competition. A little .8 percent and they are often *all over the airwaves* responding to you, calling you names and attacking your contests. Cool! Free publicity. When I hear the competition talking about me, I've won.

Another rule: be the good guys. Make the other station the ones who lose their minds in front of 20,000 people, flipping you off, spewing profanities and burning your T-shirt in the mid-



dle of a festival. It's not that hard. But remember, there's a fine line between "hijinks" and "thuggery."

An application of the .8 percent? At one of my clients, me and the street team were taking all the vehicles out to a Spring Break event. But wait! The night guy from the competitor's doing a broadcast from the center court of a mall that's only a five-minute detour away? Seems like time well spent. So we all rolled in, walked into the mall, and sat in the food court in plain view of this guy. When he glanced over, we all smiled and waved. He imploded on the spot. Grabbed his cell phone, went behind a pillar and was screaming at his PD, "Those (insert appropriate profanity) are here! They're staring at me!" He missed two breaks and never emotionally recovered. We ate lunch and moved on.

Every competing radio station has one person on the airstaff who, if you park all your vehicles in front of his club gig, or you assign his *real* name to a part-timer, or you flood his request lines for one hour, they'll become unable to



PAIGE NIENABER
nwcprmo@earthlink.net

function. And they'll usually get on the air and give you your much-deserved free plugs. Got a new jock coming to the competition? Co-opt their name. Assign it to a street-teamer who does call-ins on the weekends. Drives 'em nuts. Find out who that one person is at the competition, and let the fun begin.

Station concerts are great motivators. Events that fire everyone up and give the station momentum. The .8 percent factor, when proper-

**“Hello?
Is this Hot
105? It is?
Oh, good.
Can I hear
something
by Joan
Baez?”**

ly applied, will ruin this experience for them. It'll kill their vibe and, hopefully, get them to lock themselves in a conference room for two days as they dissect their disaster. Good! That's two days that could have been better spent focusing on how to improve the quality of all their promotions and features. Which is what it all comes down to: If you can get your competitor to spend more time thinking of you than thinking about their own stuff, you win.

And let me answer your question: No, I'm not an inherently evil person. But I'm in the battle to win. Having *outstanding* marketing and phenomenal programming is how you win. But if, along the way, you can sidetrack the other station and they just happen to take their eyes off the ball, then it's all that more easy to succeed. ■

PAIGE NIENABER, WHO WAS ONCE REFERRED TO BY G. GORDON LIDDY AS "A FREAKIN' SOCIOPATH," IS VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. YOU CAN REACH HIM AT (651) 433-4554 OR AT NWCPRMO@EARTHLINK.NET.

From the GAVIN Seminar

THE FUTURE IS NOW: Larry Miller, president of Reciprocal, made us all feel old when he reminded the audi-



ence at GAVIN's "Music on the Net" day that today's average college student was born in 1982 and comes with a vastly

different reference point. "They think that Kansas, Alabama, Chicago and Boston are all places, not bands," he said.

MUSIC IN YOUR CELL:

Ralph Simon of yourmobile.com noted that "the cell phone will be radio's little helper. By 2002 there will be a billion cell phones worldwide...mobile phones will give you the opportunity to research, brand, and bind your audience to your station." Simon then demonstrated by playing part of Madonna's recent Grammy performance translated into a ring tone on his cell phone.

LAST ONE OUT... "It would be like taking a needle away from a crack addict." That was how Paragon

Research Managing Partner Mike Henry described the potential user reaction if Napster is forced to turn out the lights and close the door. Presenting an exclusive research study that probed the online listening habits of individuals in two separate focus groups, Henry noted that half of those who used Napster said they would continue to use it if they were forced to pay a reasonable \$5-10 per month fee, as long as the money went to the artist. So what did the other half say to a possible Napster shut-down: "We'd just find another site and keep on downloading MP3s," one young music addict stated. The study was sponsored by Live365.

Download Bidding War Mounts

"It's just a ploy to get the courts to think that they're ready to play ball but the labels won't step up to the plate." That was the observation of one top music industry executive to Napster's proposal to guarantee revenue of \$1 billion to the labels, songwriters, and artists over the next five years. Major labels would receive \$150 million per year for a non-exclusive license, divided according to files transferred; \$50 million per year will be set aside for independent labels and artists to be paid out based on the volume of files transferred.

"As we have been saying in private meetings with the major recording companies and the RIAA for the last six months, Napster has a viable business model with solid revenue streams, and we are building the technology to make it happen," said Hank Barry, CEO of Napster, Inc. "We made public our business model and technology in hopes that the recording industry will meet us at the table to come to a resolution that benefits artists and consumers alike."

But wait...there's more. A lot more, in fact, as Media Jukebox software developer J. River has just tripled Napster's bid by offering the record labels \$3 billion over a five-year period for unlimited access to content. The company plans to build a subscription service based on Media Jukebox.

"Record labels recognized immediately that the Napster offer was not realistic," said John Norris, COO at J. River. "Napster may have undermined its credibility by underbidding. We are confident that \$3 billion is a conservative estimate, and we believe that the actual five-year payout could be closer to \$10 billion." "A subscription model will work only when a solution is acceptable to the labels and customers," said Brant Kingman, Director of Business Development. "We always achieve great user ratings for Media Jukebox at download sites like ZDNet."

J. River's customer surveys indicate that music fans will pay \$10 for a good subscription service.

FROM THE FC NETWORK: "PUD" GOES TO GAVIN

Well, I'm on an airplane right now, on my way to Miami from New York City to GAVIN, which is a big radio trade show and seminar thing... I figure it's kinda like Internet World, but for radio people.

Radio people seem geekier to me than computer geeks. I guess it's cuz radio people, particularly DJs, "pretend" to be all cool. We (computer geeks, in case you haven't been paying attention) do no such thing (chicks still aren't impressed with my digital camera that does video and plays MP3s).

Anyway, here are Pud's rules of air travel:

- Sitting next to the screaming baby is one thing. Sitting next to the fat guy is another thing. Sitting next to the fat guy with the screaming baby on his lap... entirely different. I tried to usurp four other seats in the plane, constantly being "that guy" who's sitting in your seat. So damn. Now I'm back next to the fat guy and the baby.
- All flights out of any airport in New York City (there are 3 major ones) will be delayed, usually over 1 hour. The captain just informed us that there are 35 "aircrafts" in front of us in line. This "always" happens. I don't know why they bother pretending that the flights are actually gonna happen at some pre-scheduled time.
- When the beverage cart comes around and you order a soda, ask for the whole can. Similarly, if you're pimpin' in first class or on an international flight where the booze is included, always ask for "double-liquor."
- Even though you're not allowed to, recline your seat back all the way and close your eyes during takeoff. There are few things more comfortable than the incline of the airplane combined with the angle of the seat, the moments of weightlessness, and the lack of oxygen—all hitting at once.
- Most people think that getting the emergency exit row or bulkhead is your only chance of extra leg room. Being a 6'4" freak of nature, I've discovered that taking all the crap out of the seat pocket in front of you (emergency instructions, barf bags, and such) will give you a precious extra 2 inches or so.
- The chick behind me is hot. Not really a rule, but happens to be true right now. Checking again... yeah, she's still hot.

I was hoping to get into Miami earlier so I could watch the Grammys with all the cool-super-inside industry people at GAVIN. Maybe I'd get some leftover groupies or something, followed by a mini-bar rampage and maybe some hotel porn...

Phil "Pud" Kaplan, Fuckedcompany.com

Excerpted with permission from the FC Sporadic newsletter

GOING ONLINE WITH CLEAR CHANNEL INTERNET GROUP

Clear Channel Internet Group, a division of Clear Channel Communications, is engaged in the "distribution of music and entertainment experiences" over the Internet via local and network radio sites, Internet-only radio sites, and the SFX.com network of websites. Through the operation of these web-sites, CCIG capitalizes on the synergies and consumer reach of Clear Channel

Communications radio stations and SFX Entertainment's venues and live entertainment events. CCIG currently operates more than 750 websites, reaching millions of consumers with interactive content reinforcing Clear Channel's family of brands.

To learn more about CCIG's online plans and to explore the philosophies behind the division's Internet activities, GAVIN recently spoke with CCIG Chairman/CEO Kevin Mayer and Vice Chairman Bob Ezrin.

—BY REED BUNZEL



**Clear
Channel**
internet group

Kevin Mayer:

**He's Got the Whole
(Clear Channel Online)
World In His Hands**

As Chairman and CEO of Clear Channel Internet Group, Kevin Mayer manages and operates all of the division's Internet and interactive businesses worldwide, working in close coordination with Clear Channel's radio, television, and outdoor divisions, as well as SFX Entertainment.

Mayer joined CCIG from *Playboy.com*, where he held the position of President and Chief Executive Officer. Prior to that he spent seven years at the Walt Disney Company, where he ran the company's *Go.com* portal, drove the international expansion of Internet business, and oversaw the online operations of ESPN and ABC.

GAVIN: What do you see as your primary goal at Clear Channel Internet Group?

KM: At the risk of sounding trite, my objective is to make a lot of money. To do that you have to deliver a valuable content experience and services to your audience. We're a media company, and we're all about creating an audience and selling our

advertisers' products to that audience. We aggregate audience the way any other media company does, but to do it effectively—to make money—we have to have great product, great brands, fantastic promotions, and deliver value to our



audience. If we can do that on the audience side and get a valuable set of eyeballs and eardrums, and if we can establish the right relationships with our advertisers, we're in a winning position.

What are advertisers expecting Internet ventures such as CCIG to deliver?

As tough as the ad market is now

on both the dot-com side and the traditional side, it is becoming apparent that advertisers are beginning to view new media—the Internet in particular—as a powerful branding medium. It used to be considered direct response, sort of a "play per click" thing. But with the advent of rich media, both narrow-band and broadband-delivered, we can now create an emotional connection with audiences and use the Internet as a branding medium, as opposed to just a direct response medium. That was the biggest barrier for a long time: It was so measurable as a medium that people just thought of it as direct response, but now its branding capabilities are starting to be recognized.

What exactly are advertisers looking for in online marketing solutions—critical mass or smaller, targeted user segments?

This all keys back to aggregating an audience that is large enough to serve advertisers who want sizable impressions but that is also big enough to slice in meaningful ways. Ultimately you can carve up an audience all the way down to one-to-one marketing, but that's good only for very high ticket items. For the most part, you want to target audiences down to levels where there's

still a fairly sizable audience in that segment to make it a purchase that an advertiser can make efficiently. Advertisers don't necessarily want to purchase down to the person; they need to make efficient purchases that can deliver a fairly sizable audience.

With a turn-down in both online advertising and the implosion of the Internet space, are you finding it difficult to establish CCIG as a solid solution to Clear Channel's advertisers' needs?

In all honesty I can't say anything other than on the sales side the current economic slowdown has hurt us a little bit. A big potential advertising segment has largely dried up, and that's never good for advertising. It's forcing us to get out of the "easy money" and really develop sales strategies with traditional advertisers and really focus on branding. But even in the short run—over the next six months—the discipline that's been imposed on us by the marketplace will pay huge dividends, and we're really excited about that. Essentially, more great companies are born in hard times, not in boom times. We intend to be not only a survivor but to come out of this mini-recession we're in and be in a

"We would like to diversify our revenue streams somewhat in the future. Right now we're taking money from advertisers, and we're going to keep focusing on that. But it would be nice to have streams directly from consumers."

stronger position than if this hadn't happened. In the medium and long terms it's somewhat beneficial to us, but we're all feeling the pain right now—there's no doubt about that.

Are you looking to establish the Clear Channel brand globally or use the individual brands that the company's stations have developed in their separate markets?

When I talk about branding I mean fulfilling the branding function on behalf of our advertisers rather than as a direct marketing function. In the past it's been difficult for a company to build brand awareness on the Internet, but with the advent of richer media we actually can do advertising whose creative speaks to an emotional connection to consumers. That's what branding is all about. As for our own company, Clear Channel has existing brands in the off-line world and we're going to leverage those to the hilt. That's our strategy—we're not in the business of creating new brands. I did that at Disney and it doesn't work well.

Can an Internet-only company achieve the same level of success as a company that is working in both the online and off-line world?

It's not impossible for an online-only company to build something in a powerful way, but it's vastly more difficult. Let's face it: There were so many me-too companies—everyone wanted to be Yahoo, amazon.com, or eBay—that there were just bad ideas out there and too much venture capital flung to too many ideas. It was crazy. The correction that we've seen is entirely healthy, separating

the wheat from the chaff, and it works for the benefit of a company like us because we have a real business model. That's our upside out of this whole thing.

Clear Channel currently derives most of its revenues from an advertising model...but is there also a digital distribution model in the company's online future?

We would like to diversify our revenue streams somewhat in the future. Right now we're taking money from advertisers, and we're going to keep focusing on that. But it would be nice to have streams directly from consumers. And we might be in a good position in the future to not necessarily have a download service but some sort of subscription service for on-demand music.

How do you come down in the Napster debate...yea or nay?

Reasonable people can be on completely opposite sides of the Napster argument. Clearly the consumer demand is there but consumer demand will always be there for a service that gives you goods for free. Obvious as that is, Napster was the first one to be there. That was a major breakthrough from a product perspective. And it was very ingenious...the best ideas in history are so simple that you look back and say, "My God, it was so obvious." It was definitely a breakthrough, quantum-leap idea...and I hugely respect Napster for that. If you start charging for Napster, however, what makes it any better than a centralized service that does

the same thing?

If Napster becomes a pay-for-play service, can it compete with the existing services that currently do the same thing?

Napster is very efficient to run because each individual member of the community is providing storage and bandwidth through their ISP connection. Napster doesn't have to pay for it. The trade-off is that Napster has no control over the quality of the music. You get a lot of false downloads and corrupted files, and they have no control over that. If you're a centralized service you don't get the economic benefit of avoiding paying for the infrastructure; on the positive side it's much better quality control if you do it well. When Napster goes to a paid model they will lose some of their users, and those users who do pay will be less likely to put up with corrupted files. It's a horse race if they go legal...and I don't think it's a slam dunk that they win that battle.

Care to make any predictions about the relationship between radio and the Internet five or ten years from now?

The only thing you can be sure of when you prognosticate is that you can get everything wrong. That said, what you will see in ten years is a whole lot of traditional radio. There is no more efficient way to disseminate bits of information to people than broadcasting. In no way will the Internet replace radio. It's not efficient. Every time we add a user we have to pay extra money; every time someone turns on the radio it's free. New media will be bigger in ten years than they are today, but old media—as they have in every other revolution in media—will remain strong and have a place.

Bob Ezrin:

Producer, Entrepreneur, and New Media Visionary

With an international entertainment career spanning 30 years, Bob Ezrin is a world-renowned music producer and new media entrepreneur. Currently Vice Chairman of Clear Channel Internet

Group, Ezrin has produced numerous multi-platinum albums and live events for such artists as Pink Floyd, Alice Cooper, KISS, Rod Stewart, and Lou Reed. He was co-founder of 7th Level Inc., founder of eMaiMai.com, advisor to Event411.com, and co-founder of Enigma Digital, the integrated media network of music and lifestyle channels that includes KNAC.com and Grooveradio.com. Clear Channel recently acquired Enigma and is using it as a cornerstone to build out a "fully integrated lifestyle experience" for the company's growing online audience.

GAVIN: How does a top record producer like Bob Ezrin shift his focus to the brave new media world?

BE: I got my two-way online Jones when I got my first Compuserve account back around 1979 or '80. For a long time I had been viewing the advent of integrated media as a way to tie terrestrial broadcast to the Internet to wireless to broadband, essentially to allow people to access the stuff wherever they are and to interact with them, for a long time.

That's still a big leap from producer to founder of an Internet start-up. What was the origin of Enigma?

I met up with Bill Heins, who with his brother Wes was considering starting a company that was in a similar space. We joined together, along with Norm Shipman and Michael Abrams, to create a company that would be dedicated to building an integrated media network. We called it Enigma because I always liked that name, which was the name of the record company the Heins brothers had in the '80s. In fact, that was how we had initially met, because I did some work for Enigma back in '86.

Give us a timetable on Enigma. When did the company first come together?

We had our initial conversations a little less than three years ago. We started talking in May of '98 and decided to build the company in June of that year. The first thing we did was use our personal money to acquire KNAC.com. In August we

went out to raise capital for Enigma Digital and hooked up with Vantage Point Venture Partners, who were our very first choice—and our very first meeting. We got our venture funding from them along with a number of friends and family who also participated in the initial round of not quite \$7 million, and we were off to the races. We cashed our first check on October 1, 1998, and we brought up the infrastructure that we call Ugene in December 1998. Within a very short period of time our first couple of properties—KNAC.com and Grooveradio.com—gained an enormous jump in audience size.

What made Enigma stand out when so many other companies also were trying to get into the Internet radio space?

We created an integrated media experience for the audience. Not



only could they connect with the stuff they love but they also connected with each other and feel like they belonged. Each of the channels we built felt like Club Med for the genre they represented. People would come in and be surrounded by people just like themselves and they felt an immediate sense of belonging. They'd tell their friends, and they'd come. And they'd stay. Unlike other sites that were simply offering a broadcast or a potpourri of musical stuff and were attracting

only casual visitors who would drop in and drop out, we were gathering audiences and keeping them.

How difficult has it been shifting from an entrepreneurial start-up to working for the largest radio company in the world?

I still feel very entrepreneurial. I feel that CCIG is a start-up in the sense that Clear Channel is our chief investor—our sole investor. I feel the same way I did in the early days of Enigma Digital because we have a lot of things to do to prove ourselves. We have a great concept, we have fabulous resources at our disposal, we have amazing people, and we have a very large task ahead of us that requires some real hard work to accomplish. That excites me. I love that stuff.

Having said that, what is your primary objective at CCIG. What will the end product look like?

Ultimately we're going to offer the most effective marketing and advertising solution in the world for reaching not just masses of people, but targeted groups of people, down to the individual. In the final analysis Clear Channel is the world's largest out-of-home advertising company. That's what they call themselves and that's what they

do. CCIG's job is to create a totally integrated advertising and marketing solution for customers—in a sense to be the last mile for the fan. You can only get so close to people with conventional radio; we're traveling that last mile. This is the umbilical cord that ties directly to the individual fan. We know their preferences, we know what they like, we know where they live. We know how to get information to them when they want it, about things that interest them. Ultimately, Clear Channel

“We will be involved in digital distribution—but everything we do in this area will be a cooperative effort with the existing major companies.”

becomes on-air, online, on-site, and on target.

Sounds to me like a well-honed marketing pitch...

This is the selling phrase at the local radio level. It used to be, “We've got all this tonnage we can offer you.” Now we tell our advertisers that we can reach millions of people and get things from them at the same time. We can get to them via Clear Channel's radio stations, and—because of the SFX purchase—we can reach them at venues. And now, because of what CCIG is going to offer as an interactive relationship-builder with all the fans and consumers, advertisers will be able to go directly to the target. So I like that phrase.

Can an Internet-only company achieve the same marketing results for advertising clients?

An Internet-only company is going to have a real rough time...and that's what we're banking on. The best way to do it is to get a giant like Clear Channel, with all those terrestrial properties, each of which has a tremendous amount of brand value. All of that brand value can now be expanded and liberated from the constraint of a physical stick.

Are you also looking at a digital distribution component that delivers music directly to your end users?

We obviously have a very cooperative relationship with the music providers; that's fundamental to all of Clear Channel's businesses. I'm not sure we're going to be interested in going out and trying to take those guys out of the game. Still, we will be involved in digital distribution—but everything we do in this area will be a cooperative effort with the existing major companies.

What's your take on the Napster

issue?

When Napster first came out I thought as an industry we should embrace them. I thought every single record company in the world should grant them a limited free license to use their catalogs and see what happens. It was my feeling that we should plant our flags in the sand rather than deny their existence, or to try to put them out of existence. Given their viral nature there was no way we were going to stop them. Essentially, I wanted to certify it and legitimize it right at the start—but also establish that they were doing it with our permission. This would neutralize the renegade nature of the thing and avoid growing into this kind of fans vs. music providers scenario that's grown up. But that's not what happened, and now we have a generation of kids who have been able to get their music for free, so it's going to be really hard to kill the practice of free file sharing. And I don't have a tremendous amount of confidence in anyone's ability to “securitize” music and prevent kids from finding some way around it.

Now that the toothpaste is out of the tube, what happens next?

This has forced us all to look at music in a different way. From a commercial point of view it's causing a major rethink within the industry about the way in which they make their product, market it, and sell it. On that level it's very healthy. We in the music industry were kind of stuck in a rut; numbers grew steadily every year but we weren't growing like we should have been. So I'm totally in favor of this all having happened. And the legal decision on Napster is the right decision...but it never would have been necessary if we had done the right thing from the start. ■

Internet Radio Networks

WHAT WHO

BY DOUG WYLLIE

The Internet winter that began almost a year ago remains a deep freeze for all types of technology companies. Dell, one of the largest makers of personal computers, slashed its workforce by 1,700 jobs on the same day that Nortel Networks shed a staggering 10,000 employees. In the once-vaunted world of business-to-consumer sites, one-time frontrunners like healthshop.com and pets.com have shut down entirely, while others have been taken over by larger, deeper pocketed companies.

Telecommunications stocks have slid steadily southward for months and even many of the largest tech companies are simply holding on for dear life throughout the storm.

Among the scores of casualties have been a number of companies focused on collecting groups of traditional and Net-only broadcasters into de-facto radio networks. OnRadio, at one point a visionary leader in this arena, vacated the business of bringing radio to the Internet in December 2000. Global Media purchased Magnitude Network—another powerhouse in delivering web solutions to radio stations—but has yet to see substantial return on that investment. Others such as RadioWave.com have joined with traditional media companies like *Rolling Stone* magazine in order to survive.

Meanwhile, according to Arbitron's Internet Study V, the number of Americans having listened to radio stations online has more than tripled (from 6 percent to 20 percent) in the past two years. Moreover, the audience for Internet-only audio channels continues growing and is now approaching the size of the audience listening to radio stations online. If the past is prologue, is it nearly certain that large groups and networks of

stations will prevail over those that go it alone? If so, which groups and what networks?

MAKING FRIENDS

Realizing the true potential of the Internet means reaching out to listeners in ways they want to be touched. Experience in Internet marketing and online community-building does not come without significant hardship, but those that evolve into forerunners in this area will be well-advantaged when the wireless Internet makes web radio in the car a reality. Partnering with publishers of content such as artist chats and interviews, record reviews, and live traffic reports are valuable (perhaps essential) to succeeding in reaching listeners

radio stations is a huge advantage. Unlike some companies, we're not driving your station to a bunch of other stations. We're offering commercial radio stations the best of both worlds. We can lie behind your interface and act as a link on your home page to let the listener hear your station through a branded player. On the other end of that, we get anywhere between a million and two million-plus unique visitors each month. People who are searching for a station within your format can easily find you through our interface."

Sound like an aggregator? On the surface perhaps so, but there's much more to Live365.com than just throwing stations into a cauldron of other competing stations. While the good folks at Live365.com will not actually build a site for you—sorry, for that you'll have to get your fingers a little dirty—they can offer something special in the streaming arena. "Not only can we stream the live content using our 365 broadcast tools, we can do a side channel. In fact, if a station wants to, they can have their own listeners build side channels for them," Wallace says. Sound like an affinity club? In a very real way, that's exactly what Live365.com is all about—making lasting friends (read: PIs) out of mere acquaintances.



Allan Wallace

LIVE 365.COM
radio revolution

via the web. Participating in a network that syndicates format-specific information in conjunction with local news and weather is only the beginning for stations dipping their toes into the web waters.

While myriad companies are prepared to feed volumes of canned stories into a station site, Live365.com offers some solutions that can enable the customers to stock the shelves themselves. Live365.com, once solely focused on the creation of online stations consisting of hobbyists in their dens, announced at the 2000 NAB Radio Seminar that it would begin to work with traditional broadcasters that seek to stream a signal online. Live365.com is a network of more than 28,000 netcasters, and while most are living room broadcasters, a growing number of signals are coming from traditional on-air stations.

Allan Wallace, the company's vice president of marketing says, "What we offer to commercial

MAKING MONEY

A formidable number of recently departed Net failures illustrate that the mere existence of a robust web presence does not necessarily ensure victory on the Internet. Navigating the turbulent web seas requires a complete commitment from all members of the crew, from captain to seaman. While it is well to remember that there is strength in numbers, it is more important to join the correct ranks.

Jack Swarbrick provides expertise beyond his degrees in economics and law from the University of Notre Dame and Stanford, respectively. Swarbrick is also president and chief executive officer of Local Media Internet Ventures, a consortium of traditional broadcast groups engaged in a collective effort to provide non-traditional revenue by bringing stations into an online network. Swarbrick suggests that joining an online aggrega-

works— RKKS?

tor is enormously hazardous.

"The history of Broadcast.com was one of the major catalysts in forming LMiV, because you had these stations take their content and transfer it to a third party that captured the value of it," he recalls. "That was the radio industry's value, but radio had ceded control of it. Even with changing economics, that's still a bad decision. We believe strongly that if that value is going to be captured, let's capture it within our industry. And it's not reasonable for any of us to do that on our own, so let's do it together."

Bonneville International, Corus Entertainment, Emmis Communications, Entercom Communications, and Jefferson-Pilot Communications launched LMiV Inc. last September to provide solutions to the challenges local broadcasters face in developing an effective online presence. The founding companies comprise 197 radio stations in 65 markets (12 of the top 20) throughout the U.S. and Canada. These stations reach more than 37 million listeners weekly. Five stations will launch in March 2001, and all others will go live throughout the remainder of the year. In order to realize the revenue opportunity that maximizes this audience, each station in the network is required to devote some degree of on-air time to driving traffic to the station's site.

"We're going to give radio the opportunity to control its fate, which is going to be of critical importance to the industry in the future," Swarbrick continues. "This is a solution owned,

governed, and operated by radio. We're 100 percent-owned by these companies and we will provide them better technology and better content than they can ever access on their own because of the leverage created by their collective action."

As Swarbrick points out, LMiV's commitment is to provide a complete technology solution for radio stations to operate with robust tools that they can use to manage the sites from a content and advertising perspective. "We provide content that is national in scope but which can be managed by them to be local in nature," he explains, noting that LMiV also intends to provide a national marketing platform to each station in the network.

MAKING IT WORK

OnRadio, a company that left this mortal coil last year, laid critical foundations for other emerging Internet Radio Networks like Live 356.com and LMiV. To be successful, perhaps the best way of seeing ahead is looking back. Ricardo Ramirez, president of OnRadio says, "I think that you have to look at how to most effectively use the web—and that's not just to rebroadcast your signal. You have to use it as a marketing tool. How can you use the Internet to communicate with your listeners to leverage your existing property and to expand your existing core audience?"

Example: KPIG in Freedom, Calif., which takes a grassroots approach to its offline and online business. "They've reached out to the people and give them what they ultimately want," Ramirez says. "They've understood who their audience is and have set up a website that is not a mass-appeal site but rather something that truly touches the lives of everybody within their listening area—and subsequently throughout the world." The key, Ramirez insists, is being local and touching the hearts of the listeners.

"There are hundreds of music sites out there where you can get web-based information, whether it's Yahoo, Excite, or even the Motley Fool," Ramirez explains. "But all that stuff is syndicated. Radio stations don't particularly have anything that they can provide other than their own

brand—but it's the brand that is most effective. The problem is that 90 percent of radio stations have no commitment to sell the advertising—and no one internally who really drives the program."

Therein lies the rub. Doing anything half-way will never win, and doing anything on the Internet at less than 150 percent is equally destined to doom. Prospering on the Internet requires a shared commitment: sales team, on-air talent, and management. As LMiV's Swarbrick says, "This is a very competitive world and you have to be sufficiently robust. You can't just stream the station broadcast and throw up some pictures of the jocks and have a weather and news feature. You've got to do better than that. We intend to."

MAKING AMENDS

So the question remains: What works within Internet radio networks. Clearly, a firm strategy—backed by necessary dollars and corporate commitment—has a better chance of success than merely purchasing a domain name and forgetting about it thereafter. Moreover, it appears clear that active participation from every station employee and listener will determine whether or not any net-radio venture is successful.

Rapidly evolving Internet-enabled devices such as cell phones and PDAs create an environment in which it's nearly impossible to predict the next "big thing." The ongoing battle over digital rights fees will surely take months (if not years) to come to resolution. Online-only broadcasters continue to gain listenership while peer-to-peer music file-sharing sites like Napster and Aimster persist in threatening to steal a significant share of Internet-savvy music audiences. Getting into this fray may seem like suicide but one must look further down the road than the next few (very bumpy) miles, to sufficiently maximize the potential the Net has to offer. Who will stand up, take charge and truly grasp the brass ring? ■

Doug Wyllie is a freelance writer based in San Francisco. Doug has worked for, listened to, and/or reported on just about every Internet radio network. He can be reached at dougwylie@thunderhush.com.

"The audience for Internet-only audio channels continues growing and is now approaching the size of the audience listening to radio stations online. If the past is prologue, is it nearly certain that large groups and networks of stations will prevail over those that go it alone?"



Ain't Love Grand?

The Darker Side of Valentine's Day

By Kevin Carter

Couldn't you just hurl when you're annually handed that "beautiful diamond heart pendant" and told to give it away somehow? Several stations finally decided they were mad as hell and weren't going to take it anymore. Finally...some refreshingly non-romantic, (and, in some cases, bitter and vengeful) Valentine's Day promotions that don't suck:

McCain is Able

• KIIS-FM-LA combined love and donuts when it decided to hold (in true So-Cal fashion), a drive-thru wedding at a local cultural landmark: a Krispy Kreme donut shop. "Our own Valentine is a certified mail-order minister of the Universal Life Church," says APD/MD Michael Steele. One small snafu: Recording artist Edwin McCain was scheduled to fly in from North Carolina to perform at the hole-y ceremony, "But his flight was cancelled because of bad weather," says Steele. "He was so intent on getting here, he talked a buddy into flying him in a private plane to Atlanta to catch a Delta flight." KIIS traffic guy Commander Chuck flew the Mountain Dew Jet Ranger to the helipad



at LAX and waited for McCain, who was then rushed to the location, landing in a nearby supermarket parking lot." That's radio in the big leagues, baby," says Steele. "I never thought I'd be able to pull shit like that off..."

A stiff proposition

• WPST-Trenton's 'Til Death Do Us Part' involved four engaged couples climbing into their own his-and-hers caskets. The couple that lasted the longest (without peeing or becoming terminal-

ly crept out) won a cheesy Vegas wedding at the Graceland Chapel (complete with a private performance from Bon Jovi). "The winning couple lasted nine hours," says Promotion Director Adam Bookbinder. "When we got down to the final two couples, we held a 'Kiss-off' that lasted two hours (until one couple's blistered, bloody lips slipped apart)." The entire experience, from coffin to reception, was filmed for the series *A Wedding Story* on TLC. "This promotion taps into two primal



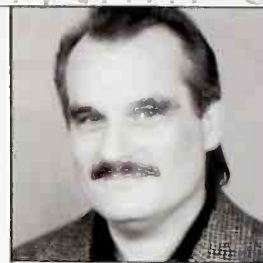
fears," says PD Dave McKay. "The girls are afraid that their bladders won't hold out, and the guys are terrified of getting married."

Blind Date for 20

• KQBT (The Beat)-Austin, promotionally consulted by the demented Paige Nienaber and CPR (see p.9), did their own version of *Blind Date*. "Our morning show selected the ten men and ten women, who, in their opinion, sounded the most desperate," says PD Scooter Stevens. Let the games begin: "The women were all waiting inside the restaurant, each with a cell phone. As the men arrived outside, they were also handed a phone and randomly given a phone number corresponding to a girl inside. "They would talk for a few minutes, then go inside to start the date," says Stevens. Although he reports that two couples actually seemed to make a love connection, he adds, "I'm sure that someone was thinking about dialing 911 or the Humane Society when they laid eyes on some of the heifers at this party..."

"Screw," Part Deux

• 98.7-Tampa lives up to its name with the sequel to its equally tasteful "Screw Over Your Ex" from last year (sex in a helicopter hovering over the ex's house). This year's model is simply titled:



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

"Sex In Front Of Your Ex." Paco from the Street Team somehow convinced two couples to allow themselves to be tastefully videotaped doing the, er... horizontal mambo. On Valentine's morning, he pulled up in front of their respective ex's homes, set up a big-screen TV, and allowed the ex (and the entire neighborhood) to see how he/she was coping without him/her. "Oh yeah...he was also wearing a pink tutu," offers Wild Programming Asst. Beata. Observes CPR mastermind Paige Nienaber: "We expect Paco to have the crap severely beaten out of him at least once." Indeed, at one point,



Paco, on the front line for love.

Paco was chased down the street by a broomstick-wielding ex— "Apparently, he didn't care for our heartfelt Valentine's Day greeting," adds Beata.

In other love news:

• "Everyone's done all the usual Valentine's stuff, so we came up with 'Car Bowling,'" says David Edgar, PD of WNOU-Indianapolis. Trash cans were set up like bowling pins in the parking lot—whoever knocked over the most cans with their car won the diamond heart pendant. "The original plan was to have your sweetheart stand in one of the cans, but our legal department nixed that idea."

• Power 106-LA presented "Trash Your Ex." Big Boy brought out the big ol' power tool: a big-ass tree shredder and a dump truck. Bitter, angry Valentines brought carloads of painful souvenirs of past break-ups, which were conveniently shredded to the delight of all in attendance. ■

Top 40 2001 GAVIN Award Winners

| | | | |
|---|---|--|---|
| <p>Top 10 Market Station of the Year WHTZ-New York</p> <p>Top 10 Market OM/PO of the Year John Ivey, WXKS-Boston</p> <p>Top 10 Market APD/MD of the Year Paul "Cubby" Bryant, WHTZ-New York</p> <p>Top 10 Market Marketing/Promotions Director of the Year Von Freeman, KIIS-Los Angeles</p> <p>Major Market Station of the Year WHYI-Miami</p> <p>Major Market OM/PO of the Year Rob Roberts, WHYI-Miami</p> <p>Major Market APD/MD of the Year Stan Priest, WFLZ-Tampa</p> <p>Major Market Marketing/Promotions Director of the Year Alan Hennes, WSTR-Atlanta</p> <p>Large Market Station of the Year WKSS-Hartford</p> <p>Large Market OM/PO of the Year Jon Zellner KMXX-Kansas City</p> <p>Large Market APD/MD of the Year Dylan, KMDV-Kansas City</p> <p>Large Market Marketing/Promotions Director of the Year Bill Alfano, WKSS-Hartford</p> <p>Medium Market Station of the Year WAPE-Jacksonville</p> <p>Medium Market OM/PO of the Year Wayne Coy, KOKO-Omaha</p> | <p>Top 40 Medium Market OM/PO of the Year Darrin Stone, KOKO-Omaha</p> <p>Medium Market APD/MD of the Year Randy Williams, KRQQ-Tucson</p> <p>Medium Market Marketing/Promotions Director of the Year Angie Pinto, WAPE-Jacksonville</p> <p>Small Market Station of the Year WKCI-New Haven</p> <p>Small Market OM/PO of the Year Danny Ocean, WKCI-New Haven</p> <p>Top 40 Small Market APD/MD of the Year Mark Reid, KOKY-Kearney</p> <p>Small Market Marketing/Promotions Director of the Year Robert Minton, WPST-Trenton</p> <p>Major Label of the Year Columbia Records</p> <p>Major Label Sr./Exec. VP/Promotion of the Year Joe Riccitelli, Jive Records</p> <p>Top 40 Major Label VP/Promotion of the Year Charlie Foster, Universal</p> <p>Major Label National Promotion Executive of the Year Eric Oleson, Island Def Jam</p> <p>Independent Label of the Year Hollywood Records</p> <p>Independent Label VP/Promotion of the Year Marc Ratner, DreamWorks</p> | <p>Rhythm Crossover 2001 GAVIN Award Winners</p> <p>Top 10 Market Station of the Year WOHT-New York</p> <p>Top 10 OM/PO of the Year Frankie Blue, WKTU-New York</p> <p>Top 10 APD/MD of the Year Erik Bradley, WBBM-Chicago</p> <p>Top 10 Marketing/Promotions Director of the Year Dianna Obermeyer, KPVR-Los Angeles</p> <p>Major Market Station of the Year KLUE-Seattle</p> <p>Major Market OM/PO of the Year Orlando, WLLD-Tampa</p> <p>Major Market APD/MD of the Year Charlie Huero, KQFR-Richmond</p> <p>Major Market Marketing/Promotions Director of the Year Cus Swanson, KLUE-Seattle</p> <p>Large Market Station of the Year KLUC-Las Vegas</p> <p>Large Market OM/PO of the Year Scooter B. Stevens, KOBT-Austin</p> <p>Large Market APD/MD of the Year Steve Chavez, KTFM-San Antonio</p> <p>Large Market Marketing/Promotions Director of the Year Vanessa Thill, KLUC-Las Vegas</p> <p>Medium Market Station of the Year KISV-Bakersfield</p> | <p>Medium Market OM/PO of the Year Bob Lewis, KISV-Bakersfield</p> <p>Medium Market APD/MD of the Year Pheezix, KISV-Bakersfield</p> <p>Medium Market Marketing/Promotions Director of the Year Chubby Lopez, KQDR-Atlanta/McGregory</p> <p>Small Market Station of the Year WOCQ-Ocean City</p> <p>Small Market OM/PO of the Year Whitnie, WOCQ-Ocean City</p> <p>Small Market APD/MD of the Year Todd Abrams, WISB-Johnston City</p> <p>Major Label of the Year Arista Records</p> <p>Independent Label of the Year Priority Records</p> <p>Major Label VP/Promotion of the Year John McMinn, Atlantic Records</p> <p>Major Label VP/Promotion of the Year Bruce Baker, MCA Records</p> <p>Major Label National Promotion Executive of the Year Archie Foreman, Columbia Records</p> <p>Independent Label VP/Promotion of the Year Joey Carvello, Priority Records</p> <p>Independent Label National Promotion Executive of the Year Salus Garipano, Logic Records</p> |
|---|---|--|---|

PD Profile

by Kevin Carter



Alex Tear

WDRQ-Detroit
(ABC/Disney)



Hometown: Grosse Pointe, Mich.

Quick career recap: WWLZ, evenings/production director; WHZZ-Lansing, afternoons/MD; YES/FM, nights; WKHQ-Charlevoix, afternoons/PD; WVIC-Lansing, evenings; WGRD-Grand Rapids, afternoons/PD; WHYT (WPLT)-Detroit, APD/MD, WDRQ, program director.

Early influences: Andy MacDonald: first hire. Jerry Noble: first real chance to be a personality. Phil Catlett: first real chance to program a vision (WGRD). Mike McVay: first supportive consultant (real shot at 'GRD). Rick Gillette & Mark Jackson: my mentors in Detroit. Garrett Michaels: big supporter, teacher, believer and friend. Finally, my most admired friend and colleague: Jay Towers

Most influential radio station(s) growing up: CKLW, WDRQ, WABX, and WHYT.

First exciting industry gig: All of them! The most impactful is a toss-up between PD of WGRD and PD of WDRQ.

Family: My lovely girlfriend Melissa Emily (see deathgirl.com). My yellow lab DJ and my Dalmatian Abi. And, of course, the most supportive parents: Ray & Rosemary, and my bro Chris.

Current pre-sets on car radio: Detroit's #1 Hit Music Station 93.1 DRQ, 760 WJR, 96.3, 89X, 105.9, 95.5.

CDs in the car player right now: Radiohead, *Kid A*; Lenny Kravitz, *Greatest Hits*; Sade, *Lovers Rock*; Barenaked Ladies, *Maroon*; R.Kelly, *TP-2.com*.

Hobbies: golf, cycling, Pez, my K9s...and yardwork (?)

Guilty pleasure music: Detroit techno, along with Acid Trance, Deep House and remixed Mainstream Dance.

Secret passion: Standing really still in a display window at the mall for hours on end.

The one gadget I can't live without: My Palm...Hey wait...that didn't sound right!

Wheels: A made-in-Detroit 2001 GMC Jimmy.

Favorite sports team(s): Detroit Red Wings, Detroit Tigers (I know, boring...but at least I'm not fair-weathered!)

Favorite food: Italian

Favorite local restaurant: *Mario's Trattoria* in Grosse Pointe.

Favorite city: DETROIT!

Favorite vacation getaway: Charlevoix, Mich.

Last movie you saw: *Saving Silverman*

Last movie rented: *The Cell* (Jennifer Lopez)

Read any good books lately? *How to Become a CEO* by Jeffrey J. Fox

Favorite non-trade mag: *Rolling Stone*

Current radio stations you admire: WDRQ—both the air and programming staffs continues to be driven. WPLJ-New York—musically and promotionally, completely targeted. *PLJ continues to generate amazing numbers financially with its targeted ratings.

Several non-industry people you admire: My mother, her mother, her mother's mother, her mother's mother's mother

and her mother's mother's mother's mother. I wouldn't be here if it weren't for this pattern. I know it's kind of cheating with this being industry related, but Michael Eisner is an amazing individual at many levels (industry and net).

What do you see as the greatest threat to terrestrial radio? Itself. Questions like this. We have many multimedia threats (and it will never stop). Every year a specialist or convention will point out that we are in trouble. Keep the demand high and your product will continue to be dominant, and to generate ratings and revenue. Radio is a solid brand.

Where are we going to go to find that next generation of non-cyber-jocked air talent? In our own backyard. Invest in tomorrow's superstars today—they're everywhere, if you take a close look. Dynamic personalities are around every corner in your day-to-day travels. Talk with these people and keep in touch...you never know if you might need to tap into them! They're local and dynamic—if you need them, in most cases you can teach the radio part.

Thoughts or predictions on the next musical wave? I really think we're at a great point. All corners of the music world are being well represented. I don't believe Mainstream programmers will let Pop radio stray into any dominant direction. The pop boy and girl texture will continue to be relevant and, although it may not be dominant, a hit is a hit. The Pop and Alternative guitars are making a solid run, along with the Dream and Destiny's texture. It's all about hit music. Keep those quarter hours consistent and filled with solid hits and you will continue to generate ratings and revenue.

If I wasn't doing radio I'd be... the assistant to the assistant greenskeeper, Carl Spackler, at Bushwood Country Club.



ac/hot ac

A/C & Hot A/C



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

2001 GAVIN Award Winners

Adult Contemporary

Label of the Year
Columbia Records

Label Promotion Executive of the Year
Elaine Locatelli, Columbia Records

Promotion Person of the Year
Katie Seidel, Reprise Records

Independent Promotion Company of the Year (Tie)
Sandi Lifson Entertainment Inc.
Jerry Lembo Entertainment

Major Market Station of the Year
WLTW-New York

Major Market Operations Manager/Program Director of the Year
Gary Nolan, WLTE-Minneapolis

Major Market Assistant Program Director/Music Director of the Year (Tie)
Charlie Lombardo, WALK-Long Island
Darla Thomas, KLSY-Seattle

Large Market Station of the Year
KOSI-Denver

Large Market Operations Manager/Program Director of the Year
Stan Atkinson, WLTX-Milwaukee

Large Market Assistant Program Director/Music Director of the Year
Jeanne Ashley, KSRC-Kansas City

Medium Market Station of the Year
WTVR-Richmond

Medium Market Operations Manager/Program Director of the Year
Bill Cahill, WTVR-Richmond

Medium Market Assistant Program Director/Music Director of the Year
Mary Turner, WLHT-Grand Rapids

Small Market Station of the Year
WAJI-Fort Wayne, Ind.

Small Market Operations Manager/Program Director of the Year
Barb Richards, WAJI-Fort Wayne, Ind.

Small Market Assistant Program Director/Music Director of the Year
Tom Furci, WHUD-Newburgh, N.Y.

Hot A/C

Label of the Year
Warner Bros. Records

Label Promotion Executive of the Year (Tie)
Cheryl Khaner, RCA Records
Alex Coronfly, Reprise Records

Promotion Person of the Year
Marc Ratner, DreamWorks Records

Major Market Station of the Year
WBMX-Boston

Major Market Operations Manager/Program Director of the Year
Greg Strassell, WBMX-Boston

Major Market Assistant Program Director/Music Director of the Year
Mary Ellen Kachinske, WTMX-Chicago

Large Market Station of the Year (Tie)
KAMX-Austin
KIMN-Denver

Large Market Operations Manager/Program Director of the Year (Tie)
Duncan Payton, KMXB-Las Vegas
Jim Robinson, KAMX-Austin

Large Market Assistant Program Director/Music Director of the Year
Bruce Wayne, WMC-Memphis

Medium Market Station of the Year
WMXB-Richmond

Medium Market Operations Manager/Program Director of the Year
J. Davis, WCPT-Albany

Medium Market Assistant Program Director/Music Director of the Year
Rebecca Wilde, WMXB-Richmond

Small Market Station of the Year
KOSO-Modesto, Calif.

Small Market Operations Manager/Program Director of the Year (Tie)
Max Miller, KOSO-Modesto, Calif.
Michelle Matthews, KTOZ-Springfield, Mo.

Small Market Assistant Program Director/Music Director of the Year
Donna Miller, KOSO-Modesto, Calif. ■

Scenes from GAVIN 2001 in Miami

Thanks to all who made the trip and joined us for four exciting and memorable days in lovely Miami! Here are just a few Kodak moments...



A fun time was had by all at the Hollywood Records/Edel America dinner at Nikki's Beach. Some of the revelers included (l-r): KMXV's Dylan, free agent Jim Lawson, FM100's Bruce Wayne, WPLJ's Tony Mascaro, Pat Martine, and Jerry Lembo Entertainment's Jerry Lembo.



Here are some Friday night partyers (l-r): Island Def Jam VP, Adult Formats Kerry Wood; KLCA-Reno APD/MD Kevin Simmons, and Howard Rosen Promotion's Howard Rosen.



Warner Bros. and Reprise held a cool soiree at Cameron Diaz's restaurant Bambu in South Beach. Seen here at the festivities are (l-r): Mix 98.5 (WBMX)-Boston APD/MD Mike Mullaney, Warner Bros. VP, Special Projects Nancy Stein, GAVIN's Annette M. Lai, and Warner Bros. artist Amanda Ghost.



Also soaking in some rays at the Secada luncheon are (l-r): WLTE PD Gary Nolan, RJ Promotion's Rhonda Herlich, and WLTX OM/PD Stan Atkinson.



Signal 21 artist and producer/songwriter Richard Marx entertained attendees with stories about his career and music. He's shown here with Sirius Satellite Format Manager, A/C Division, Haneen Arafat.



Radio programmers got a warm welcome to Miami from Epic star Jon Secada! Shown here at a luncheon in his honor are (l-r): Gavin's Annette M. Lai, Secada, Lite 100.5 (KMZQ)-Las Vegas APD/MD Mel McKay, and Lite 100.5/Mix 94.1 (KMXB) OM/PD Duncan Payton.



Posing for the cameras outside a meeting room are (l-r): The Zone (KZZO)-Sacramento PD Alan Oda, Infinity Senior VP, Programming John Gehron, and Zone APD/MD Jim Matthews.

Donny Osmond: Making The Most Of This Moment

By Annette M. Lai

Make no mistake, Donny Osmond hasn't been sitting around twiddling his thumbs since the days of his daily syndicated talk show with Marie. In fact, if anything, the life-long entertainer has been busier than ever.

All through the recent holiday season, Osmond was the special guest for his friend and Windham Hill recording artist Jim Brickman's series of holiday concerts. But more important, just last month, Osmond released a brand new album on Decca Broadway (a division of Universal Classics) produced by the legendary Phil Ramone and accompanied by a new PBS/TV special titled *This Is the Moment*.

The album, with the exception of two classic titles, is a wonderful collection of contemporary Broadway classics, featuring songs from recent and current musicals such as *Seussical the Musical*, *Aida*, *Saturday Night Fever*, *Jekyll & Hyde*, and *RENT*, as well as a new original song, "Our Kind of Love," that appears in Lord Andrew Lloyd-Webber's newest show, *The Beautiful Game*. The project also features guest appearances from singer/actress Vanessa Williams and his good pal, Rosie O'Donnell.

Of his new CD, Osmond says, "I wasn't too keen on doing a traditional Broadway album because it's been done, but when I met with Phil and we started kicking around some ideas, we had a list of 150 songs that we were considering. We felt it would be much more unique to take stuff that's working on Broadway right now because it would be marketable and current."

It was certainly no small feat to pare down the list of songs to 13. Osmond tells us that he definitely wanted to do a duet with Vanessa Williams and the two do a fine turn on the Stephen Sondheim ballad "Not While I'm Around" from *Sweeney Todd*. And while his duet with Rosie, "You've Got a Friend in Me," doesn't come from Broadway, Osmond says, "The lyric is perfect for us." Meanwhile, of his Lloyd Webber coup, Osmond (whose association with Lloyd Webber comes from his long run with the show *Joseph and the Amazing Technicolor Dreamcoat*) says, "I definitely wanted a



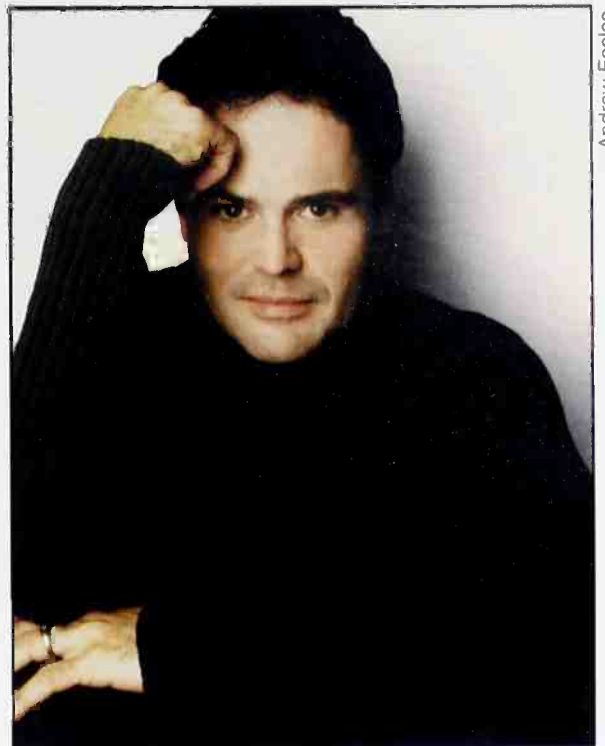
© Joseph Sinnott 2001

Lloyd Webber song on the album. One day Phil asked me, 'How well do you know Andrew?' I said, 'I got his personal, private number!' And Phil said, 'Go for it!'" Osmond continues, "You just have to stick your neck out once in a while and take some chances. So I called up Lord Lloyd Webber and said, 'Andrew, I've been doing your stuff a long, long time now and I want something new...something nobody else has had.' When the phone went dead for a few seconds, I really thought I had overstepped my boundaries with him, but instead he came back and said, 'I'll send you 'Our Kind of Love,' and you'll be the first one to get it."

Two Broadway classics—"Luck Be a Lady" and "Give My Regards to Broadway"—are also on the album. Perhaps most surprising is the latter, which comes from the musical *Little Johnny Jones*, which Osmond opened and closed on Broadway all in one night long ago in 1982. He matter-of-factly says, "It's the cut that doesn't really have a lot of continuity, but Phil was in total agreement that I had to do it. It's like my tip of the hat to Broadway."

Of working with the award-winning Ramone, whose credits include Billy Joel, Elton John, and Frank Sinatra...I wondered what the

intimidation factor might be. "He doesn't intimidate," Osmond says. "Phil is a singer's producer and he gave me freedom to do what I wanted to do." The only problem for Donny was that Ramone offered him only three takes on each recording. "Now that's pressure...that was intimidating!" Osmond then bargained with Ramone to give him ten takes, which Phil did. But Donny says, "So I do ten takes on a song and Phil says, 'Come in here and listen to this.' I sit down and, no lie, after the third take you could hear me trying to make it technically perfect instead of just performing, so he was right all along, and that's the brilliance of Phil Ramone...he knows how to get a performance out of somebody."



Andrew Eccles

Universal Classics Group President Kevin Gore says, "Donny has one of the finest male voices, especially for theatre music; he's a phenomenal song stylist. Donny Osmond is an absolute pleasure to work with; he is completely behind the promotion of this record, and that's a partnership that will make this record a success." Osmond

returns the compliments and says, "I'm on the *best* label I could ever be on. I've never been on a label where they've given me as much elbow room as these guys give me."

Part of the album's success will come from the great marketing tool they have with an upcoming PBS special, which was recently



Backstage at the taping of the PBS special (l-r): Jerry Lembo, Jerry Lembo Entertainment; GAVIN's Annette M. Lai; Osmond; Universal Classics Group President Kevin Gore; and Renaissance Management's Jill Willis.

taped in New York City and will be broadcast during the March pledge drive. "Nowadays, you have to depend on all kinds of media blitz, and David Horn, who is in charge of PBS's *Great Performances* series and who directed my special, was right there at the beginning when this whole deal was consummated. The label knew that they had an amazing promotional tool because of PBS," says Osmond.

As this latest chapter in his multi-faceted career opens, Osmond does want to say "thank you" once more to radio. When asked about what he's still proudest of, he goes back to a watershed moment, his 1989 hit "Soldier of Love." "That song really broke the ice. Radio grabbed onto that, played it, and promoted it...they brought me back and really turned everything around for me." ■

FOR MORE INFORMATION ON DONNY OSMOND'S NEW CD, THIS IS THE MOMENT, VISIT WWW.DONNY.COM, WWW.DECABROADWAY.COM, OR WWW.JERRYLEMBO.COM.

GAVIN's First Annual

"Country's Hottest 25"

Compiled by **Jamie Matteson**

With all the serious discussions and topics taking place this week, we wanted to lighten the mood and have some fun. We enlisted a secret panel of over 20 people in the industry to come up with a list of people in our business who they felt were hot—in style, attitude, spirit and yes, looks. In our mission for fun, our listees were not told in advance about this feature, so they're seeing this for the first time too! As this list is part of our CRS Special Issue, the only criteria we specified was that the list include primarily people who are likely to attend the seminar either on the radio or

record side. And, we excluded artists.

While this list could have gone on infinitely, we felt 25 was a good place to start and we selected some of the best comments attributed to each person. And, who can resist a good list? Besides, isn't it fun to think about who you'd put at the top of your list?

In no particular order:

1. **Jack Christopher**, Columbia Records Northeast Regional
"Cute, sweet, smart, and looks great in shorts year-round!"

2. **Kris Daniels**, KUZZ-Bakersfield Music Director
"A bombshell in Bakersfield! She comes from great stock!"

3. **Dale Turner**, Lyric Street Records, Vice President Promotion
"He has a totally wacky, kinky sense of humor!"

4. **Scott Lindy**, WPOC-Baltimore Program Director
"His radio success hasn't changed his welcoming and embracing attitude."

5. **Teddi Bonadies**, Arista Records National Promotion Director
"She has an innocent sex appeal, and is business savvy too!"

6. **Eric Logan**, WQYK/WRBQ-Tampa Operations Manager
"Country radio's "Boy Wonder" and the coolest tech geek around!"

7. **Jimmy Harnen**, DreamWorks Records, Co-National Promotion Director-East
"The Moto-Photo man who does it all: writes, sings and promotes!"

8. **Ronnie Lane**, WRBQ-Tampa Program Director
"Even when it's hot, Ronnie's always lookin' cool!"

9. **Brian Thomas**, KYCY-San Francisco Program Director
"Distinguished looking and very slick."

10. **Ken Boesen**, KWJJ-Portland Program Director
"He's upwardly mobile and just plain hot, plus what's better than someone who flies his own plane!"

continued on page 22



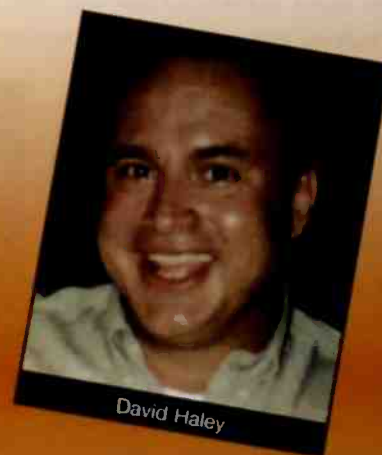
Jack Christopher



Jimmy Harnen



Kris Daniels



David Haley



Teddi Bonadies



Dale Turner



Eric Logan



Ronnie Lane



Trish Biondo



Scott Lindy



Ken Boesen



Brian Thomas



TRISHA YEARWOOD

I WOULD
HAVE LOVED
YOU ANYWAY

THE SMASH NEW SINGLE FROM
TRISHA'S FORTHCOMING ALBUM

ON YOUR DESK NOW
ADD DATE MARCH 19

Catch Trisha's CRS performance at the MCA Nashville luncheon Thursday March 1st.

MCA
NASHVILLE
A UNIVERSAL MUSIC COMPANY

©2001 MCA Nashville, a division of UMG Recordings, Inc.

www.americanradiohistory.com

GAVIN's First Annual

"Country's Hottest 25"

11. **Trish Biondo**, WUSN-Chicago Music Director

"She has great personal style and is the epitome of class in our format!"

12. **Keith Gale**, RCA Records, Sr. Director National Promotion

"Tall, dark, handsome, *and* the best strategist in the industry."

13. **Lisa Andrick-Owen**, DreamWorks Records, West Coast Promotion

"This girl is dangerous! She can talk you into anything and make you think it was your idea!"

14. **David Haley**, MCA Records VP of Promotion

"Wears Italian shoes, is never wrinkled, and calls everybody 'daddy!'"

15. **Dallas Turner**, *Nashville Nights* host

"Whether in person or on the air, she's got a martini voice that really grabs you!"

16. **Mike Dungan**, Capitol Records President

"A great sense of humor coupled with immense kindness and a wonderful laugh!"

17. **Larry Santiago**, *After Midnite* Program Director

"He's got a 'premiere' gig and gives an awesome massage!"

18. **Rob Dalton**, Epic Records, VP Promotion

"Without question the best dressed man in the Country format."

19. **John Ettinger**, Mercury Records, VP of Promotion

"Nashville's newest single guy who's funny, smart, and Ivy League educated!"

20. **Kimberly Dunn**, MCA Records, GAVIN Promotion

"One of the coolest women on Music Row—a great smile and a total fashion diva!"

21. **Juli Ingram**, WOOZ-Carbondale, Ill. Music Director

"She's got a great attitude, is always smiling, and has the most awesome hair in Country radio!"

22. **Denise Nichols**, TBA Entertainment, Director of Radio Promotion and Marketing

"She works her butt off, but still knows how to have a great time!"

23. **Mike Kennedy**, KBEQ-Kansas City, Program Director

"It's that boyish charm!"

24. **Jay McCarthy**, WWYZ-Hartford Program Director

"He's smart enough—and cute enough—to be Eric Logan's little brother."

25. **Nancy Knight**, Capitol Records Northeast Regional

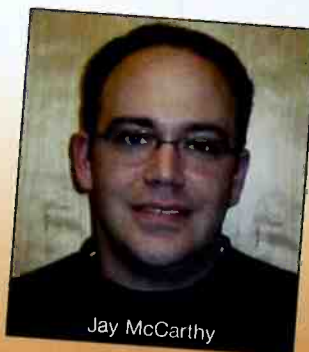
"So much fun, always upbeat, fun and oh, that long, long hair!" ■



Kimberly Dunn



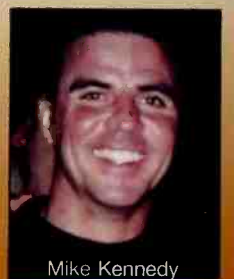
Lisa Owen



Jay McCarthy



John Ettinger



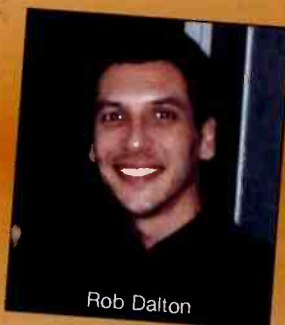
Mike Kennedy



Larry Santiago



Juli Ingram



Rob Dalton



Keith Gale



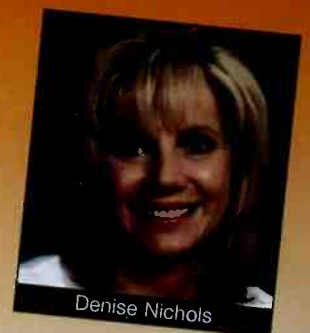
Mike Dungan



Nancy Knight



Dallas Turner



Denise Nichols

O RADIO, WHERE ART THOU?

“Man Of Constant Sorrow”



2 OSCAR NOMINATIONS

From the hit film
O BROTHER, WHERE ART THOU?



Here they are...

**KSCS, WYNK, KCYY, WCTO, WXTU, WYAY, WKDF,
WSIX, WQDR, KZLA, KNFR, KMDL, KWNR, WSM...**

Join your brothers... in playing

“MAN OF CONSTANT SORROW”

Performed by the Soggy Bottom Boys featuring Dan Tyminski
From the multiweek #1 selling Country album, **O BROTHER, WHERE ART THOU?!**



www.obrothermusic.com

Soundtrack produced by T Bone Burnett • Music from a film by Joel Coen & Ethan Coen


NASHVILLE
A UNIVERSAL MUSIC COMPANY
©2001 Mercury Records

Sometimes a woman's strength is her vulnerability.

Cyndi Thomson

What I Really Meant To Say

the debut single from her forthcoming album, My World

“Cyndi is a dynamic, fresh talent with charisma rarely found this early in a career.

Couple this with wonderfully strong material, and the formula for success is easily realized.”

- Mike Brophay, WKLB/Boston

“I found Cyndi compelling in thought, vibrant in attitude, and unique in style. Cyndi sings of real life, and true emotion that surpasses her 24 years. Her musical style has an unmistakable beat, is extremely memorable, with a ‘singability’ that will have those 24-54 women banging on the steering wheel, and singing at the top of their lungs. Cyndi Thomson is the real thing.”

- Bill Kramer, WGNE/Daytona Beach

“Cyndi Thomson is creating audio movies... strong stories, vivid images, and all delivered with one of the most captivating voices to come along in a long time.” - Joe Bell, WKIS/Miami

“I am way excited about Cyndi Thomson. She's a talented songwriter and she has a powerful, beautiful voice. She's amazing. She's a star!” - Shelly Easton, WRBT/Harrisburg

“It's pretty rare, but every once in awhile, you get that “OH WOW” feeling when you first hear a brand new artist. It doesn't happen that often, but when it does, it's very cool, and after listening to the Cyndi Thomson project, I got the feelin'!” - Mike James, WQIK/Jacksonville

Written by Cyndi Thomson, Chris Waters and Tommy Lee James

Produced by Paul Worley and Tommy Lee James **Impact Date: March 26**



© 2001 Capitol Records • Represented by: Simon Renshaw/Senior Management • www.capitol-nashville.com



On The Road With... Brooks & Dunn

a diary of the super duo's west coast radio tour

By **Kix Brooks & 'Ronnie Dunn**

Compiled by **Lori Hartigan and Denise Nichols**

As Brooks & Dunn prepare to kick off their *Neon Circus & Wild West Tour*, in support of their new album *Steers & Stripes*, they recently hit the open road on leg number one of their first radio promotion tour in a decade. We enlisted the help of Brooks & Dunn bus mates Arista West Coast Regional Lori Hartigan and TBA Entertainment's Denise Nichols to help us bring you an inside glimpse behind the scenes of their recent five-day, 14-station radio road trip. The album's first single, "Ain't Nothing 'Bout You," has already cracked GAVIN's Top 20.

Sunday, February 4: Nashville

Ronnie Dunn: It's Sunday afternoon. My wife Janine and I just dropped her mom at the airport and I'm about to head out on a West Coast radio tour with Arista promo rep (The Queen) Lori Hartigan. It's the first time my partner and I have done this in a while, but we're looking forward to seeing all the folks we've met at our concerts throughout the years.

Kix Brooks: Got up at 4 a.m. in Augusta, Georgia to drive from a horse show back to Nashville with my wife Barbara and got back just in time to pack and get to the airport. I'm looking forward to seeing some of the people at radio stations we've met through the years. The good news is Barbara won in several of the events she was riding in.

Fact: There are four people in the B&D promo tour entourage: Arista VP of Promotion Bobby Kraig, RLG GM Butch Waugh, Arista's W.C. Regional Lori Hartigan and TBA Entertainment's Denise Nichols.

Monday, February 5: Sacramento, San Francisco, Salinas

Dunn: Up and at 'em early! Lori's a drill sergeant—told us the bus was rolling at 8:40 a.m. with or without us. We were on-air with KNCL morning duo Tom and Pat. Those guys are hilarious! They played us a liner we had recorded for them in 1992 at Arco Arena the first time we toured with Reba.

Brooks: Yeah, we thought Pat referred to a woman who was part of the morning show, so we called him "Patty" in the liner! Good thing



The Opening Act? (L-r): KTOM's Cory Mikhals, Kix Brooks, Lori Hartigan and, Ronnie Dunn.

he's a good sport. Great callers too—this one guy called who was in Vegas at a craps table with us once when these two guys got into a fight! Easy to remember that one, huh?!

Fact: That craps story must have stuck with Kix, because he's now set up a pseudo-craps table on the bus and is teaching Bobby, Butch, and Denise how to play.

Story: Ronnie shares this story about a guy who accidentally ends the life of his daughter's hamster with a rolled-up magazine. Then the father puts Harry (the dead critter) in the freezer to preserve him until his daughter gets home so they can have a proper burial...only he forgets, the kid comes home, and eventually discovers her beloved pet beside the Popsicles.



COUNTRY
EDITOR
JAMIE MATTESON
jamie@gavin.com

Brooks: They called this stop "The Brooks & Dunn Meet & Greet (& Eat)," but before we sat down for the food, we did a quick on-air stint with KYCY midlayer Jeff Perry.

Story: "You know the old saying: 'what goes around, comes around'? Well just as we're leaving San Francisco, Ronnie gets a call from Janine. Seems a pesky skunk has found its way under the Dunn house, and let 'er rip! Ronnie's kids had to come home from school because the odor on their clothing was so strong. Janine is looking for an odor removal specialist, and it just so happens someone on the bus has a number. Well...think this one's just a little karma for that story about the early demise of Harry the hamster." —*Brooks*

Dunn: Working our way to Salinas, we first stopped for bus food at Target. Nothing like shopping for bus food. You don't buy it unless it's in a plastic bag or you can eat it with your hands!

Brooks: At KTOM, the new morning show, *Denis & Debi*, came back in to record an interview with us for the next morning. Pretty cool, considering they have to be back on the air again in about eight hours. Just about the entire staff hung around for a meet and greet and snacks—circus cookies to promote our Neon Circus and Wild West Show. That Lori doesn't miss a beat! Well...except for the welcome sign in the lobby. Somehow she got top billing: "Welcome Lori Hartigan and recording duo Brooks and Dunn." What's up with that? Now we're on to San Jose.

Story: "We had an adventurous cab ride trying to find a place to eat. Seems Lori heard about a local Mexican restaurant near our hotel, which sounded great to all of us. We all piled in this cab with a gentleman in a blue turban who didn't speak English. Starting to sound like trouble, right? Well, we got to the restaurant, except that there was no restaurant...at least not any longer. It was boarded up. We're trying to tell the driver to turn around and take us back, but he's determined to feed us somewhere. We pull into the parking lot of every restaurant on the way back to the hotel despite continually saying 'No! To hotel.' Finally we do get back to the hotel and eat at the hotel restaurant." —*Dunn*

Tuesday, February 6: San Jose, Modesto

Dunn: Up and at it early again: "Be on the bus at 8 a.m. or we're leaving without you" is Lori's motto. Our first stop is KRTY, where we do an on-air with PD Julie Stevens and Gary Scott Thomas. They have a contest called "Country Star Quiz" where listeners submit questions to ask country artists and the person who submits the best question gets to come in-studio to ask their question live on the air. Heather Ochoa was the winner, and let me tell you, this girl has a future in radio. One of the questions she asked was what our first purchase was after getting "country star money"! Told her it was probably our Legends race car. We thought we'd just share one to start with!

Brooks: Ronnie almost gave himself a heart attack trying to make a joke about goats on the bus with one of the acts on our Neon Circus and Wild West Show tour. Just didn't quite come out like he meant...now we'll probably have the folks from PETA picketing our show!

Brooks: So we get to KATM-Modesto and head into the studio with Bubba (a.k.a. PD Randy Black). Ronnie managed to stay away from the farm animal topic this time. Afterwards we hit the conference room for snacks and autographs and Randy's mom, Evelyn, had the best line of the day. As she came up to get an autograph and a picture with us, Randy shouts from the back of the room, "Stop goosing my mom!" and without missing a beat, Evelyn yells back, "Mind your own business!" We see who Randy gets his shy personality from! Evelyn, you rock!

Wednesday February 7: Fresno, Visalia, Bakersfield, Ventura, Los Angeles

Fact: Wednesday is the longest day of the tour: six scheduled stops.

Dunn: Got to KSKS before 9 a.m. and hit the air with John Garabo, who had a bunch of great questions from his audience ready for us. He's a pro and he made it really fun for us.

Dunn: When we showed up at KJUG in Visalia, everyone was waiting outside the building, and so were we—at least in cardboard form. They had our Coors Light standup, along with a welcome sign. We think Lori called ahead this time and made sure we got top billing so we didn't have something else to rag her about! Dave Daniels had his wife Erin and daughter Sara along with several staff and winners in the studio with us.

Story: "A few years back we were playing Visalia and from the way the audience was reacting, Ronnie thought he was singing his butt off. Little did he know that the camera guy on my side of the stage had zeroed in on a girl in the front row who wanted her shirt signed, so she took it off and threw it on stage! Ron's over there on the other side going down on his

knees, eyes closed, singing his heart out! All the while there's a topless girl on the video screen!" —Brooks

Dunn: Got to Bakersfield and KUZZ right on schedule. Had a few folks waiting for us outside. This one woman told us our music spoke to her in a special way and that the lyrics of "Ain't Nothing 'Bout You" was exactly what she wanted a man to say to her. When someone says something like that to you, something that personal, it reminds us why we do this. Pretty sobering when you're running around the country in a tour bus.

Brooks: We jumped on the air with Evan Bridwell and we're having a great time, when guess-who comes in the studio? Buck Owens! Man, talk about something else that will take you back! Here's a guy



Bakersfield Bunch! (L-r): Kix Brooks, Buck Owens, Bobby Kraig, Ronnie Dunn, and Butch Waugh.

who's done it all—songwriting, TV shows, sold millions of records – and he's still doing it! He's amazing. Evan offered Buck the mic and he took a few minutes to talk to us on the air.

Brooks: So we're heading down Ventura highway, and I get this idea for a song ... oh wait...that's already been written. The fourth stop of the day is KHAY. We met Jessica, a cute little 15-year-old winner, and her mom. Jessica told us she was learning to play the guitar. Should've seen her face when we told her we were using the same bus that Britney Spears used on her last tour (no joke, we are...and there are little bleached-out spots on the floor from the peroxide she used on her hair...she also had a tanning bed in one of the bunks!). So naturally Jessica had to have a photo by the bus! We're off to L.A. now.

Dunn: Visiting with *After Midnight's* Blair Garner is always a blast. My daughter, Whitney, and her sorority sisters were listening from their dorm at Middle Tennessee State University, so she got to hear me tell the skunk story and how my son J.W. had to change into his sweats in school because his clothes smelled so bad. Apparently there's been an epidemic in Davidson County of skunks getting under houses and spraying—this one just happened to hit right under our master bedroom and now all the clothes smell! My family's going to kill me for telling this,

but you gotta admit, it's pretty funny. Especially since I'm on the road and don't have to smell it!

Thursday, February 8: Los Angeles, San Bernardino

Dunn: Had to be on the bus and ready to go at 7:30 a.m.—these late nights and early mornings are starting to take their toll on us! Our first stop today is KZLA, where we get to visit on-air with our buddy Shawn Parr. Everyone was ragging Shawn about saying "phenomenal" way too many times the previous day during a remote broadcast at the new California Disney attraction. Well, we couldn't let that pass, could we? As soon as Shawn turned the mic on and asked us how we were doing, everything became "phenomenal"—and I mean *everything*: the weather, the bus, our single, our album, the tour, my Diet Coke... Everyone in the studio cracked up and Shawn was a good sport about it too.

Brooks: Now down the road to BMG for a sales meeting. Second only to radio are the people who get the records in the Wal-Marts, Kmart, and Targets. Without them, we might have hits on the radio, but where would anyone buy the album? It was great to see lots of familiar faces.

Dunn: After leaving the BMG branch, we headed to KFRG in San Bernardino. Boy, did Froggy have a surprise waiting for us!

Brooks: Yeah, you can say that again! And what a trusting bunch too. Basically, they turned the radio over to us to play a prank on MD Hoppy.

Dunn: We changed the calls from KFRG to KBND...B-N-D, get it? For an hour we played the songs we wanted and talked about whatever came to mind. Told the skunk story again, which is turning into a favorite of mine. Thankfully Heather Froglear was there to lend a hand, and make sure we stayed on the air.

Brooks: It was a blast, but as the KFRG GM told us, "Stick with singing boys, radio's not for you!" I couldn't agree more, radio is way too much pressure, too many blinking lights and knobs. I truly don't see how those guys do it.

Friday, February 9: San Diego, Nashville

Brooks: Now in San Diego, we were out the door at 7:30 a.m. Lori warned us that KSON's Tony and Kris were "wild and crazy" guys, and she wasn't kidding! Somebody might want to check what's in the Diet Cokes those boys are drinking. Oh, and did we mention they invited two Hooters girls in for a photo op?! See what I mean!

Dunn: Now it's off to the airport and back to Nashville for a couple of days, then we take off to San Antonio for the rodeo. This has been big fun. We definitely look forward to seeing everyone out on the road this summer at the Neon Circus and Wild West Show! ■

The Top 10 Reasons I Would Suck As A Program Director

By **Jamie Matteson**

After recently spending a day shadowing WGGC-Bowling Green, Ky. PD/morning co-host Jim DeCesare, I've come to realize that I do not have what it takes to work inside a radio station or studio! While I had a great time hanging out with PD Jim and his morning co-hosts Joe and Cat, GM Darrin, engineer Reggie, middayer Kelly, traffic diva Joanne, and after-nooner Chris, you programmers out there probably don't have to worry about me stealing your job any time soon!

1. Getting up at 3:45 a.m. to be at the studio by 5 a.m. prevents you from having a social life!

2. Getting up at 3:45 a.m. to be at the station by 5 a.m. makes you crabby!

3. With such limited space for new songs and 10 new songs worthy of airplay, it was too tough to narrow the field to just two adds.

4. See above. I would be such a pushover that I would probably add everyone's songs, have a 100-current list, lose my ratings and, eventually, my job!

5. When the traffic-log computer went on the fritz, Jim jumped into action with his computer skills as I struggled to figure out what an "R" drive was.

6. Creating skeletons, new clocks, and updating Music Master requires more computer know-how than I care to ever have!

7. My timely idea for the show prep listener question, "If you were going to the Australian Outback on *Survivor*, what one personal luxury item would you take," did not generate even one phone call from the audience.

8. Calories consumed in just one day working at a radio station: approximately 5000. I was the first one into the \$45 shopping bag of candy I brought to the station.

9. Working in a cubicle—everyone would see how often I shop online.

10. A ton of phone calls coming in each day—record reps, local promoters, consultants, civic leaders, clients, and listeners! And I thought I was busy! Plus, A PD must wear many hats—and that would give me hat hair!



The morning crew (l-r): Jim DeCesare, Jamie Matteson, Joe Berry, and Cat Cagnan.

Country On The Edge

By **Jessie Scott**

Hola Again! In response to our last couple of columns, we've had some questions as to what the heck *The Edge* is, anyway. **Actually, it's not that hard to define. With mainstream country so pop-leaning these days, the edge is about the other sounds that have always been part of country: traditional, honky-tonk, rockabilly, Western Swing, bluegrass, and the like; music reminiscent of earlier days, but make no mistake, this column definitely looks to the future. With eight notes on the scale and years of catalog of popular music, it's hard to reinvent the wheel. The music featured here combines the sounds and tonality in a fresh way. Let's see what's in this month's grab bag for you!**

Charlie Robison

Columbia Nashville/Lucky Dog artist and Texas Music mainstay Charlie Robison has an anxiously anticipated new one set for release on April 10. *Step Right Up* is his sophomore effort, and it builds on his already stellar track record. The lead tune is the NRBQ cover "I Want You Bad." It's sweet and smooth, with a crunchy bridge, and a Beatle-esque hook. Robison just finished the video, which we hear spoofs nighttime soaps.

Leslie Satcher

Get to know Texas bred singer/songwriter Leslie Satcher. She's been biding her time waiting for her turn to shine in Nashville, and it's arrived. On her new Warner Bros. Nashville album, *Love Letters*, the unabashedly poignant "Love Letters From Old

O Brother, Where Art Thou?

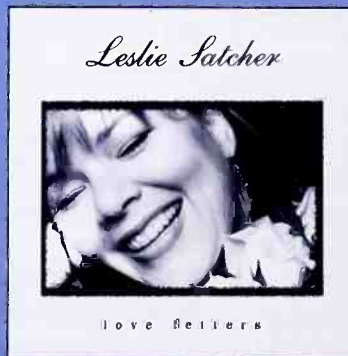
Speaking of Emmy and Alison, if you want to go way back to the really traditional, put your ear to the critically acclaimed Mercury Nashville soundtrack, *O Brother, Where Art Thou?* The Coen Brothers put together a kaleidoscopic look at music from the '30s for this package. My three favorites for radio are "Down To The



River To Pray" from Krauss, "I'll Fly Away" which is a duet from Krauss and Gillian Welch and "I Am A Man Of Constant Sorrow" by The Soggy Bottom Boys. The album continues significant sales.

Mercury Nashville czar Luke Lewis has always had a deft hand for the mainstream, not to mention an ear for what's next. We can finally wish congrats to him on the formation of Lost Highway Records, long whispered about in Nashville. Interesting timing, too, as a new round of label closings has dogged Music Row. The roster includes Ryan Adams of Whiskeytown fame, Robert Earl Keen, Kim Richey, and Lucinda Williams. For more on the new labelcheck out Triple A Editor Dave Einstein's interview with Lost Highway's Sr. VP of Promotion and Artist Development Chris Stacey on page 44.

Correction: Sonny Burgess, who was in a couple of columns ago, was not the rockabilly one out of Newport, Arkansas, but the country Sonny Burgess from Cleburne, Texas on Music City Records. Sorry for any confusion.

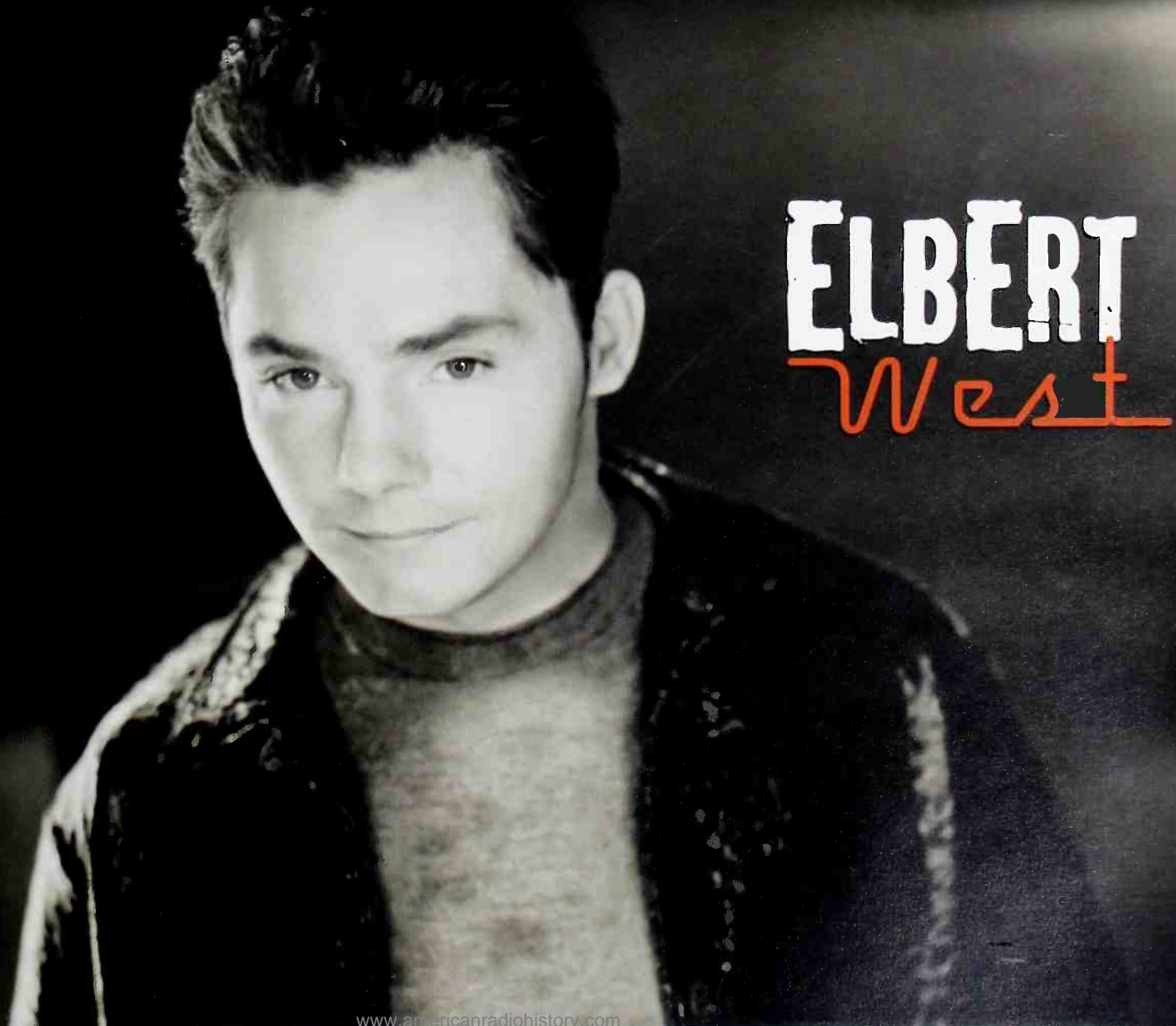


Mexico" starts with a hauntingly lonesome lick. Ms. Satcher's luscious vocal delivers the lyrics' evocative images with delicious harmonies provided by Emmylou Harris and Alison Krauss. It just might bring a lump to your throat and a tear to your eye.

JESSIE SCOTT PROGRAMS THE ALTERNATIVE COUNTRY CHANNEL FOR XM SATELLITE RADIO. SHE CAN BE REACHED AT (202) 380-4469 OR JESSIE.SCOTT@XMRADIO.COM. PACKAGES TO: 1500 ECKINGTON PL. NE, WASHINGTON DC 20002.

COUNTRY'S NEXT GREAT TRADITIONS

The
Great Divide



ELBERT
West



ARTIST PROFILE

Tammy Cochran

Label: Epic Nashville
Single: "Angels In Waiting"
Album: *Tammy Cochran*, in stores May 1
Hometown: Austinberg, Ohio (30 minutes outside Cleveland)



A done deal! I was singing at the Broken Spoke [a Nashville club] one night and was approached by Shane Decker, a songwriter/producer here in town. He told me he thought he could help me get a deal. At that point, I had been living here eight years and I had definitely heard *that* one before! Fortunately, Shane meant what he said. We recorded a demo of "If You Can," and Shane played it for Sony Nashville producer Blake Chancey (Dixie Chicks), who later produced my album. I signed with Sony in 1998.

The single: "Angels in Waiting" means more to me than I can say. The song is about my two brothers, Alan and Shawn, who both passed away from cystic fibrosis. Since it was so close to my heart, it was impossible to write alone, so I asked two wonderfully talented songwriters, Jim McBride and Stewart Harris, to help me. This is a very healing song for me, and I hope for others, too.

Special thoughts about CRS? Last year, I sang during the Sony party. Since it was my first introduction to Country radio, I was so nervous. I don't remember *any* of the performance, but I had fun afterwards! This year I'm really looking forward to seeing all the new friends I've made since then.

Interests/hobbies: Hunting, fishing...for bargains, that is! What woman doesn't love to shop?

Previous gigs: I started playing in a band when I was 15. I like to say we played the "zoo tour!" Lots of Eagles, Moose, and Elks' Lodges. I sold jewelry at Service Merchandise for awhile, though I think I bought more than I sold. And of course, McDonald's. I was the early morning biscuit-maker and drive-thru girl. You know, "Would you like fries with that order?"

Reading & watching: I'm reading *The Boy Next Door* right now, I love true crime. My favorite recent movie is *Men of Honor*. It's about a real person; the hardships and joys in life. I love knowing that no matter what you go through, there's always light at the end of the tunnel, and it's not always a train.

In the Walkman: Vern Gosdin and Nine Days. I've listened to country music my whole life and love it, but am also trying to broaden my horizons.

Ultimate duet partner: Vince Gill. He has the sweetest voice!

If you could ask anyone one question: I would love to ask Neil Armstrong what it was like to walk on the moon. It must have been incredible.

Pre-singing "warm-up": I hum and stretch.

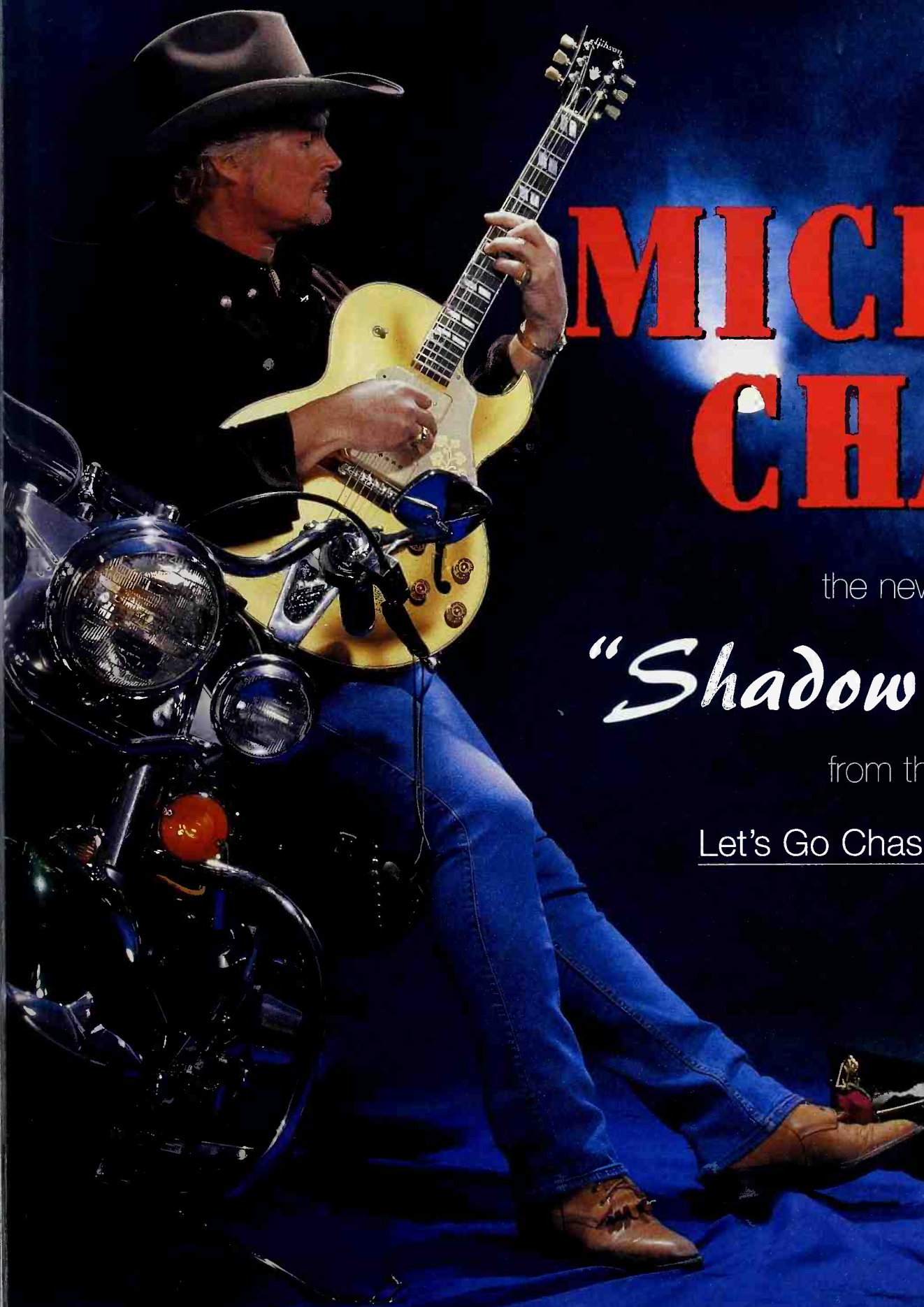
Song I would love to have written: Martina McBride's "Wrong Again."

My CRS picks: P.F. Chang's (Chinese food) and Buffalo Billiards.

scenes from the 2001 GAVIN SEMINAR



Catch a Rising Star



MICHAEL CHAIN

the new release

"Shadow Dancers"

from the album

Let's Go Chase Some Women



GAVIN congratulates our....

2001 GAVIN Country Award Winners

Major/Large Market Station of the Year

KPLX-Dallas



Major/Large Market OM/DP of the Year

Eric Logan, WQYK-Tampa



Major/Large Market APD/MD of the Year

Jay Roberts, WQYK-Tampa



Medium Market Station of the Year

KUZZ-Bakersfield



Medium Market OM/DP of the Year

Coyote Calhoun, WAMZ-Louisville



Medium Market APD/MD of the Year

Dandalion, WRKZ-Hershey, Pa.



Small Market Station of the Year

KJUG-Visalia, Calif.



Small Market OM/DP of the Year

Clay Hunnicutt, WUSY-Chattanooga



Small Market APD/MD of the Year (Tie)

Laura Starling, WDEN-Macon, Ga.
Shane Collins, WPAP-Panama City, Fla.



GAVIN Golden Ear of the Year

Dave Tyler, WTRS-Ocala, Fla.



GAVIN Promoter of the Year

Diane Richey, Diane Richey Promotions



Record Label of the Year

Lyric Street Records



Sr. VP/VP of Promotion of the Year

Tom Baldrice, BNA Records



National Promotion Director of the Year

Bruce Shindler, DreamWorks Records



Regional Promotion Person of the Year

Enzo DiVincenzo, MCA Records



Country Artist of the Year

Dixie Chicks



Country Breakthrough Artist of the Year

Phil Vassar



REALLY HOT NIGHTS

Kickass Personality.
Budget Bliss.
Lia will Make YOU a star.

Country's seven to midnight solution
from Broadcast Programming.

Lia
COUNTRY RADIO'S HOTTEST STAR

800.426.9082

bpradio.com





ALTERNATIVE
EDITOR
RICHARD SANDS
richard@gavln.com

Don't Make Same Mistake Al Did

By Richard Sands

I know. You're tired of the damn election. No one wants to relive the agony of November. But there are some lessons to be learned from the race George Bush ran against Al Gore.

Lessons that can be applied to your radio programming job? Yes!

To recap: Vice President Gore was the incumbent. No he wasn't President (nor did he play one on TV), but he had served the past eight years being "a single heartbeat" from becoming President. Meanwhile, the son of a former President, Texas Governor George Bush ran as "an outsider"—someone "not of Washington, D.C." Essentially, he ran against the status quo.

Normally, with any incumbency comes certain inherent advantages. For example, Al could have taken credit for any achievements that were made during his administration. I'm sure there are myriad reasons why he chose not to, but regardless, Gore decided to abandon that position and join Bush as running against what had come before. His vow was to make things better—"You ain't seen nothing yet" became Gore's rallying cry.

In doing so, the Vice President virtually ceded the inherent power of running on what came before. In the end, you could argue that Gore's strategy of distancing himself from the past and matching Bush as the outsider worked, since, after all, he did end up with the most votes. But as you doubtless know if you've ever watched *Hardball* or *Larry King*

Live, with a record of eight years of the greatest peace and prosperity that the U.S. has ever known, Gore should have won by far more votes than he did. As they said, he "had the political winds at this back," whatever that means.

So much for my little lesson. I'm sure you want to know how this applies to your job. Simple. (No, I'm not gonna say "stratagury.") It's this: if you're an incumbent radio station and you are faced with a new competitor, don't cede the advantages that go with it.

Just like with any major life change, if you are the established Alternative station in your town and you get a new competitor, you're gonna go through a few stages. First, comes disbelief. As in, "How the hell do they think they're going to succeed with us already here?" Next comes anger: "Well, they ain't gonna get squat, because we'll use all of our might and muscle with the record companies and concert promoters—we'll keep those bastards out of everything." However, the next, and perhaps final stage, might just be a begrudging admiration for the new station. Before you know it, you might like your competitor so much that you end up adopting some of their qualities as your own.

Warning: Don't fall in love with the newcomer's position! It's only natural to want to be as shiny, flashy, and new as your upstart competition. But keep in mind, that since you are the "incumbent station" and you were there first, by gosh, people probably like you. Sure, you can steal a few of the best ideas from the new competitor, but if you make so many changes that you end up sounding a lot like them,

you're going muddle your position. In the end, you might be in the same flat-footed tie that Al Gore was with George Bush. But in your case, you can't petition Arbitron to count hanging chads.

Want a real life example? I programmed a very formulaic Top 40 station in San Francisco called KITS "Hot Hits." Not a real good station by any stretch of the imagination. When I say, "formulaic," I mean formulaic. Our strength was that we played the hits, and we played them over and over again. You want repetition? You got it.

As things happened, another station decided they could do Top 40 better than we could. This new competitor, which didn't have all the restrictions we faced internally, ended up being a far more interesting station in my mind. Over time, after going through the various stages, I grew enamored with the sound of this competitor. So much so that we slowly ended up sounding more and more like them. In the end, we destroyed the one position we had—the position of being the station that played the same damn hits over and over. Sure, it might not have been the sexiest or hippest position to own, but at least we owned something.

You know how the story ends, right? A happy ending, I suppose. KITS switched formats and became LIVE 105, one of the true heritage stations of our format. Lesson learned? Faced with competition, go with the inherent strengths of being the incumbent, and don't fall in love with the "new" position. Otherwise, just like poor Al Gore, you could be pondering what might have been. ■

Killing Heidi Poised To Break U.S. Alt Radio

New Sound, New Voice From Sibling Act Down Under

By Kathleen Richards

Heidi, that charming, crippled Swedish girl with blonde pigtails who graced the green Alpine slopes of our childhood has been brutally assaulted. Move over Heidi, and make room for Ella Hooper, the 17-year-old multi-colored dreadlocked and pierced fireball of a singer for Australia's latest sensation, the aptly named Killing Heidi.

Formed by Ella and older brother Jesse (and backed by bassist Warren Jenkin and drummer Adam Pedretti), Killing Heidi is currently Australia's hottest band and is on the verge of breaking the U.S. with their new album, *Reflector* (3:33/Universal) and their single "Mascara," which is already impacting radio. Despite their tempestuous theme, flashy futuristic outfits, and raucous sound, the essence of Killing Heidi is actually pretty darn sweet, of course, in a non- "fluffy" way. I spoke with Ella from their hometown, Violet Town, in Australia, on a quick break to get the skinny on this promising up and coming.

"It's all about the realistic side of youth, when you lose those starry-eyes and everything's not so romanticized," describes Ella of *Reflector*. "It's just about coming into your own and growing up. It's a bit of a rite of passage message in the songs 'cause a lot of them were written while I was in high school. So it's by teenagers for teenagers. It's real."

Though the group has a predominantly youthful message, the kinetic songwriting relationship between brother and sister is a strong foundation for long-term success. The siblings cite the influence of their "unorthodox" parents whose "heaps and heaps of good ol' records from the '60s" helped spawn their interest in music. As the two got older, '60s influences translated into '90s bands like Smashing Pumpkins, Nirvana, and Pearl Jam. Sitting around strumming the guitar and singing, Ella says, was a normal part of everyday life. "You couldn't shut me up. I've always been singing, much to everyone's annoyance in my house."

In Killing Heidi, Ella and Jesse continue to be the core of the songwriting. Ella describes the process: "Jesse will start strumming his guitar and coming up with riffs. And it gives me this idea or that idea. It starts me off on a melody and on a

tune and then I'll start writing down lyrics. Sometime it'll take one hour and just whoosh! The whole song comes out. It's really easy like it was just waiting to be written. Other times it's a bit more painstaking. But all in all we have a really good formula together. It just seems to work really well. It's very lucky."

Killing Heidi's hit single "Mascara," Ella says, was a spontaneous creation. "I remember we were sitting out in the backyard. It was a nice day. I knew what I wanted to write a song about that day because I was brimming up with all this kind of frustration from school and all this stupid shit that people do when they're in high school and the social cliques. And Jesse was playing a tune and I had a couple go's on the guitar. And I said I've got this idea. And within a couple of hours whoosh! 'Mascara' was there. It was just like wow! That's kinda nasty but cool!"

"Mascara" helped Killing Heidi rise to popularity and capture the attention of 3:33 Music Group. "3:33 is a very new label. It's not one of those big ol' standards. They're very fresh and new and we're very fresh and new in the way we do things, on the business side as well as the music side. So I think they contacted us and started talking to our management. And yeah, it went from there," Ella recalls.

Since *Reflector's* release last year in Australia, the album has helped Killing Heidi win the country's 2000 ARIA awards for Album of the Year, Best Group, Best Rock Album, and Best New Artist. Most recently, the band finished playing the Big Day Out Festival, sharing the stage with the likes of Limp Bizkit and Coldplay in front of "thousands and thousands of screaming kiddies."

Those screaming kiddies have also taken a liking to Ella's unique fashion sense. "Oh yeah, it's crazy [laughs]! We'll be playing a show and you look out into the crowd and you can see all these girls with the same hair and eyebrow rings or lip rings. It's really weird. I have to go chop mine off I think."

"We probably always stood out like that," Ella confesses, "and in the band sense we always wanted to have a look because it's important not just to be entertaining through music. If we're gonna put on a good show we want to look exciting too. Some of the bands these days I think look so boring, unless you're pop in which case you're bright and fluffy."

While Killing Heidi has nabbed the spotlight,



The Hooper siblings sandwiched by the Killing Heidi rhythm section.

Ella's gaining attention as one of the few young female voices in a dominated male format. "Sometimes I get this, 'How do you feel now you're a role model? Now you're a voice of the youth.' And no, I'm not a voice. I'm just me. But that's OK with me because I think there's so many other voices and crappy images out there especially for young females. I'm happy to be a positive one out there. You know there's just so much fluff in pop music and stuff that doesn't have meaning. It doesn't have a voice. So if they want one, I'm happy to be one."

"Role model" may be one title the 17-year-old can sit with, but "sex symbol?" Increasingly, Ella finds herself singled out by the media and not just for her vocal attributes. "We try to get a [photo] shoot with all the guys and I know other bands have been through it too. Like No Doubt made the whole video about it ["Don't Speak"]. We talk about it a lot. Most of the time it's really hard to convince magazines and stuff. But I do not see myself as a kind of, [pauses] sex symbol. If other people do, that's all right. It's cool."

But don't expect the ambitious singer to let any of the pressures keep her down. Ella and Jesse have already begun writing songs for their next album. In the meantime, Killing Heidi will be working hard to promote *Reflector*. "We're going to New Zealand to do a couple of shows there. And then hopefully back to America to support the release, get the kids all revved up. And then we'll be on our way!" ■

2001 GAVIN Alternative Award Winners

SEMINAR

Major Market

Station of the Year: KROQ-Los Angeles
 Program Director: 99X-Atlanta
 Leslie Fram, APD/MD: Chris Williams

Medium Market

Station of the Year: WDXD-Pittsburgh
 Program Director: Mark Hamilton,
 KNRK-Portland
 APD/Music Director: Chris Ripley, KXTE-
 Las Vegas

Small Market

Station of the Year: KFMA-Tucson
 Program Director: Dave Rossi, WRAX-
 Birmingham
 APD/Music Director: Dan O'Brien, WPBZ-
 West Palm Beach

Record Label of the Year

Venti: Epic and Capitol (tie)
 Grande: DreamWorks
 Tall: Wind-Up

Record Person of the Year

Venti: Rob Goldklang, Warner Brothers
 Grande: Matt Smith, DreamWorks
 Tall: Shanna Fisher, Wind-Up

Indie of the Year

Del Williams, ARMS

FEBRUARY 21-25, 2001

MiamiHEAT

Can I just say that Miami exceeded all of my expectations? What a fun hang! We'll have lots more pictures from GAVIN Seminar 2001 in the next issue, but for now, enjoy my little mini-photo journal. *by Richard Sands*



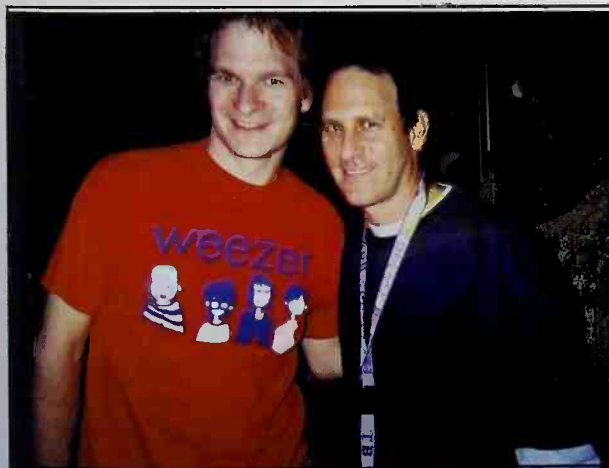
Some Girls. The Hard Rock Café always provides a great backdrop—and anybody who was anyone was there for the doves showcase, including Mick Jagger. Standing just in front of him are WDCL-Drlando's Alan Smith, IDJMG's Stu Bergen, Capitol's Gary Spivack, and KMYZ-Tulsa's Lynn Barstow.



Eggs-actly. "My awards brunch omelet rocked," laughed WBRU-Providence PD Tim Schiavelli, snapped moments before Chef Boy R D served up a ham, cheese, and mushroom beauty. Highlights of the Seminar for Tim? "The beach was perfect, doves sounded beautiful, and Jukebox Jury was definitely a fun, and funny, time."



Not related to George W. Danny Buch, definitely not in Florida for a recount, decides it's better to kiss ass instead of kissing babies. Here he cozies up to the man responsible for launching the latest Poe Atlantic smash, "Hey Pretty," Mark "Don't Call Me Ham" Hamilton.



Cult Status. Obviously your attention is not drawn to my beautiful mug. No... it's Jim McGuinn face, and his Weezer tee shirt that draws you in. How much do you think he could get for that right now on Ebay? I'm betting about one hundred bucks!



The Doral Open. Proving you don't have to break 100 to have fun golfing, this cozy little foursome found time between sessions to slip away to Doral's famed Blue Monster... it's Kneale The Mann, Murray Brookshank, Ted Taylor Made, and Richard Sands Trap.



Mucho Monrovia Dinero. Fresh on the heels of winning 30K in cash in the AIR competition, birthday gal Kim Monroe decides she can foot the dinner bill for her friends. Here's the strawberry lover treating two gorgeous gals, Jacqueline Saturn and Christine Chiappetta, to some lobster. Stu Bergen? He's on his own.

All the Ladies:

Throw Your Hands Up At Me—Again!

By Kevin Fleming

Due to the overwhelming response to our February look at women in our business, we decided it was in our best interest to revisit the subject with some more persons of the fairer sex. The script stayed the same: We asked questions about their professional goals, what they would change in the business, and who they most admire. Then we got all up in their business and asked about their passions, what they'd rather be doing, what they love, and what they can't stand. And, as before, a few respondents simply threw their hands up again! Here are the highlights:

Robyn Ryland-Sanders

ASSOCIATE DIRECTOR, PUBLICITY & MEDIA RELATIONS, CAPITOL RECORDS



What are your professional goals? To reach a point in my career where I'm respected for my intelligence and knowledge, where I receive comparable pay for my level of expertise, and where I totally enjoy what

I do while working with others whom I respect and admire.

If you could change one thing in our business what would it be? I would like to see women treated as equals to men in all aspects of the business, including equal salaries, equal opportunities, and growth potential.

Who do you admire most? My parents, for raising me and maintaining a strong and loving family, for remaining married for over four decades, for being extraordinary role models, and for giving me and my brothers each a sense of pride by making us believe we could do anything because we were loved and supported.

I'd rather be... baking! Baking relaxes me and I like to see those I care about enjoy the fruits of my labor.

Throw your hands up at me. I'd like to see more women in the music industry given

opportunities where their intelligence and opinions are given a chance to shape and create what we all see and hear. That would change a lot of the "women as sex objects" imagery that we're exposed to all the time now. More positive representation would encourage and demonstrate to a younger generation of females that there are more opportunities in the music world than shaking bare backsides in a music video for fifty dollars and a chicken dinner!

Chelle Seabron

WEST COAST PROMOTION MANAGER, COLUMBIA RECORDS

A perfect day for me includes... record adds out of the box, increased rotation, returning all my calls, and hearing my records every hour on the radio!

My personal passion is... mentoring children. I love children (other people's!). They're my favorite people; they're honest and unconditionally loving. Today, kids do not stay kids long and there are so many more adult issues for them to face. In our technologically advancing era we spend more time working and worrying about work than we do with our children.

Consequently, kids don't get the nurturing that we did. So, I'm every child's "Auntie Chelle."

I can't stand... insincerity and lack of integrity. We all know that in our business (as in life) there are times when we must dig deep to feign interest in and respect for someone when what we really want to do is tell them to go jump in the lake.

Anita Anderson

CAROLINAS PROMOTION MANAGER, UNIVERSAL RECORDS

What are your professional goals? To improve every day, learn from my own mistakes and the mistakes of others, and try never to repeat them again.

If you could change one thing in our business...? No one would ever get fired.

I admire... Jean Riggins, Michael Horton, James



URBAN/URBAN AC
EDITOR
KEVIN FLEMING
fleming@gavin.com

Boyce, all of my fellas on the promo team, and the entire Universal family because we work as a team to take artists to the top of the charts and understand that there is life outside of records.

A perfect day for me includes... being with my fine-ass husband, and great kids.

My personal passion is... too dirty for GAVIN to publish.

LaKwanza Dixon

GENERAL MANAGER, SCEPTERSTEIN RECORDS



What are your professional goals? To assist and implement progressive strategies that establish Scepterstein as a credible record company with quality artists. My long-term goal is to become an attorney and work on behalf of

artists' rights.

If you could change one thing in our business...? The reluctance of so many PDs to believe and support new or re-emerging artists. It would be nice if some used their expertise and knowledge to help some of these quality artist get that big "break."

Who do you admire most? My father. I consider myself one of the most privileged ladies around to have had such a powerful and positive image of what a man represents. His continuous love and support laid my foundation for success.

I'd rather be... skiing the mountain slopes of Vail, Colorado.

I can't stand... people who chew and talk with food in their mouth. Absolutely not cool!

Kandi Eastman

MIDDAYS, KMJQ-HOUSTON



If you could change one thing in our business what would it be? The midday salary cap!

Who do you admire most? *Essence's* Susan

Taylor and WHUR-Washington's T.C. from D.C.

I'd rather be... shipwrecked on a deserted



#1 MOST ADDED Urban A/C!!

54 New Major Adds OUT THE BOX!!

| | | |
|------|------|------|
| WBLK | WWWZ | WCKX |
| WNEZ | WWDW | WILD |
| WDKX | WJMZ | WDAS |
| WJKS | KBCE | WKJS |
| WVEE | WJZD | WLVH |
| WJTT | KRRQ | WRBV |
| WJJN | WQQK | WFLM |
| WKGN | WESE | WMGL |
| WIBB | WEMX | WLXC |
| WHRK | KIPR | WBAV |
| WZHT | WJMI | KMJQ |
| WEDR | KIIZ | WKXI |
| WTMP | KVSP | KOKY |
| WHNR | WGZB | KQXL |
| WTMG | WBTF | WMCS |
| WPRW | WQHH | WMXD |
| WGPR | WZAK | KJLH |

 HEAVY ROTATION

Another SMASH HIT from the
EPIC Records Group

SADE [♠]KING OF SORROW

The new single from the double platinum album "Lovers Rock"

Produced, performed and arranged by Sade
Co-produced by Mike Pela
Management: Roger Davies for RDW

"Epic" Reg. U.S. Pat. & Tm. Off. Marca Registrada.  is a trademark of Sony Music Entertainment Inc./© 2001 Sony Music Entertainment (UK) Inc. Ltd.

www.sade.com www.epicrecords.com



island with Denzel Washington.
I can't stand...dead air.

Pricilla Chapman

OWNER, PRETTY SPECIAL PR

If you could change one thing in our business...? The horrible complacency in the music industry. Executives seem satisfied with signing a "look" rather than "talent," receiving a paycheck for hardly doing the work, being ill-prepared for their careers. There are few African-Americans who have any real power in the industry at this time. This is horrendous since we were all involved in the evolution of R&B into hip-hop and Urban music during the last 20 years.

Bobrie Jefferson

PROMOTIONS & MARKETING
DIRECTOR, KMJQ-HOUSTON



What are your professional goals?

To establish a National Urban Promotions company that will coordi-

nate all national radio promotions for the major broadcast companies.

If you could change one thing in our business...? It would be less hating and more love.

Who do you admire most?

Elektra Records Chairperson Sylvia Rhone and Radio One Chairperson Cathy Hughes.

My personal passion is...perfection.

Throw your hands up at me.

Much love goes out to all the outstanding women in the industry!

CORRECTION: BOBRIE WAS FEATURED IN THE FEBRUARY ISSUE BUT WE RAN THE PHOTO OF HER ASSISTANT RENEE PARKER.

Jobs! Jobs! Jobs!
www.gavin.com

J24-7BS
Jobs - the ultimate talent resource

2001 GAVIN Award Urban/Urban AC Winners

Major Market Station of the Year
KKBT-Los Angeles

Major Market Program Director
Cedric Hollywood, WEDR-Miami

Major Market Music Director (tie)
Lamonda Williams, WPHI-Philadelphia &
Jay Alan, WGCI-Chicago

**Large/Medium Market
Station of the Year**
WAMO-Pittsburgh

**Large/Medium Market Program
Director of the Year**
Gary Young, WKKV-Milwaukee

**Large/Medium Market
Music Director of the Year**
Nate Quick, WPEG-Charlotte

Small Market Station of the Year
WDZZ-Flint

**Small Market
Program Director of the Year**
Chris Reynolds, WDZZ-Flint

Urban A/C Station of the Year
WVAZ-Chicago

**Urban A/C Program
Director of the Year**
Kathy Brown, WWIN-Baltimore

**Urban A/C Music Director of the Year
(tie)**
Daisy Davis, WDAS-Philadelphia &
Jamillah Muhammad, WVAZ-Chicago

Air Personality of the Year
Steve Harvey, KKBT-Los Angeles

Major Label of the Year
Columbia/So So Def Records

Executive of the Year (tie)
Cynthia Johnson-Harris,
Columbia Records
&
Dwight Bibbs, Warner Bros. Records

**National Promotion
Person of the Year**
Michi Benjamin, Columbia Records

**Independent Promotion
Person of the Year**
Jesus Garber, Jesus Garber Company

ARTIST PROFILE

Jaguar: Denials, Delusions, and Decisions

By Tina Salazar

Recently we were able to speak with Jaguar (Jacqueline), one of Philadelphia's most prolific entertainers. A woman with talent ranging from the quick wit of the street corner cipher, to the spoken word self-awareness most identifiable with the neo-soul movement, Jaguar may be best known for the commercial release title track for the movie *The Best Man*. But to the underground circuit, she's better known for her dynamic vocal feature on The Roots' "What



You Want." Most recently "Jag" has been touring with the Black Lily showcase, and is set to release her solo debut, *Denials, Delusions, and Decisions* in June. Jaguar can at once carry a tune like a blue-blooded vocal diva, and open your mind and your heart with her poetics.

GAVIN: How did you obtain your moniker?

It was given to me. It was a group of people that I used to do music with in Chester, Pennsylvania back in the early '90s. They were this crew called the Zoo Click. Everyone had an animal name, and someone said, "Jaguar—that's you!" I said, "I'm nobody's Jaguar, you're absolutely nuts! Why can't I be like a python or something better! I don't wanna be no damn cat!" And they said, "That's you!" So they stuck me with the name. I said, "All right, fine! This ya'll thang, I'll go along with it!"

But the more I studied up on the name, the more I liked it. The cat in itself is a pretty amazing animal.

You have so many different performance styles, sometimes you're an MC, other times you're a vocalist, you also do the spoken word thing, too. How would you like your audience to receive you with your debut album?

I'm an entertainer who can sing, rhyme, write poetry—if I choose to—who can do spoken word, who can tell a joke, and even if I feel like breakin' out and dancin' a jig, I can do that too! I'm a multi-faceted individual who's involved with the entertainment industry and I just hope that they appreciate whatever it is that I'm doing. Honestly, I don't want people looking at me as anything. I don't want people to say, "That singer, Jag." I'd rather they say, "Yo, you know, that *entertainer*...that chick, Jag." To me that just makes more sense.

What about your background helped shape you as an artist?

I'm the youngest of four children, so I guess you could say everyone had an influence on me. My father could sing. My grandfather was a singer and an entertainer down south. His dream was to hit The Cotton Club.

Did they try to direct you to becoming an entertainer?

No, absolutely not. I was supposed to go to college. I was supposed to become a doctor or a lawyer, or have some kind of reputable job. I wasn't supposed to be a music bum. I come from very talented people on both sides of my family. But no one ever pursued music with me as a career. That was always something that we did for good ol' family fun. I fell in love with it, though. It was different for me. I come from a good ol'-fashioned hard-working black family, but I also come from a family that's very involved in the church. My talents were not supposed to be used in a secular manner at all. But my mother always wanted the best thing for me, whatever it was going to be. She just wanted me to be successful, happy and able to take care of myself. I have a very interesting family and I'm thankful for everything that they taught me.

What about you make's you distinct as an artist?

I'm probably the first artist in the past thirty years that's actually been herself. How many artists nowadays are a generic product or concept? They're an idea brought to life. I do the complete opposite. Instead of trying to be like someone else, it just makes me want to be more like myself.

There is nothing like a good woman to make a brother want to be a man

Already Gettin' Love
At These Stations:

WRKS WHUR
WNEZ WWWZ

Eric Benét

Love Don't Love Me

WFXA WFXE
WZHT WDKX

From the forthcoming album
Music From The Motion Picture

THE BROTHERS

Plus **New** music from:

RL

Snoop Dogg

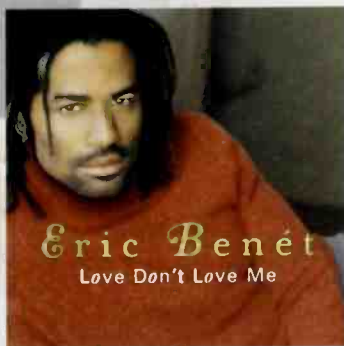
Jermaine Dupri and R.O.C featuring Lil' Mo

Eddie Levert Sr. featuring Gerald Levert

Dave Hollister

Maze featuring Frankie Beverly

Jaheim & many more...



Impacting Much Love @ Radio:
March 12th & 13th

Soundtrack In Stores
March 20th, 2001

Produced by Eric Benét and Demonté Posey • David Lombard Management



www.wbr.com/goodurb

©2001 Warner Bros. Records Inc. Motion Picture Artwork & Photography ©2001 Screen Gems, Inc. All Rights Reserved.

Lil' Mo appears courtesy of Elektra Entertainment Group, RL appears courtesy of J-Records LLC, Snoop Dogg appears courtesy of Priority Records, LL Cool J appears courtesy of Jive Records, Eddie Levert and Gerald Levert appear courtesy of Elektra Entertainment Group, Dave Hollister appears courtesy of Dreamworks Records.

On The Mic with The Poetess

By The Poetess

Run DMC

What's up y'all, it's The Poetess back up in this piece to put you up on things. The Kings of Rock are back! Run DMC is getting ready to drop their long-awaited CD *Crown Royal* on Arista Records. The label made an announcement last December stating that the album would be released February 2001. Well...hang tight hip-hop fanatics, the project has been pushed to April 3. The 12-song LP has been two years in the making and includes a host of hot guest rap and rock stars including Fred Durst, Jagged Edge, Kid Rock, Everlast, Nas, Prodigy of Mobb Deep, and Method Man. With a lineup like that, the legendary rappers are sure to deliver another righteous dose of their classic mixture of hip-hop and rock that they made popular in the late '80s. Recently, this style of music has made a comeback, and Run DMC's timing couldn't be better. Producers on *Crown Royal* include Jam Master Jay, DJ Lethal, Dante Ross, and my boy, DJ Homicide. These pioneers have been puttin' it down for damn near 20 years and have definitely paved the way for today's rap artists. The trio (there's three of them, but they're not the Beatles) was the first rap group ever to achieve gold status with their album *Run DMC* in 1983, and the first to go platinum with the *Kings of Rock* in 1985. Not only that, Run DMC was also the first rap act to get their video played on MTV and appear on *American Bandstand* and *Saturday Night Live*. Their influence on the culture includes fashion as well as music. Run DMC had every body rockin' Adidas and phat gold chains. Two singles have been released simultaneously from the highly anticipated *Crown Royal*: "Rock Show," which features Stephan Jenkins of Third Eye Blind, went out to Rock stations and "It's Over," featuring Jermaine Dupree, has hit Urban stations across the country.

Sylk-E

Look out y'all...here she comes. West Coast dime Sylk-E. Fyne is gettin' ready to break you off with her hard-hitting sophomore album *Tha Cum Up*. It's been almost three years since the release of her platinum hit "Romeo and Juliet." "I've been in the trenches training for the take-

over," says Sylk-E. Ms. Fyne has just signed a new recording contract with Rufftown Entertainment and is ready to roll. The rapstress has been holding her own since day one. At the beginning of her career you could catch Sylk-E Fyne at various industry functions bustin' rhymes to whoever would listen. She can still go round-for-round inside any rap cipher. Years of struggling in a male-dominated genre have made her the seasoned lyricist she is today. *Tha Cum Up* features her homie Snoop Dogg, Bizzy Bone of Bone, Thugs & Harmony, and JT Money. Sylk-E Fyne prides herself as being the first female on the West Coast to achieve platinum status. *Tha Cum Up* hits stores April 20.

IMG

Imagine a million guns! What comes to mind? In one word *power!* That's what the Bay Area's own EA-Ski and CMT are coming with on their forthcoming project IMG (Imagine a Million Gunz) on Infrared/75 Ark Records. This duo is no stranger to the game. Most of their time has been spent behind the scenes, pumpin' out hits for artists like Ice Cube, Master P, Ice T, and Naughty by Nature. EA-Ski and CMT made some noise on the *Friday* Soundtrack with "Blast If I Have To," which stirred up a little controversy over the violent lyrical content. So you know they got no airplay, but it *did* manage to put the duo on the rap map. The forthcoming IMG CD features cuts with Ice Cube, MC Ren, and Boss Hogg a.k.a. CPO. The project is still in production and is expected to be released this summer.

Public Enemy/Chuck D/Napster

Bring The Noise...Public Enemy is said to be working on a new album titled *The Black Album*. For all you diehard PE fans, the lyrical content on this joint is sure to hit you with a variety of political topics, including a cut about our newly elected president. Knowing the group's leader, Chuck D, you will more than likely be copping the album by downloading it from the Internet. For the past couple of years, Chuck has been very vocal about technology and the Internet. He has been touring the country giving lectures on the subject and will be the keynote speaker at a day-long conference put on by The Consumer Electronics Association on March 6. The author/activist/emcee has been one of a few artists that support Napster.



THE POETESS
thepoetess92@aol.com

Speaking of Napster, On February 12, a federal appeals court ruled against the Internet company, saying the music-swapping service could be held liable if its users trade illegally copied songs. According to the 9th U.S. Circuit Court of Appeals in San Francisco, Napster won't be shut down immediately, but they must prevent its users from swapping files of songs that have been identified as copyrighted material. Shawn Fanning, the founder of Napster, says his site has grown quickly over the past few months, gaining 1 million users each week. Dayum!!!! FYI...A report in *Bloomberg News* says music sold over the Internet is expected to rise to a value of \$5.2 billion by year 2005.

Missy Elliott

Ms. Supa Dupa Fly a.k.a. Missy Elliott is putting the finishing touches on her new CD. No title as of yet but the first single, "Get Ur Freak On" is



already on a turntable near you. The album features folks like Jay-Z, Eve, Ludacris, Method Man, Redman, Da Brat, Ginuwine and, of course, Timbaland, and is gonna touch down on the production. Look for that to hit your local music store in May. ■

THAT'S IT FOR NOW PEOPLES. IF YOU WISH TO DROP ME AN EMAIL HIT ME AT POETESS92@AOL.COM.

Gettin' Schooled On Jazz

An Interview with IAJE's Ron McCurdy

By Steve Meicke

The future of jazz music (and the jazz industry) begins with the cultivation of new artists to carry on the tradition and pioneer new developments in the genre. The International Association of Jazz Educators (IAJE) is working to make sure that this happens. After 28 years, their annual conference is more than just a convention for jazz teachers; over time it's become the biggest pow-wow in jazz, with many of the industry's top names getting involved. Even with the increased support, jazz educators face huge challenges. As president of the IAJE and as director of the Thelonious Monk Institute of Jazz at USC, Ron McCurdy is at ground zero when it comes to facing these challenges. Here's what he had to say.

GAVIN: What's the biggest issue in jazz education today?

Ron McCurdy: It's teacher training, or lack thereof. We have so many people who have been bestowed the task of teaching jazz who don't understand the history behind the music. Most universities are still way behind. Music education majors are usually not required to take courses that address jazz techniques. Really, from the standpoint of having a very solid pedagogical background—of knowing how to teach—it makes it very difficult. So I think we have a perpetuation of ignorance. This is something that IAJE is certainly trying to address; we produce teacher training institutes all over the country. And we hope to expand that so that we can reach more teachers to help them do what they do better.

Is the importance of music education underestimated in the U.S.?

Absolutely. I have this saying: that you can always tell the sophistication of a culture by how it views the arts. When I go over to Europe or other parts of the world where culture is important, it says a lot about the sophistication of that particular culture. America has always been a commerce-driven society. It's allowed us to be the richest nation in the world—monetarily, but from an artistic standpoint, one of the poorest nations in the world. I'd

like to see our government do more because what we're finding is that it's hard to get the best and the brightest to even go into education. When you look at the teachers' salaries, beginning teachers making \$30,000, whereas you go into corporate America you start at around \$60,000.

Over the years the IAJE conference has expanded from an education conference to the leading trade show for the jazz industry. Is the conference still a jazz education thing?

Absolutely. One of the things IAJE has been able to do is to convene all aspects of the jazz community. The bulk of our membership is music educators, but we've been able to attract the industry, the record labels, the instrument manufacturing companies, jazz journalists, jazz radio stations. All those different entities have come aboard to help us perpetuate our message. I wouldn't call it a trade show like NAMM. Our focus is still about education and jazz performance.

What specifically were the objectives of the NPR radio symposium clinics?

When you convene the jazz community, if you have 10 folks on the panel you're going to have usually 10 different opinions. So, the idea was to provide an opportunity for more dialogue. Certainly a hot topic was the Ken Burns series this year.

What is your favorite Jazz radio station?

Because I'm living in Los Angeles, when I drive to and from work I listen to KLON. When I was in Minneapolis it was KBEM. When I'm in New York I listen to WBGO. Those stations do a great job not just only of playing records, but of putting the music into a historical perspective, and I'm real big on that—where people can understand not only just the music, but the individual who created the music.



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

How can Jazz radio get more involved in jazz education?

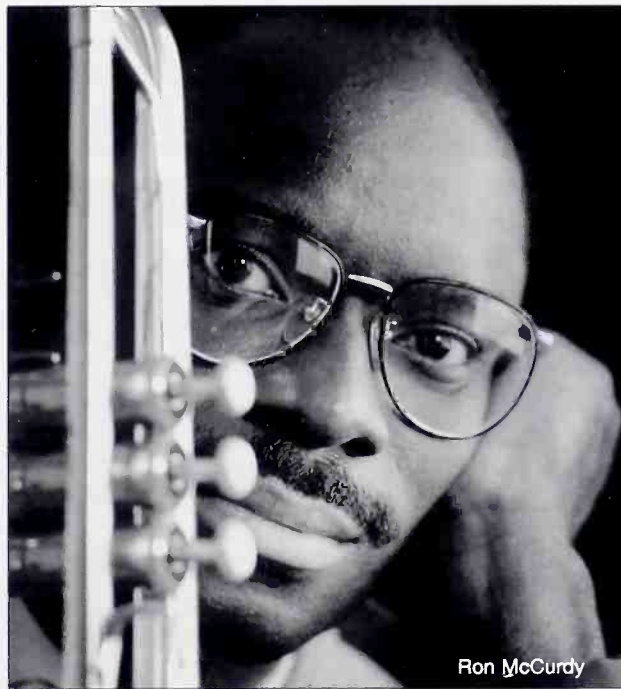
All the Jazz stations do wonderful jobs, but so much of what they do is so far removed from what happens in the classroom, and the challenge is getting the music to the students, to the young people who are the MTV, VH1 generation. There's got to be a way that we can make the music more accessible and more attractive to young people. One thing that radio stations can do, and some of them are already doing this, is partnering with educational institutions. Part of the obligation of a jazz master, for instance, when he or she is in town, is to go by the

schools. And maybe have the radio stations do interviews or live remotes from the schools. Just to have that involvement with the schools and Jazz masters—it has to start there.

Do you think jazz celebrities are involved enough in education?

I think so. Here at the Monk Institute, Terence Blanchard is our artistic director, and for San Francisco Jazz you

have Joshua Redman. But we have to be careful about individuals like that. First and foremost, they're players, not educators. Someone like Max Roach can't work at a grade school level. It takes a certain kind of patience and mentality and know-how to work in that situation. On the other hand, at the college level—or even some advanced high school programs—he would be ideal. Some celebrities are disasters in the classroom. There are people that IAJE is pursuing who are not necessarily jazz musicians but who are lovers of jazz who endorse the notion of jazz education. Someone like Bill Cosby or Danny Glover, or one of the young rappers who utilizes jazz techniques. To have someone like that to be a spokesperson would be a great thing. This is what we're looking for, for IAJE. Right now we don't have that kind of international spokesperson. ■



Ron McCurdy

Cyberspace and Outer Space Will Give Jazz and Smooth Jazz More Access

By Steve Williams

As evidenced by the recent ratings explosion, the current and unparalleled excitement the nation has for the sound of Smooth Jazz radio has to be marveled and appreciated on one level or another. You also have to respect the non-commercial "mainstream" jazz outlets that have begun to use programming consultants, playlists, and music research; longtime tools of their commercial counterparts, with the same aim to attract more listeners and keep the bottom line intact.

There is, however, always a price to pay for progress, no matter what the setting. Obvious drawback to this conservatism (pragmatism?) is the reduced exposure for some musicians and less variety for the fan who, in turn, is buying fewer CDs because his or her universe has been reduced by tighter rotations and auditorium tests which, ironically, have a great deal to do with the ratings success.

Not that fabulous ratings and hefty revenue are bad things. In fact, they're monumental in the building of corporate trust in the franchise of Jazz or Smooth Jazz radio. But an art form can't live on big bucks alone. You need a little freedom too. That's why if you're a fan of the music, you have to welcome the advent of the new media: Internet radio and satellite radio.

Internet Radio and Records

From the beginning, jazz has been a staple for Internet radio portals and cyber retail outlets, where you're sure to find just about anything you're looking for, old or new. Practically all of the stations offer a retail component that offers immediacy, and is light-years ahead of where most terrestrial broadcasters are, website or not. The edge of this

vast landscape includes Live 365.com, Launch.com, Spinner.com, and RadioCentral, which develops radio stations for corporate websites, and smoothjazz.com, which is headed by a team that includes Sandy Shore, former PD of KXDC, a one-time Smooth Jazz station in Monterey, Calif. And of course, the Internet is rapidly becoming the place to find the over-the-air broadcasters too. Notable websites include RELAXFM.com (from Germany) WJJZ.com, WJZW.com, KKSF.com, KWJZ.com, KIFM.com and KSSJ.com. The only issue with

We all know that NASDAQ is suffering these days, and tech seems soft, but jazz and Smooth Jazz over the Internet and satellite is still the future, and will play a vital role in the renewal of the jazz economy.

these is lack of marketing. If more people were aware of and made to feel comfortable with the advantages, many more would choose the options the Internet presents.

Satellite Radio

Here is where the fortunes of jazz hold the most promise; where marketing is a part of the business plan. It's also where the combination of deep pockets and creative freedom will be tested in just a few

months time by two companies: XM, which has set up shop in the nation's capital and New York-based Sirius, which has close to 80 corporate partners contributing to the effort, and will devote half of its 100 channels to music, three of which will feature jazz, contemporary jazz, and Smooth Jazz.

At Sirius, acclaimed drummer and N.Y.-area radio host Kenny Washington will program the jazz channel and Teresa Kincaid, former music director for Smooth Jazz stalwarts KWJZ-Seattle and KOAI-Dallas will program the Smooth Jazz channel. Sirius, which has been around for a decade, plans to use three satellites to deliver its signal to customers in the U.S. and Canada and XM will launch two, the aptly named "Rock" and "Roll." Founded in 1992 as the American Mobile Radio Corporation, the name changed to

XM three years ago, when the company began to hire a creative team that includes programming buddies Lee Abrams and Dave Logan. XM also hired former WNUA-Chicago Music Director Steve Stiles to run the Smooth Jazz channel.

Both services will have receivers in new cars and both will charge \$9.95 a month for the privilege, well worth the cost when you consider the overwhelming and obvious benefits. The only drawbacks are that neither service will be available in Alaska or Hawaii, and there are no plans to extend the services internationally.

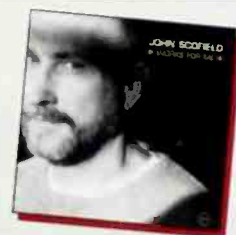
We all know that NASDAQ is suffering these days, and tech seems soft, but jazz and Smooth Jazz over the Internet and satellite is still the future, and will play a vital role in the renewal of the jazz economy and in the continued connecting of jazz to our consciousness. ■

Reviews

John Scofield

Works For Me (VERVE)

If you have any preconceived notions about John Scofield being a fusion-esque, jazz-rock guitarist, toss them aside. His new release *Works For Me* is the Sco that you know and love but with an all-new, all-star lineup that's as straight-ahead as it gets. The cast of heavyweight sidemen, including Kenny Garrett, Brad Meldau, Christian McBride, and Billy Higgins, were deliberately thrust into the studio after only one rehearsal, to do what Scofield calls a "real jazz" recording. The ultra-sensitive dynamic between drummer Billy Higgins and bassist Christian McBride is especially noteworthy. This all-original album reveals a new level of maturity in Scofield's writing, artfully combining a traditional sound with the modern sound that he helped create. The tunes "Loose Canon" and "Hive" flirt with the avant-garde, but in a way that is melodic and digestible. Mid-tempo tunes like "I'll Catch You" and "Big J" are cool and swingin'. —Steve Meicke



Four80East

Nocturnal (HIGHER OCTAVE)

Whoever said Smooth Jazz success has to be found in New York or L.A.? Four80East, the group that takes its name from the Interstate that runs through their native Toronto, seems to have their hands on the heartbeat of the music's new inspiration. *Nocturnal* is an engaging and inventive view of the place where jazz, funk, and hip-hop electronica intersect, with the added element of suspense that evokes a feeling of the nightlife. Two Toronto studio musicians; Rob De Boer and Tony Grace (who also shot the stunning front cover photo), are behind this smooth menagerie, playing keys and percussion respectively. —Steve Williams



EMAIL COMMENTS TO STEVE@GAVIN.COM
OR CALL (916) 339-4287

Stopping For Directions To Lost Highway Records

By **Dave Einstein**

Label start-ups are rare these days, but that's not stopping Lost Highway Records from merging into traffic.

The new alt-country/singer-songwriter label is the creative vision of Luke Lewis who, in nearly eight years as president of Mercury Nashville, acquired 43 gold and platinum albums. The crossover success he helped engineer for the likes of Shania Twain (who became the first female artist in history to have an album sell over 30 million) and non-country artists such as Kim Richey and William Topley were instrumental in evolving Mercury Nashville into the powerhouse it is today.

The Lost Highway promotion department is headed up by Chris Stacey (previously VP National Promotion Mercury Nashville). We caught him (in a rare moment when he wasn't on the phone) for some directions on where Lost Highway is likely to lead:

Dave Einstein: Chris, give us a little of your background.

Chris Stacey: I was doing marketing for a riverboat casino when I met Luke and he offered me a job. This was in late '90 or early '91. I did regional promotion for Mercury Nashville out of Dallas. Five years later he came to me and told me that he was thinking about starting an alternative division and would I take the promotion job as national director and work out of Nashville. I



Chris Stacey

did and worked with artists like Kim Richey, Neal Coty, and William Topley. When the Universal merger hit, things died down on the alternative side and I went back to the country side as VP national promotion. I did that until the present. Now it's off for a drive on the Lost Highway!

Who will be involved with the national office in Nashville?

Luke (Lewis) will be at the top and I will report to him on promotion and Frank Callari (previously manager of Lucinda Williams, Kim Richey) will report to him on A&R. Kira Florita will be the head of marketing. She segues over from Mercury Nashville. I'll be hiring a national promotion person. We will also have full-time national sales and field marketing person. We're filling those positions right now. That will be the core of the label national office.

As part of the joint venture, Ken Lane, head of promotion at Island/Def Jam; and John Rosenfelder, College and Triple A promotion for Island/Def Jam; and the entire Island/Def Jam field staff will be behind what we're doing. They deal with everything from LL Cool J to Bon Jovi and, in my opinion, Lost Highway is the perfect complement to that label family.

What will be the A&R direction?

It will be hard to put us in a box because of the diversity among our artists. That having been said, the common thread is that all of the artists we have are great singer-songwriters. We also believe the artists signed to the Lost Highway family have earned the right to creative freedom. We intend to have an environment here that will allow the artists to do what they do best, as well as attract the young singer-songwriters of the future. In a similar way that David Geffen formed Asylum Records as a response to the disco movement of the '70s, we want to have great music for adults. I want everyone in the Triple A format to embrace this label as their own. We hope to prove to adult rock radio that Lost Highway is committed to making records for their listeners. By far, Triple A is going to be the most important format to this label!



TRIPLE A
EDITOR
DAVE EINSTEIN
einstein@gavin.com

Initial releases from Lost Highway include the new Lucinda Williams, the highly-anticipated final recording from Whiskeytown, a solo record from Ryan Adams (ex-Whiskeytown), and new materi-



Kim Richey

Robert Earl Keen

al from Kim Richey, William Topley, and Robert Earl Keen, to name a few. Also expected later this year is a Hank Williams tribute featuring Beck, Bob Dylan, Keb' Mo', Lucinda Williams, Ryan

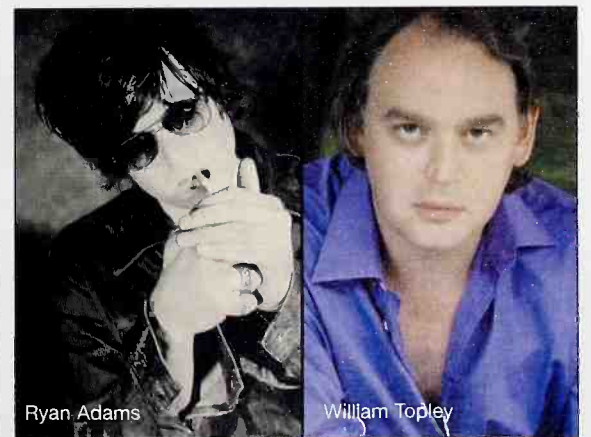


Lucinda Williams

Adams, Springsteen, Keith Richards and, tentatively, Mike Jagger.

These projects obviously show Lost Highway's commitment to the singer-songwriter. After all, the name of the label itself comes from the Hank Williams song "The Lost Highway." I, for one, can't wait to hear the music.

Chris Stacey can be reached at (615) 524-7500.



Ryan Adams

William Topley

Glen Phillips:

Toad the Wet Solo Artist

By **Dave Einstein**

You may not realize that you know Glen Phillips, but you do. He's the former frontman of and singer-songwriter for Toad the Wet Sprocket, the band named in honor of a Monty Python sketch, that formed in 1986 in Santa Barbara when Phillips was all of 14 years old.

In 1988 the band spent \$700 on its debut album, *Bread and Circus*, which the guys sold as a cassette at gigs. It reached the right ears, though, and they were signed to Columbia where they scored several hits though the early '90s including "All I Want," "Walk On the Ocean," and "Fall Down" from their first two albums. Two more albums followed, *In Light Syrup* in 1995 and *Coil* in 1997, but both drew tepid response. The band broke up in '98 and a posthumous greatest hits disc called *A Toad Retrospective* came out in '99.

With the disintegration of the band that he fronted since before he could drive a car, a 27 year old Phillips went through some pretty tough times. The recording industry that had become so much a part of his life, in his words had "turned their back on me." Feelings of discouragement and betrayal sent him into a period of introspection and re-evaluation.

Phillips life has changed a little bit since joining Toad. He's married now with two children and another on the way. He has a studio in his garage that he affectionately calls "Ed," where he records. This intimate style of recording allows him to maintain the same "live" sound on his debut solo album as he had with his former bandmates.

His solo debut, *Abulum*, is out now on Brick Red Records/Gold Circle and came out of the afore-

mentioned garage. It contains songs that are small slices of life stories like "Drive By" about a son who has to drive for his irate father who is out to assassinate the neighbor's pesky dog. A dark comedy to say the least. The first single, "Fred Meyers," lends small town personality to the inside of a suburban superstore. The empathetic "Men Just Leave" tells of the unfair life to which some women seem doomed.

When I told him that his writing was reminiscent of Randy Newman, (the opener, "Careless," brings back memories of "Simon Smith & the Amazing Dancing Bear") he said that his dream is to do a record of Randy Newman songs. "I would love to do a *Phillips Sings Newman* album. It's a matter of getting the gumption up to call him and see if he would be into it."

Abulum was produced and mixed Ethan Johns (Emmylou Harris) who also played several instruments on the record. Other players include Phillips on vocal, melodica, and guitar; Richard Causon on keys; Jen Conda on bass; and Sandy Shela on drums.

With *Abulum*, Phillips has made a captivating collage of songs. KINK's Kevin Welch agrees: "I've always been a fan of Toad The Wet Sprocket and was saddened when they split," he says. "I've been waiting for some time now to hear something from Glen and when I heard 'Fred Meyers' on the Aware sampler, I went nuts over the song. Glen has always had a way of bringing scenes of life into his writing and making them so clear and honest. He's one of the finest songwriters we have today—right up there with Adam Duritz and Matthew Ryan."

I couldn't have said it better myself. If you haven't heard *Abulum*, call Mike Klein at (310) 264-7839. ■



2001 TRIPLE A GAVIN AWARD WINNERS

RADIO

Station of the Year (market 1-25)
KBCO-Denver

Station of the Year (market 26+)
KGSR-Austin

Non-Commercial Station of the Year
WXPB-Philadelphia

PD of the Year (market 1-25)
Norm Winer, WXRT-Chicago

PD of the Year (market 26+)
Jody Denberg, KGSR-Austin

PD of the Year Non-Commercial
Bruce Warren, WXPB-Philadelphia

MD of the Year (Market 1-25)
Shawn Stewart, KMTT-Seattle

MD of the Year (Market 26+)
Jody Petersen, WNCS-Montpelier

MD of the Year Non-Commercial
Rita Houston, WFUV-New York

LABELS

Major Label of the Year
Interscope

Independent Label of the Year
Artemis

Major Label Person of the Year
James Evans, Interscope

Independent Label Person of the Year
Art Phillips, Vanguard

Major Label Artist of the Year
Shelby Lynne, Island/IDJMG

Independent/Subsidiary Artist of the Year
David Gray, ATO/RCA

Independent Promotion Person
Michele Clark, Michele Clark Promotion

Reviews

Over the Rhine

"Give Me Strength" (BACK PORCH/VIRGIN)

The Cincinnati-based singer-songwriter team of Karin Bergquist and Linford Detweiler make up the core of Over the Rhine, which is releasing its first studio recording in five years, *Films for Radio*. Detweiler's panoramic melodies provide dramatic backdrops for Bergquist's haunting vocals which are often compared to Natalie Merchant and the Cowboy Junkies' Margo Timmins. "Give Me Strength," which impacts March 13, has a big sweeping production sound that transports. The seductive double entendre lyrics of "Radio Heaven" make it a natural for follow-up single.



"Give Me Strength" was recently featured in an episode of NBC's *Third Watch*. Contact Ray Gmeiner, (310) 288-2730.

—Dave Einstein

Emer Kenny

"Useless Things" (TRILOKA/GOLD CIRCLE)

The sophomore release, *Fades Into Day*, by Dublin-born singer and harpist Emer Kenny is much less ethereal than her first. Here she moves much closer to the pop world with the help of co-producer Gardner Cole (Madonna, Sister Sledge) who adds more punch. Kenny's partner John Murphy co-produces and plays various instruments and Johnny Tate (R.E.M.) strings arranges. Kenny's breathy vocals are layered over swirling harp loops to create an infectious pop hook on the single "Useless Things." Instrumentals "The March" and "The Butterflytrip" introduce us to the new sound of Celtic trip-hop. "Dirty Mind" talks about the hypocrisy of the war in Northern Ireland with an in-your-face funk production that would make George Clinton proud. It all merges to give a very interesting mix of musical elements. Contact Mike Klein, (310) 264-7839. —Dave Einstein



Drums & Tuba

Vinyl Killer (RIGHTEOUS BABE)

If you're looking to play something different, original, maniacal, modern, classic, jazzy, groovy, spacey, bordering on the insane and indescribable; give Drums & Tuba a spin. *Vinyl Killer*, produced by Andrew "Goat Boy" Gilchrist and Ani DiFranco, is an avant groove-rock trip. The instrumental act is currently building up its audience on the Sno-Core Icicle Ball 2001 tour along with Galactic and Les Claypool's Frog Brigade. "The Horse and The Tree" has a great Zappa-esque melody played by guitarist Neal McKeeby. "The Diagram" and "Royronus" are my recommended tracks for Triple A radio. Contact Jamie Canfield, (716) 852-8020.



—Jimmy Leslie

Olu Dara

Neighborhoods (ATLANTIC)

Olu Dara's second Atlantic offering is a beautiful and honest document of the life of an extraordinary yet simple man. Dara melds a wide range of influences he's absorbed on his many travels into a unique personal statement. "Massamba" opens the record in a jubilant African fashion. The title track is a

bluesy account of Dara's experiences in his home of New York.

"Herb Man" is a bouncy New Orleans jam while "I See The Light" is a funky gospel celebration; both feature that city's famous son Dr. John on Hammond B3. Dara is an original vocalist and guitarist, but he originally made his name as a jazz cornet player. His ties to that community are evidenced in the appearance of the great jazz singer Cassandra Wilson on the soulful duet "Used to Be." Contact Erica Linderholm, (212) 707-2263. —Jimmy Leslie



Primitive Radio Gods

White Hot Peach (W.A.R.)

The Primitive Radio Gods first tasted heaven in 1996 when they scored a #1 Alternative hit with "Standing Outside a Broken Phone Booth with Money in My Hand" on Columbia. When I saw B.B. King on tour in 1997 he thanked them for the money the sampling licence put in his hand. The band has since been through its share of hell, but has lived to see its follow-up finally see the light of day on W.A.R. Records. "Motor of Joy" was the first track to get the Radio Gods back on the airwaves. The current focus track, "Fading Out," is a dreamy piece of pop with a sound that should work well along side the current '80s resurrection, and is being championed by WCR's Nicole Sandler. "Gotta Know Now" is also strong, with its churning acoustic guitar, breathy flute, and quirky lyrics delivered at a Barenaked Ladies-like clip. Contact Ashley Matthews, (303) 440-0666.

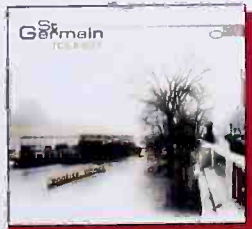
—Jimmy Leslie



St. Germain

The Tourist (BLUE NOTE)

The only buzz that compares to the one for *The Tourist* is one acquired by a GAVIN Seminar Cocktail Party attendee. The jazzy brainchild of pioneering French DJ Ludovic Navarre, *The Tourist* is everywhere—at multiple radio formats and in the clubs. The opening cut, "Rose Rouge," was even in the background of those "Show Me Something" commercials during the NFL playoffs and is a



favorite at WFUV. "Montego Bay Spleen" features the sly guitar work of Palm recording artist

Ernest Ranglin over a dub-drenched rhythm track. "Sure Thing" with its sample of John Lee Hooker's unmistakable moan and tone over a pulsating backbeat is the track getting the most play. A radio edit is available. Contact Zach Hochkeppel, (212) 253-3205. —Jimmy Leslie

Big Bill Morganfield

Ramblin' Mind (BLIND PIG)

Big Bill Morganfield's follow-up to his lauded debut, *Rising Son*, is a fantastic piece of Chicago blues. The son of Muddy Waters is indeed rising to the challenge of his pedigree. Big Bill has a bellowing voice and a piercing slide guitar style that carries most of *Ramblin' Mind*, which varies from up-tempo piano numbers like his "Roll With Me" to slow drags like the "Mannish Boy"-styled "Dirty Dealin' Mama," featuring Pinetop Perkins (Muddy's keyboardist) on piano. But it's the wicked focus track "Strong Man Holler" with Taj Mahal and harmonica ace Billy Branch that lands the knockout punch. Taj's voice is sinister, Big Bill's guitar is manic and desperate, and when they trade licks over the creepy chord progression it leaves chills. Add date is March 5. Contact Christian Weyers, (415) 550-6484. —Jimmy Leslie



EMAIL COMMENTS TO EINSTEIN@GAVIN.COM

OR CALL (914) 478-1645

The follow up to the wildly successful single "Delirium"

On Your Desk Soon!

Add Date: March 19th/20th!



Contact: Michele Clark Promotion - 818-223-8888

Sean Coakley @ Songlines - 914-241-3669

Troy Prickett @ Six Degrees Records - 415-626-6334 x.16



six

Everything is closer than you think degrees
www.sixdegreesrecords.com

THE LAST WORD

THE LAST WORD ON THE GAVIN SEMINAR

"Miami was a blast! I'm pretty unhappy to be back home here in Rhode Island. Jukebox Jury was definitely a fun (and funny) time, doves sounded beautiful, my awards brunch omelet rocked, and the beach was perfect. South Beach nightlife was pretty insane, as well." —Tim Schiavelli, WBRU-Providence

"Lionel Richie was awesome... 6 Gig did a fantastic job playing before the panel. They played The Buzz 'Bake Sale' last November and blew everyone away. I think they have unbelievable potential." —John O'Connell, WPBZ-West Palm Beach

"I am truly humbled and happy—thank you so very much. This couldn't have come at a better time. I've been thinking—I was the Susan Lucci of the GAVIN Awards, but she finally won...now I won...so I guess that still makes me the Susan Lucci of the GAVIN Awards." —Frankie Blue, WKTU-New York

"The seminar highlight for me easily was 'The Big Picture' panel on Friday. That was a very pointed discussion that was really interesting to sit in on." —Mike Henry, Paragon Research

"'The Big Picture' was the best panel I've ever been on. I use the 'door light' guide—I never saw the door open once, which means no one left, and that's a great sign. It was a great experience. Also, having been out of the format for a few years, it was nice to see that there is still passion for putting on great radio." —Tom Calderone, MTV

"GAVIN was great this year. My first visit to Miami and I was an instant fan. South Beach was a great hang...awesome shopping and restaurants. It was a weekend of diversity with Mya performing live at Volleypalooza and doves at the Hard Rock." —Chris Williams, 99X-Atlanta

"I'm overwhelmed! This is my first victory in six nominations—this is the highlight of my career. Honest to God, this is a dream come true...it's almost as good as having twins." —Danny Ocean, KC101-New Haven

"I'm just so surprised...this is fantastic. The highlights of the Seminar were the Alternative Jukebox Jury—which was very funny—and that interview with Pud of fuckedcompany.com." —Mark Hamilton, KNRK-Portland

"We've all been to a thousand seminars and they all seem to be an excuse to party, but there wasn't a moment at the GAVIN Seminar panels that I wasn't enthralled with the topic or discussion. The panelists weren't talking to hear themselves talk. I walked away with a great deal of knowledge and had a great time." —Charese Frugé, Mix 94.1 (KMXP)-Las Vegas

"Miami was great. I met Kneal Mann of CFNY-Toronto for the first time, and we had one of those great programmer bonding hangs at the pool. For a guy with a funny name, he's brilliant. The lowlight of the week was having to deal with the mega-egos involved in the Chad and the Dangers project. The arguments over the riders, set lists, who stands where on stage...it was ugly." —Jim McGuinn, WPLY-Philadelphia

Thank you, Miami...see you next year in San Francisco!!!

Overheard After The Grammys...

Yea Or Nay

"Controversy is good. To me it seems pretty straightforward. There are two opinions one can have about freedom of speech—you're for it or against it." —RAGE AGAINST THE MACHINE DRUMMER BRAD WILK FOLLOWING HIS BAND'S WIN IN THE BEST HARD ROCK PERFORMANCE CATEGORY



Let Freedom Ring

"I support Eminem's free speech. I oppose censorship in all forms. He's very good at what he does, but he's also a misogynist and homophobe and racist and anti-Semite. I'm thirty-three and can see through it, but I can't imagine that an eight-year-old in Idaho sees it as just a joke." —MOBY, EXPLAINING EMINEM'S RIGHT TO OFFEND

Crow's Feat

"Lots of profanity, lots of gay bashing, lots of anti-women statements. I think it's gonna be huge." —SHERYL CROW, WINNER IN THE BEST FEMALE ROCK VOCAL CATEGORY, WHEN ASKED ABOUT HER ALBUM-IN-PROGRESS

I Beg Your Parton

"I pride myself on being one of those guys that doesn't do 'the look,' one of those guys that doesn't glance down at a woman's...I didn't do it. I'm proud of myself." —COUNTRY NEWCOMER BRAD PAISLEY 'FESSING UP TO RESISTING TEMPTATION AFTER HIS DUET WITH DOLLY PARTON



Who Let The Dogs Win?

"My feeling is, if I'm gonna lose an award, I'd rather lose to a novelty act than a serious act. It feels like less of a slight. Last year I lost to Beck and Santana—that actually hurt. But losing to the Baha Men? You can't help but laugh." —MOBY AGAIN, EXPLAINING HOW HE HANDLED LOSING OUT IN THE BEST DANCE RECORDING CATEGORY

Grammy Got Run Over...

"To be perfectly honest, I think we were robbed. It was probably something the Grammys had to do because of the backlash that they were going to get from giving him the award." —DR. DRE THEORIZING ON WHY EMINEM'S "THE MARSHALL MATHERS LP" DIDN'T WIN THE BEST ALBUM PRIZE

IMPACTING RADIO

subject to change

MARCH 5 & 6, 2001

AMANDA "Everybody Doesn't" (Maverick), *TOP 40*
 SUNSHINE ANDERSON "Heard It All Before" (Atlantic/Soulife), *RHYTHM*
 BACKBONE "Five Deuce Four Tre" (Universal), *RHYTHM*
 JANET JACKSON "All For You" (Virgin), *TOP 40, RHYTHM, & HOT AC*
 JOSIE "Unkunvshunal Girl" (Qwest/Warner Bros.), *TOP 40*
 CHANTAL KREVIK "Before You" (Columbia/CRG), *HOT/MODERN & MAINSTREAM AC*
 MUSIQ "Love" (Mama's Boy/Def Soul/IDJMG), *RHYTHM*
 OLD 97'S "King of All" (Elektra/EEG), *HOT/MODERN AC*
 JOAN OSBORNE "Love Is Alive" (Universal), *TOP 40 & MODERN AC*

MARCH 12 & 13, 2001

BROOKE ALLISON "The Kiss-Off (Goodbye)" (2K Sounds), *TOP 40*
 BEE GEES "This Is Where I Came In" (Universal), *TOP 40, RHYTHM, HOT & MAINSTREAM AC*
 MISSY ELLIOT "Get Ur Freak" (Elektra/EEG), *RHYTHM*
 EVAN & JARON "From My Head To My Heart" (Columbia/CRG), *HOT/MODERN*
 EVE 6 "Here's To the Night" (RCA), *HOT/MODERN*
 AARON LEWIS WITH FRED DURST "Outside" (Flawless/Geffen), *HOT/MODERN*
 LIL WAYNE "Everything" (Cash Money/Universal), *RHYTHM*
 ANGIE MARTINEZ "Dem Thangs" (Elektra/EEG), *RHYTHM*
 MIKAILA "All Up to You" (Island/IDJMG), *TOP 40*
 MINI-BAR "Holiday from Myself" (Universal), *TOP 40 & MODERN AC*
 OLIVIA "Bizounce" (J Records), *TOP 40*
 DANTE THOMAS "Ms. California" (Elektra/EEG), *TOP 40*

NEW GAVIN, NEW DEAL

GAVIN

Same great staff
of industry vets.
Same tradition.
Brand new
membership
subscription
package.

We've sweetened the pot.

Your GAVIN subscription doesn't just get you your favorite magazine. It now includes all sorts of privileges exclusive to members of the GAVIN "club."

We at GAVIN believe that today's fast-paced online environment has created an insatiable appetite for near-instantaneous data that makes the old weekly trade paper cycle outdated. That's why we're gearing our services to the immediate delivery of fresh information, online and via fax, coupled with more in-depth reflection on the trends and key issues in a monthly magazine format. The new format will also allow us to bring you commentary and insight like never before from the personalities and pros who make radio not only what it is, but what it will be.

Same great staff of industry vets. Same great tradition.
Brand new membership subscription package.

Just for starters your GAVIN membership subscription of \$375 will give you:

- 25 monthly issues of GAVIN (plus two special issues focused on The GAVIN Seminar in February and The GAVIN Summit in August)
- Daily delivery of gmail, the number one authority on breaking music, lively news and station gossip delivered fresh every morning
- 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)
- Rapid access to all the music charts at GAVIN.com, plus privileged access to proprietary information levels currently in development
- Early bird registration rate for The GAVIN Seminar in Miami, February 21-25, pegged at \$465 for subscribers only until pre-registration expires (saving up to \$160)

More privileges of membership will be added during 2001, so secure your place among the elite now.

Call Annalisa Williams at 415 495 1990, ext. 609
(anna@gavin.com) to subscribe.

TRIPLE THREAT

10 MILLION ALBUMS AND 5 #1 SINGLES. 2 GRAMMYS®.
2001 SOUL TRAIN ENTERTAINER OF THE YEAR.

DESTINY'S CHILD SURVIVOR

THE FIRST SINGLE

... ..

IMPACTING MONDAY & TUESDAY, MARCH 5 & 6. NEW ALBUM IN STORES MAY 2001
ON TOUR THIS SUMMER WITH THE BACKSTREET BOYS



SINGLE PRODUCED BY DENT FOR STATE OF MIND MUZIC INC. AND BEYONCÉ KNOWLES FOR MUSIC WORLD PRODUCTIONS, INC.
EXECUTIVE PRODUCER: MATHEW KNOWLES FOR MUSIC WORLD ENTERTAINMENT, INC. MANAGEMENT: MUSIC WORLD MANAGEMENT

www.destinyschild.com

www.columbiarecords.com

"Columbia" and Reg. U.S. Pat. & Tm. Off. Marca Registrada. / © 2000 Sony Music Entertainment Inc.