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GAVIN

APRIL 13, 2001 • ISSUE 2339

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TEXAS MUSIC: Boosts Ratings at Country
DUKE ELLINGTON: Writes a Mean Lil' Ditty
GUIDED BY VOICES: Gets Accessible For Triple A

COVER ARTIST: COLDPLAY

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SPECIAL INSIDE: Annette
Lai Sits Down With This
Year's A/C and Hot
A/C Gavin Award
Winners



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EDITOR'S NOTE

MEET THE PARENTS

Don't look now, but we're becoming our parents.

Maybe even our grandparents.

Remember when your mom and dad (or their moms or dads) used to reminisce fondly about the "good ol' days," when gas was 28 cents a gallon, Lucy and Ricky slept in single beds, and Elvis could only be shown from the waist up? Ah, yes...those were the good ol' days—when apple pie was strictly for eating and chastity was more than a diva's daughter...

Fast forward to 2001. The two most common cries today in this industry are "radio just isn't the way it used to be" and "consolidation is destroying everything I got into radio for." Top programmers point their collective fingers at voice tracking and airshift syndication for diluting the local flavor of radio (for evidence, see page 18), and bemoan the lack of new talent caused by post-Telecom efficiencies of scale.

Ask virtually anyone in radio why they got into this business and they'll answer along the lines of "because I loved the music" or "it's all I ever wanted to do." In the good ol' days radio was fun. It was mystical. It was a good way to get free records and meet artists. And it was a great way to piss off those nostalgia-waxing parents.

Walk into any high school in America today, however, and you'd be hard-pressed to find anyone who wants to work in radio. Kids today still love the music and they still like free records (witness Napster), but—according to recent research—radio is...well, it's so *yesterday*. It's lost its flair, its cachet, its overall appeal. Except for key dayparts the jocks sound sterile and pretentious (to say nothing of imbecilic), while MTV and the Internet are rife with personality and attitude. Generation T (testosterone) demo aside, these "tastemakers" aren't listening to radio for what comes between the record, just for what's heard between the ears. They want music—lots of music—something MTV has even figured out ("Jack-ass" and "Andy Dick" notwithstanding). So, perhaps, have the programmers who opt for voice tracking instead of live jocks.

Bottom line: radio *isn't* the same as it once was. Then again, nothing is. While we all may long for the days when we had to physically get off the couch to change the channel, or when we had to go to the library to research a paper, those days are gone. For good.

Which, believe it or not, is a good thing.

Times change. And as they do, nostalgia becomes more and more important. And while it might feel good to do the nostalgia thing once in awhile, it's important to realize that nothing stays the same for long. For a reason.

And it's equally important to realize that wherever we've been, wherever we've come from, we're probably not going back there any time soon.



Reed Bunzel, Editor-in-Chief

10 LIVE WEBCASTING: THE SHOW MUST GO ON. GAVIN takes a look at several past webcasts to discover what hurdles and pitfalls everyone should watch out for when planning a webcast event...

16 CLOCKSUCKERS AND MOTHERSHUCKERS AND OTHER "GET YOUR MIND OUT OF THE GUTTER" PROMOTIONS. WLLD (Wild 98.7)-Tampa has a long and rich heritage of performing lewd, crude, and unusual promotions that garner that all-important big-ass street buzz. Often, the value of the prize that was awarded runs a distant second to the ancillary water cooler talk generated by the outrageous methodology used to deploy such bizarre ideas...

20 MEET GAVIN'S A/C & HOT A/C RADIO AWARD WINNERS FOR 2001. Without a doubt, this year's group of GAVIN Award radio winners for A/C and Hot A/C have rightfully earned praises from their peers in the industry. I recently caught up with this special group of people and posed some thought-provoking questions about their passion for their work, what makes their stations great, and the state of the industry...

27 LOOK OUT—THOSE NOTABLE '90S HAVE RETURNED! Not unlike



MacArthur's return to the Philippines, the decade we just left behind has made a dramatic comeback, in Philadelphia. A couple of weeks ago WPLY subtracted all the music from the year 2000 and 2001, and anything from the '80s. The result

was a "Nothing But '90s Weekend" and an avalanche of favorable comments.

30 TAVIS SMILEY VS. BET: THE HEAVYWEIGHT FIGHT THAT NOBODY WINS. Unless you've been hiding under a rock, you know that *BET Tonight* host Tavis Smiley has been not so politely shown the door from Viacom-owned BET. There have been protests, petitions and pissed-off-ness! And it just won't go away. Opinions on this subject are like noses, everybody has one...

35 THE ENDURING MAGIC OF DUKE ELLINGTON. When April comes around,



my thoughts draw to the music of Duke Ellington. Not just because he was born on the 29th of this month, but it's the emergence of spring, with all its potential and multitude of possibilities that for me, mirror the defining elements of Duke's persona and his artistic legacy...

37 TEXAS MUSIC: NOT JUST FOR TEXANS ANYMORE? You don't have to live in Texas to have heard the buzz about Texas music and its growing popularity in the Lone Star State and its environs.

39 GUIDED BY VOICES' ISOLATION DRILLS LEADS TO THE NEXT LEVEL. Bob Pollard is the lead singer, chief songwriter, and longest-running member of Dayton, Ohio-based kings of indie rock Guided By Voices. Pollard writes continually. It's his habit to record and release 1-track mixes of his outpourings, giving rise to GBV's reputation as a lo-fi band. But recently...

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Clear Channel May Nix Arbitron

Is it a rate-busting ploy or the real deal?

Reports surfaced last week that Clear Channel, which is well on its way to industry self-sufficiency, is threatening to discontinue the purchase of Arbitron ratings in 130 U.S. markets. The cancellation would leave Clear Channel with contracts in 88 markets but would cost Arbitron \$14 million from an annual revenue stream of about \$206 million.

Should Clear Channel follow through on its threat to drop

Arbitron, the company's stations in those markets would be legally barred from using Arbitron ratings to negotiate ad sales with advertisers and agencies. Such an event would leave the sales teams at hundreds of stations without one of their most important sales tools, and there has not yet been a statement by Clear Channel indicating what the company would use to substitute for Arbitron numbers.

In a way, the threat may simply be a hard-nosed negotiating tactic.

Clear Channel, which has been in discussions with Arbitron since late last year, also said that it looks forward to continued talks.

CBS to NAB: "We Quit!"

Just weeks before its annual spring convention in Las Vegas, the National Association of Broadcasters received word that CBS was pulling the plug on its NAB membership because the association declined to pursue expanding the 35 percent television ownership cap, which CBS desperately wants.

The text of CBS' membership resignation states: "We have been proud NAB members for many years, but it has recently become clear that we have a fundamental issue on which we and certain of the NAB's television members disagree. Until recently, we felt it was possible to remain members of the association with this disagreement unresolved. Due to actions taken by the NAB today, that is no longer the case.

"For some time we have called for the elimination of the national broadcast ownership cap as well as other outmoded regulatory constraints on broadcasters. We are optimistic that through either the courts or the FCC, that reasonable goal may soon be achieved. CBS and Infinity will continue to work with others in the industry to make sure free over-the-air television and radio stand on an even footing with their competitors both for the good of the business and for the public we serve. It has now become clear that we cannot remain within an organization that is actively working against those objectives."

FCC's Powell Testifies Before Congress

Federal Communications Commission Chairman Michael Powell has announced that he has plans to overhaul the agency and asked Congress to help his efforts to improve the FCC's ability to enforce the nation's telecommunications and broadcast laws. It was Powell's first appearance before Congress as chairman of the FCC since being named to the post in January. During his testimony, Powell outlined his objectives of the restructuring, which will include organizing the agency along market lines and consolidating key support functions.

"We must seek additional and substantial information and be completely satisfied that it is the right thing to do before we move to rearrange substantially the organizational structure of the agency," he told the U.S. House Energy and Commerce subcommittee on Telecom and the Internet.

Powell requested that Congress grant the FCC the power to impose larger penalties for violations of its rules and more time to pursue infractions. He also said that there are several situations in which he would rather stand back and not regulate the broadcast and radio industries. He further suggested that the agency not be so quick to regulate new technologies, such as high-speed the ongoing development of the Internet, satellite broadcasting and high-speed broadband connectivity.

FCC Tells Radio: "Curb Your Smut"

Broadcasters have called for it for years...but now that the FCC has gone ahead and done it, they might not be so happy.

"It" is a statement that summarizes and explains how the Commission decides what it has ruled to be unacceptable on-air programming. Cited in the 28-page report are Howard Stern (mentioned just once) and "Bubba the Love Sponge," who is noted four times.

In the report, Commissioner Susan Ness referred to "an onslaught of on-air smut and a festering problem of indecency on the airwaves," and called on broadcasters to work with Congress and the president to "reinstate a voluntary

code of conduct."

By contrast, Commissioner Harold Furchtgott-Roth said that, because of numerous sources of content available today via a wide range of media, "all restrictions on broadcast should be eliminated."

The FCC report was approved by a 3-1 vote.

Bush Names Three To FCC

President George W. Bush has announced plans to appoint Kevin Martin, Kathleen Abernathy, and Michael Copps to Commissioner posts at the FCC. Martin currently is special assistant to the president for economic policy; Abernathy is a telecommunications lobbyist; and Copps, a democrat, worked on trade issues in the Clinton administration's Commerce Department.

FRIENDS OF RADIO

BY ANNETTE M. LAL

Jackie DeShannon



RECORDING ARTIST/
SONGWRITER/PRODUCER

Jackie DeShannon has scored hits as a singer with gems like "What the World Needs Now" and "Put a Little Love In Your Heart" and, as a songwriter, penned the #1 Kim Carnes smash "Bette Davis Eyes." Her music has also been covered by other artists ranging from Marianne Faithfull to Cher to Annie Lennox. All this success prompted David Wild, a contributing editor to *Rolling Stone*, to rhetorically quere in his liner notes on Jackie DeShannon's latest CD, "Is she the pioneering female songwriter?" Today, DeShannon is still making music, and her brand new CD is titled *You Know Me* on Varèse Sarabande Records.

Hometown: Hazel, Ky.

What radio stations did you grow up listening to? WLAC- Nashville, WLS- Chicago, and KHJ & KRLA in Los Angeles.

What stations do you listen to now? KROQ, KZLA, KIIS, and KCBS/FM in Los Angeles.

What's the last CD you went out of your way to listen to? Paul Simon's latest, because his writing is always so interesting.

What are your three favorite websites? amazon.com, allmusicguide.com, and the message board on my own site, jackiedeshannon.com.

What's your favorite track off your new CD? "You Know Me" because it reconnects me to my fans and "Vanished In Time" for which my inspiration was the American painter, Jackson Pollack.

What would a movie of your life be titled, and who would play you? You Know Me, and I'd be portrayed by Jessica Lange.

What's one of your best career moments so far? Touring with the Beatles on their first American tour.

Who is someone you'd still like to work with? Bruce Springsteen, because he has that rare ability to give a performance that's so clear and honest; you know you're receiving everything he has to give. As a songwriter, his music and lyrics are among the very best. With his compassion and attention to detail, he weaves his magic and moves the spirit.

Future ambitions: To have my own communications company.

#343

Virginity Means \$\$\$ For Mariah



In a world where some dot-com millionaires aren't old enough to drive, and Texas-sized purses are awarded to athletes like Alex Rodriguez, the record industry was bound to follow suit with a record-breaking contract.

They've done it. In an unprecedented, multi-album, multi-million dollar agreement with Virgin Music Group, Mariah Carey has become the richest (on paper) musician ever. The terms of the deal were not officially disclosed, but several sources suggest that Virgin Records will pay the singer more than the \$20 million per album. It is rumored that Carey had been asking for more than \$25 million per recording, but settled on the deal—the largest ever for the recording industry. Carey's first CD for Virgin will be the soundtrack to her upcoming movie *All That Glitters*, a film that will be released on Labor Day weekend.

Commenting on the agreement, Ken Berry, president and CEO of EMI Recorded Music, said, "An incredible voice and fantastic creativity make Mariah one of the world's most special talents in the recording business. Her signing with Virgin enhances an already rich roster of artists, and we are thrilled that Mariah has chosen Virgin as the place where she will write the next chapters of her career."

Carey is the best-selling female performer of all time, selling more than 140 million albums and singles worldwide and has scored an unbelievable 84 total gold, platinum, and multi-platinum certifications.

Randy Acker Named Vice President of Def Jam/Def Soul Records

Kevin Liles, president of the Island Def Jam Music Group, has named Randy Acker to the position of vice president of Def Jam/Def Soul Records. Mr. Acker will report directly to Liles and will be based in the company's New York office. In his new post, Acker will be involved in the overall operations of the Def Jam and Def Soul labels, which includes coordinating activities with joint ventures such as Roc A Fella, Murder Inc, Def Jam South and Bloodline. Also, Mr. Acker will help to develop overall strategies and direction for Def Jam/Def Soul, as well as the scheduling of singles and albums, and branding issues.

"It is rare to find a person with such dedication, determination, and diligence to fill a critical position of VP. Randy's commitment to the success of our company has proven that he is more than capable," Liles

observed. "I am confident that Randy will work hard to assure that the Def Jam/Def Soul brands will continue to be a preeminent force in urban culture, both domestically and internationally."

"I am excited to have this opportunity to assist Kevin, Lyor, and Jim in continuing the growth of Def Jam/Def Soul as the premier urban music label," Acker added.

Research Shows Web Radio Can Succeed

We knew it all along.

According to the Media Audit, a syndicated survey of both online and traditional media in more than 80 U.S. markets, twenty three radio station web sites are succeeding in attracting significant local market audiences. According to the survey data, 23 radio web sites in the U.S. are attracting at least two percent of all adults in their immediate market. (If the website audiences were figured as a percent of just those adults with Internet access, the percentages would double in most markets.) All the data cited was obtained from approximately 120,000 phone interviews conducted during the past 12 months.

"We think two percent is very respectable at this stage of Internet market development," says Bob Jordan, co-chairman of International Demographics, the research firm that produces the Media Audit. "The message here, we believe, is not that very few radio web sites are succeeding, but that radio can succeed on the web."

Jordan says that it's too early to tell what business models will prevail, noting that "it's impossible to develop a firm business plan for the Internet market right now because it is in such an early stage of development. If this were a basketball game, it would certainly be the first quarter."

Infinity LA Names Karen Tobin Director, Group Promotions

Infinity Radio's Infinity Promotion Group division, based in Los Angeles, has appointed Karen Tobin Director of Group Promotions. Tobin's duties will include developing an internal and external communication plan for IPG. Also, she will be in charge of developing the company's brand, managing strategic alliances, as well as creating, implementing, and managing promotion, sales, and new business plans. Tobin will report directly to Tim Pohlman, vice-president and general manager of KTWV and general manager

of the Los Angeles Cluster Sales Group.

"Tobin is a consummate entertainment marketing executive who brings 20 years of diverse experience to our business," Pohlman commented. "She is well respected in the radio and advertising community, and she will be a valuable asset to IPG. We are thrilled to welcome her into our family."

"I am delighted to join the Infinity team and look forward to helping build the company's business as well as contributing to its ongoing success," Tobin added.

Clear Channel Shuts Down Streams

Responding to AFTRA's demand for streaming fees three times that of on-air spots, Clear Channel has suspending all Internet streams. Listeners attempting to access any Clear Channel station on the Internet now hear only this message: "Due to continuing uncertainty over rights issues related to the streaming of radio broadcast programming over the Internet, including issues regarding demands for additional fees for the streaming of recorded music and radio commercials, we and our advertisers are forced to temporarily disable our streaming. We are working with both our advertisers and the Recording Industry Association of America to find a solution to those problems as quickly as possible so that we can resume our streaming."

AFTRA's move last week to collect penalty fees of up to 300 percent for spots using union talent which hadn't been specifically cleared for Internet use has caused hundreds—if not thousands—of stations to discontinue streaming an on-air signal. The move by Clear Channel is the first group-wide action, and may lead to decisions at other stations or groups to suspend online signals. In addition to the threat from AFTRA, broadcasters have been battling the RIAA over the payment of performance royalties to record companies for streamed audio, in addition to the ASCAP, BMI and SESAC payments.

"One Mother of a Holiday"

By Paige Nienaber

Radio certainly is an odd medium. I mean, you don't often see TV stations soliciting viewers to crawl through Jello to win tickets.

We're in a field where immaturity is rewarded! Ain't life grand?

But balance is a key to the success of any station. Even the infamous Wild 98.7 in Tampa, which would win—if there was such a thing—the GAVIN "Most Likely To Offend" award, balances its contesting for "Bad Friday" (as opposed to Good Friday—with prizes including red meat and porn movies) with other much more heart-felt, warm, and fuzzy events and promotions.

To that end, Mothers Day is a gift to us; an opportunity to make up for all that bad karma we've brought upon ourselves by marrying sheep on Valentines Day and encouraging cousins to mash for 'N Sync tickets ("Inbred For 'N Sync").

There are stereotypical promotions with every Hallmark holiday, and Mothers Day is no different. Designated caller contesting for flowers, chocolate, and jewelry fills that role for this annual May ode to all-things maternal. I'm not saying that's a lame contest, but I'd give it a three on the 10 scale. Why? Because it's been done and there's so much more cool stuff that you can do.

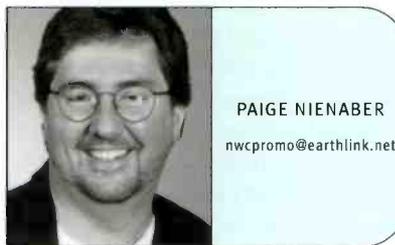
For instance...

...nothing induces diabetes more than cute kids, and Mix 100.7 has been sending its audience into insulin shock with promos cut by small children for the past couple of years. Tony Florentino, the Brand Manager at WMTX-Tampa explains: "The audio from the sweet little kids is one of our longest running and most successful promotions. We sell van hits and appearances prior to Mothers Day, and send a DAT out to these events. Dads can bring by their kids to record Mothers Day greetings that we then play back that holiday weekend. It's a very strong family imager for an A/C station, plus we generate a little bit of revenue in the process."

"Family" is a key promotable element for this holiday. Whether hosting a Mother-Daughter look-a-like contest or doing an event like the "Mom-o-lympics," or reuniting families as in "Throw Momma on the Plane," never fail to be hits.

Magic 106.7 in Boston has an exceptional campaign, coincidentally titled "Exceptional Women," that they tie-in with their Mothers Day plans. "In 1993 we created the Sunday morning show as a way to honor women who have been role models for the community," says Candy O'Terry, the programming asst. at WMJX. "We've recognized women from dignitaries like Laura Bush, to women who can simply be called 'Backyard Heroes.' The Exceptional Women Awards was the next step for the program, and we began that in 1998, aligning it with

Mothers Day. The tickets for the awards are \$100 and we usually draw over 1000 people, with all of the money going to the Dana Farber Cancer Clinic. The clinic supplies counseling and support for victims of women's cancers. It's rare for a public affairs program to become such a strong identifier for a station," says O'Terry.



PAIGE NIENABER
nwcprromo@earthlink.net

Some of the stations I consult have undertaken "Mommagrams" in an effort to get their female listeners tested for breast cancer. In Los Angeles at KBIG, the station's cause-marketing focus for a month leading up to Mothers Day is the local Run For Breast Cancer. "It's on Mothers Day and we've been supporting it for five years," says KBIG Marketing Director Stephanie Ross. "We donate all of our PSAs to the event. It's very very poignant."

I've heard stations do contesting around Mothers Day that awards winners beauty makeovers. Q-104 in Cleveland puts a unique spin on that one. "We try to be hip and not old and stodgy," says Promotion Director Kristy Brown. "Our moms like shopping and doing stuff in the yard, so for Mothers Day, we give them room-by-room makeovers. Each winner gets a different room of their home made over. For instance, one person will win a bedroom makeover. Someone else will win a kitchen makeover. And the listeners get to help pick out the furnishings that go into the final makeovers."

Flowers. Jewelry. Candy. These are fine prizes until you realize the full breadth of Mothers Day marketing that lies un-tapped. So do your mom proud and challenge yourself to do something new, unique, and compelling on May 13. But first? Go upstairs and clean your room! We're not running a hotel here, you know. ■

PAIGE NIENABER, WHO, LIKE SHAFT, IS ONE BAD MOTHER, IS VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. HE CAN BE REACHED AT (651) 433-4554 OR VIA EMAIL AT NWCPROMO@EARTHLINK.NET.

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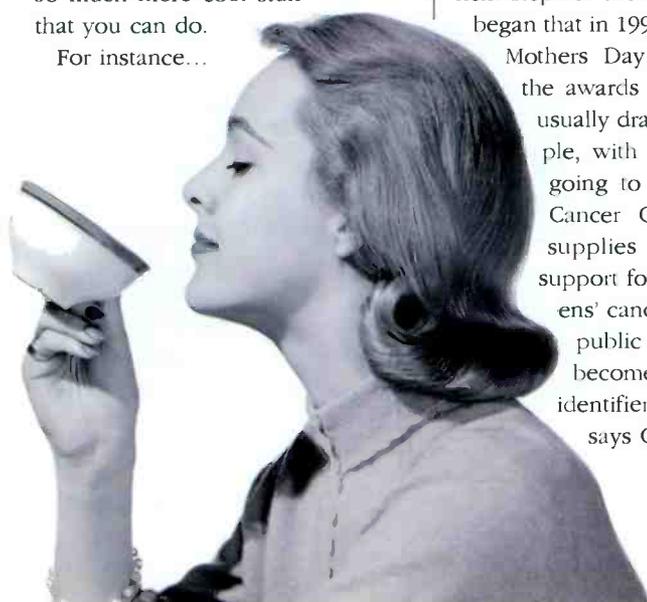
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Listen.com Acquires TuneTo.com

San Francisco-based Listen.com has announced the acquisition of TuneTo.com Inc., a start-up with an unusual technology for streaming audio via the Internet. Because both are closely held private companies, the financial terms of the deal have not been disclosed.

"TuneTo has a really cool technology that allows you to hear near-CD-quality streaming at a very low bit rate," said Sean Garrett, a Listen.com company spokesman. "What we find

more interesting is that we can also offer CD-quality streaming to next-generation wireless devices that will have streaming applications on them."



Listen believes that the streaming market will be the first begin to see profit from subscription music services, largely because the licensing issues will be more easy to manage with

streaming than with downloadable tracks. "You'll be able to get a full catalog faster with streaming...and if you have CD-quality streaming, we think that people will be very happy with that," Garrett explains.

The acquisition of TuneTo is not the first time Listen has bought technology that helped to enhance the company's offering. In fall 2000, Listen.com purchased Wired Planet, giving Listen.com a robust streaming radio capability.

The Heavyweight Weighs In On Digital Music

The first week in April was a busy one for labels playing in the digital download sand box. First, RealNetworks, AOL Time Warner, Bertelsmann AG, and EMI Group announced a partnership to create an online music subscription service called MusicNet. Then RioPort and the Big Five announced a deal to distribute digital copies of their libraries on MVT Radio and VHI atWork Radio.

Not known to take the late-breaking Internet developments, other companies lying down, Microsoft has announced its own answer to digital music distribution, releasing the Beta version of MSN Music, a free online streaming music service now available on MSN.com. According to Media Metrix, that site receives up to 59 million monthly visitors, many of whom only launch their web experience there because they subscribe to MSN's Internet service. The addition of the 100 music channels may help the company keep visitors longer and thus accrue advertising revenue.

All three ventures are competing for a piece of an ever growing pie for online music, a market that according to Forrester Research is expected to reach \$2.2 billion by 2003. Microsoft's new service offers streaming music of all genres but provides no downloadable songs. It is not likely that such a limited offering will be sufficient to sate the rising demands of music-loving Netizens. Microsoft says it may add subscription-based downloadable music services to the site at some point in the future.

RIOPORT AND MTVi OFFER BIG 5 DOWNLOADS

RioPort.com and the MTVi Group have announced that they will offer paid music downloads from all five major music labels on Radio MTV.com and VHI atWork Radio beginning this month. Through its partnership with RioPort, Radio MTV and VHI atWork Radio, both of which are DMCA-compliant, will be the first Internet radio destinations to offer listeners a blend of streaming and downloadable music in addition to providing features that allow consumers to legally purchase those works.

RioPort is the first company to form agreements with all five major labels for commercial distribution of their digital catalogs. RioPort will start offering consumer downloads from BMG Entertainment, EMI, Sony Music Entertainment, Universal Music Group and Warner Music Group to its online retail network, starting with Radio MTV.com and VHI atWork Radio. In coming months the offering is expected to be added to other sites, such as Country.com.

In addition to providing downloadable music, RioPort's PulseOne Media Service will power Radio MTV and VHI atWork Radio's digital rights management and ecommerce systems, as well as all of the related functions and services necessary to create a simple, secure experience for consumers in finding, purchasing, and managing digital music.

Webnoize Reports Napster Usage Rebounding in March

In like a lion, out like a lion. Although many music and technology pundits expected users to abandon Napster now that it is blocking the transfer of thousands of titles, consumers are still downloading more songs through Napster. Recent research conducted by Webnoize shows that the number of Napster downloads rose to a total of 593 million songs during the last week of March, compared with 473 million files downloaded during the previous week. According to Napster, more than 275,000 tracks were being blocked from the company's file sharing system by month's end.

"Users are taking the file-blocking filter in their stride," said Webnoize Analyst Matt Bailey. "Millions of consumers continue to use Napster to access huge amounts of free music."

Yahoo! to Market and Promote Duet

Universal Music Group and Sony Music Entertainment have secured a massive distribution channel for their Duet subscription service, which is expected to launch in summer 2001. Duet will be made available to visitors to the Yahoo! network and Yahoo!* music web sites. According to Media Metrix, Yahoo! receives a whopping 185 million visitors per month worldwide, easily making it the web's most visited site. By comparison, Media Metrix estimates that Napster receives 16.9 million monthly site visitors.

The Duet subscription service will offer consumers the capacity to compile personalized playlists and to share them with other Duet members, while still compensating rights holders. The Duet service is expected to launch with streaming music, while plans to add downloads to the mix will come sometime thereafter. The service will offer titles from Sony Music and Universal Music on a non-

exclusive basis. Duet also expects to offer music from other companies although no additional labels have announced plans to join the service.

EMUSIC TO BE ACQUIRED

EMusic.com recently announced that it has entered into a non-binding letter of intent to be acquired by a major publicly-held media company in a cash transaction. EMusic declined to reveal the company that is acquiring it, but sources close to the deal tell Gavin that it is Universal Music Group, which the *Washington Post* and other reports confirm. As part of the letter of intent, EMusic has agreed to a short period of exclusive negotiations during which it will not engage in discussions regarding acquisition of the company by any other party. The proposed acquisition price is \$0.57 per fully diluted share. EMusic's stock rose \$0.16 on the news, closing at \$0.34 per share. Completion of the transaction is subject to the usual tire-kicking and due diligence reviews.



LOVE WEBCASTING:

The Show Must Go On

BY DOUG WYLLIE

While radio stations and groups become more familiar with the process of streaming their live signals on the Internet, other challenges face broadcasters seeking to leverage live events such as concerts. What are the different challenges presented by these undertakings. Who are the appropriate companies with whom to partner to pull off a webcast that generates revenue as well as listener excitement? GAVIN takes a look at several past webcasts to discover what hurdles and pitfalls everyone should watch out for when planning a webcast event.

In May 2000, Victoria's Secret was walloped by thousands of site visitors tuning in to their live webcast of a fashion show featuring the beautiful women from the retailer's catalog adorned in the latest in intimate apparel. The show was an overwhelming success—so much so that thousands of disappointed visitors (most of whom were surely gawking men in darkened offices) caused an uproar over the fact that they could not view the show because there was not enough room for them on the server. More than 2 million visitors were able to view the event but countless others attempted

to log on with no success. In subsequent events, the company took steps to ensure that there is ample bandwidth available to handle the expected traffic that subsequent webcasts and site activity generated on the popular.

"Technology is an integral part of our business model, and the technology preparations made for the webcast reach beyond the fashion show," says Jon Ricker, president and chief information officer at Limited Technology Services. "It's about building a strong technology infrastructure to provide online customers with the best possible experience and leveraging these investments all year long."

That's just one lesson that companies should keep in mind when dabbling in live webcast events. What other lessons can we learn from others' past tribulations? According to many webcast companies, it all comes down to planning and promotion of the event.

TAKING A REMOTE CHANCE...

In February 2001, KSJO-San Jose, Calif. joined forces with ShoWiz.com so the station's listeners could log on to see KSJO's DJs broadcasting live from a gathering to benefit the Tracey Biletnikoff Foundation. The show took place at Score's Legendary Sports Restaurant in San Mateo, Calif., where visitors could bid on signed guitars from AC/DC, Limp Bizkit, and others. During the event, listeners paid \$25 per song to have a track of their choice played on air, regardless of whether or not that song fits into KSJO's Active Rock format. As a result, KSJO spun ample doses of Limp Bizkit and Linkin Park mixed in with tracks from the Backstreet Boys and Britney Spears, an odd mix to say the least.

Because KSJO webcast the event—dubbed "Pay For Play"—hundreds of people who could not attend in person were able to hear the show, see the auction items, and call the station to bid, raising more for the charity. Sean King, director of Internet content for northern California at KSJO, had mounted a camera, which he could move via remote control from the station, at a central location of the restaurant so it could follow the action as it moved around the room. Web users had the additional benefit of getting a closer look at items up for bid in the silent auction than their counterparts crammed into the hall. ShoWiz donated the

live webcast to the Tracey Biletnikoff Foundation, waiving its customary fees for capturing, encoding and streaming the signal. In all, more than \$48,000 was raised for the charity.

"The event itself is fun because you don't hear radio like that," observes Jim Sheehan, promotions director for KSJO. "You never hear a major market station doing that kind of radio anymore, where you never know what's going to come next because the listeners are programming the station. It's radio anarchy. The best thing is that the money we raised goes directly into local programs. The money that we raised last year, which was about the same as we raised this year, went toward a down payment for a house for women in bad situations like substance abuse or domestic violence. It's great because KSJO usually cops a pretty bad attitude in most situations, so it was like the bad guys went good for a weekend."

One amazing thing about the event, which was webcast from 8 a.m. to midnight throughout President's day weekend, is that KSJO didn't ask ShoWiz to put its cameras in place until the day the event began. This, says Casey Ng, vice president of marketing for ShoWiz, is something to be avoided. "Getting an event online is not rocket science; however, the promotion and marketing are the real key to success in developing online events."

Ng claims that the company could have made the event even better if ShoWiz had been given enough time to plan the addition of other interactivity to the site, Ng says. "We could have put up an auction function on the site that would



Casey Ng

have raised even more money for the charity, he says, adding that the ideal timeframe for putting together a really successful webcast event is about one month. That length of time allows the sales team

to secure sponsors that want to tap into (and help pay for) the event, and provides on-air staff to commit about two weeks of on-air promotion to drive both in-person attendance and activity one the site. Nonetheless, the KSJO "Pay for Play" event

"You never hear a major market station doing that kind of radio anymore, where you never know what's going to come next because the listeners are programming the station. It's radio anarchy. The best thing is that the money we raised goes directly into local programs. The money that we raised last year, which was about the same as we raised this year, went toward a down payment for a house for women in bad situations like substance abuse or domestic violence. It's great because KSJO usually cops a pretty bad attitude in most situations, so it was like the bad guys went good for a weekend." — JIM SHEEHAN

was a massive success by anyone's count, especially for the people the Tracey Biletnikoff Foundation works to help.

ShowWiz has worked with other stations in the San Francisco Bay area to do additional webcast events. In July 2000, ShowWiz partnered with KYLD-San Francisco to produce "DJ Survivor" game in which ten on-air personalities were locked up together in the studio for five days. For the duration of the event, ShowWiz maintained three cameras in the studio, observing every move of the subjects. Visitors to KYLD's site — notably there were more than one million hits per day over the week's time — were able to vote on which jock was ousted. The DJs that won the contest (a tie occurred between Elvis from the Doghouse and St. John, Wild 94.9's afternoon DJ) donated a total of \$25,000 to two Bay area AIDS charities, the Pediatric AIDS Foundation and the San Francisco AIDS Foundation.

"It was a learning experience for all of us," Ng says. "At the end of the event we went back and discussed it with them. We agreed that the event was a lot of fun and we had over five million hits in five days but realized that nobody really capitalized on the monetary value online." Ng is quick to point out that the event was a whopping success. "We had registered more than 10,000 users during that one week period, so by all means this was a very successful online activity — not many websites can get one million hits a day."

"We accomplished everything that we wanted to," said Maya Zilberman of KYLD. "Our goal is always to create more excitement and entertainment for our listeners, and we did that. Our priority is to involve our listeners with the station and spin current events in a unique way. We were very happy with the results we got."

WHATEVER CAN GO WRONG...

Similarly, iBEAM has streamed events for such Internet broadcasters as RollingStone.com, Launch, and NetRadio. Commenting on iBEAM's work with traditional broadcasters, Rich Nock, iBEAM's vice president of entertainment and media sales said, "Though we have worked with some of the larger terrestrial radio groups, such as Clear Channel, traditional radio players have been slower to come to

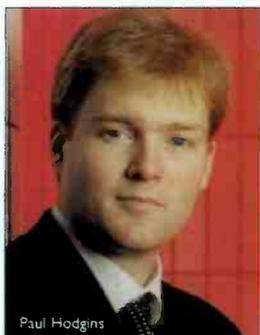
streaming opportunities. However, that is beginning to change now that the value is more apparent."

The two most challenging technical issues facing companies seeking to webcast a live event are largely considered to be signal acquisition from the location to the streaming servers and ensuring the sound and visual quality of individual streams.

"Once an iBEAM client has made a decision, based on timing and economics, to do either a video or audio event, the most challenging part is signal acquisition from the venue," Nock says. "iBEAM has been very successful in the production, encoding and delivery of many large Internet music events. The signal acquisition element, though, can be a budget and timing consideration that can be more difficult to manage."

Larger venues often have a feed from Vyvx or a satellite truck. In these cases the signal is just sent up to the bird and iBEAM encodes at the company's Sunnyvale headquarters. Where the venue is smaller (and not likely to have Vyvx or satellite feed capabilities) the client must determine the bandwidth required for the event. "If it's Real Audio at 300 Kbps, then you need more bandwidth. If all that is required is Windows Media at lower speeds for audio, then an ISDN line should be sufficient. The budget for the project is a primary consideration, since the expense of satellite truck and feed will exceed that of an ISDN facility."

Paul Hodgins, chief executive officer of London-based Virtue Broadcasting, agrees. "The two main challenges are the signal acquisition and ensuring a quality stream. The quality stream is normally set in place with the network, but the signal acquisition represents a different challenge



for every event." Virtue Broadcasting was the company that webcast Paul McCartney's December 1999 Cavern Club show, drawing 2 million Internet visitors.

"The biggest challenge with the Paul McCartney broadcast was that it was put together very quickly," Hodgins says. "The encoding was done locally

and sent to the servers over ISDN lines. So it was definitely the signal acquisition that represented the biggest technical challenge for that broadcast."

EVEN THE BEST LAID PLANS...

In 1999, producers of the mega-concert Woodstock '99 found that even the smallest mis-cue can ruin a well-planned webcast. A consortium of production and technology companies including 21e, PVS Speers, Anschultz, Globix, and Slingshot discovered that despite weeks of preparation, there was a flaw in their networking. The system they had put in place to deliver the show from upstate New York to a set of streaming servers (and ultimately to pay-per-view Internet users) was found to have a missing link that precluded the webcast.

A mere 55 hours before the event was to take place, show organizers called upon the resources of Chattanooga, Tenn.-based st3.com to webcast the event. "This was right at the time that the Windows Media Player was



being released," recalls company Founder, Chairman, and Chief Scientist Michael Cunningham. "We had never seen it before because it was debuting then—nobody had ever seen it. In under 55 hours time we had built what was at that time the world's largest Windows Media server platform. We worked feverishly with the show producers to re-engineer their local network, and about fifteen minutes before the show began we switched the thing on and it performed flawlessly."

During the 3-1/2 day event, st3 served more than 550,000 stream requests, denying a mere 1 percent of those requests.

Even the best laid plans can go awry, so it is important to be prepared for any eventuality—and respond in a very short timeframe. Much of that, though, depends on how much time you've given yourself in advance to allow for the hitches and glitches to come to light before they sink your project. Whether an event is one hour or one week long, the critical success factors of any webcast come down to taking enough time in advance to plan and promote the event. While there are obvious technical challenges that must be accounted for in producing a webcast event, those issues tend to dissolve away given an appropriate period of careful planning beforehand. Ng concludes, "Getting an event up online is the easiest thing to do, but getting the event promoted, and getting the results and the ROI for the online webcast, is always the tough part." ■

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Van Stephenson passed away Sunday, April 8th at the age of 47.
<Tue, Apr 10 10:36 am>

TVT's Damages Award Jumps from \$300K to \$3M
Original jury decision to award no damages for copyright infringement by MP3.com is reversed by federal judge.
<Tue, Apr 10 11:18 am>

AFTRA Shuts Down Streaming Radio
The American Federation Of Radio and Television Artists forces most LA stations to discontinue their streaming efforts.
<Mon, Apr 09 03:21 pm>

Bertelsmann to Group Online Ventures
Bertelsmann to group its online music activities in a new unit called BeMusic.
<Mon, Apr 09 01:58 pm>

EMusic-Universal Deal Details Disclosed
Universal Music Group confirmed that it intends to buy EMusic.com - whose sites includes RollingStone.com and DownBeat.com - for nearly \$23 million.
<Mon, Apr 09 01:11 pm>

Liquid Audio Added to CD-R Hardware
Plexor to include Liquid Audio Player Plus software in the company's PlexWriter drives to allow users to stream, download, purchase and playback secure, CD-quality music files.
<Mon, Apr 09 12:22 pm>

FCC Tells Radio: "Curb Your Smut"
Calls on broadcasters to work with Congress and the president to "reinstate a voluntary code of conduct."
<Mon, Apr 09 09:38 am>

Bush Names Three To FCC
Kevin Martin, Kathleen Abernathy, and Michael Copps get Commissioner posts at the FCC.
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Toronto's Treble Charger are widening their scope to the Lower 48.

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Tech TV: Evolving To The Digital Lifestyle

BY KARA FLANIGAN

Much has been said (and written) about both the new millennium and the near-logarithmic technological evolution that we've all witnessed over the past few years. But in our typical need to identify specific milestones (like the passing from the 20th century to the 21st) we are likely to overlook the fact that many of today's technical, "future-is-now" leaps and bounds have been quietly making their way into society for some time.

While more subtle and less sinister than those prophesized by George Orwell in 1984, Kubrick's 2001: A Space Odyssey, or even The Jetsons, these changes have revolutionized the way business as usual is conducted. True, we don't drive around in flying cars (keep an eye on "IT"), but growing numbers of people are riding the information super-highway every day. Scotty isn't beaming anyone up but it seems as if almost everyone is streaming something. New millennium notwithstanding, we are witnessing the introduction of the on-line tech world into the off-line business world. And that includes the music and radio industry in a big way.

TechTV, the on-line and on-air network whose slogan reads "dedicated to the digital lifestyle," is a hip company that teems with the youth and sparkle of an early MTV with Internet savvy. TechTV is broadcast on select cable stations, and the program line-up is a smattering of basic TV show premises with a technical twist, keeping viewers in the loop on all things digital. They also have an on-line radio station that delivers tech news and figures, and (of course) a website that supplies up-to-date news, archives, information on its shows, as well as interactive chat rooms, newsletters, tech help, product reviews, articles, and entertainment.

This all ties in with the music and radio industry through "AudioFile," a show designed to "empower, entertain, and educate music fans in a world where technology and the Internet have revolutionized the music industry and the way we listen to and access music." It features a broad range of current industry issues as well as interviews with such artists and producers as David Bowie, Chuck D, and Mike D. of the Beastie Boys. GAVIN sat down to talk with AudioFile co-host Liam Mayclem and Director of Strategic Development John Gilles for their observations on the cutting edge of technology in the entertainment industry.

Gavin: What is the criterion for choosing the AudioFile's weekly subjects?

Liam: The artists on the show are there because they are doing something cool and unique with music in the digital space. For example, we had Cher on the show recently. What is Cher doing with music and technology? Well, she turned to the Internet to put her most recent album out. She went to her record label and they were interested in it as well, so she ended up putting it out through her website. There's our story. There's got to be a tech angle; if there's no tech angle, there's no a story for us.

Do you remember when you first started hearing buzz about the Internet?

Liam: When I joined TechTV in January of 1998—it was still ZDTV at the time—I'd worked for the best part of ten years as a journalist with the BBC. It had very little to do with technology, or Internet reporting... just straight news. I remember going to a meeting when I started here where somebody said, "we really need to talk about this mp3 thing; its going to explode." I had no idea what they were talking about! When I went home that night I visited visit mp3.com and started searching to see what people were saying about mp3s. I was blown away by how big this

thing really was! I realized right then and there that if I wanted to become an expert in this field, I'd better start doing some homework. It was my business to educate myself. I had no option but to get to grips with it all, and become familiar with the technology.

What have been the most radical changes during the past 3 years of covering digital music?

Liam: The last three years have been quite an education for the music industry. Most people, when they think of the music industry, think rock and roll. They think hip, trendy, and with-it. But the music industry is not hip. It's not trendy. It's not with-it. It is so far behind the times, and only now is it beginning to wake up and adapt and embrace the changes that are before it. With mp3.com, they were running scared. Napster has caused them to run faster. And now they've realized it makes sense to befriend the likes of mp3.com and Napster. One great thing that has happened is the fact that for the first time ever the music fans have an understanding of what's been going on all these years. They realize that artists have been ripped off, that the labels have been ripping off consumers as well. The cat's out of the bag. The labels now are making changes. I talk to all the new media heads at all the labels, and they're all deciding to embrace the technology.

How is traditional radio going to be affected by new technology?

Liam: Radio has always been really competitive, and that's even more true now. More people who have computers are listening to the radio online rather than traditional radio, or on the stereo. I would be worried if I were a radio station programmer or manager because the audience numbers are dwindling, but at the same time there now is a brand new opportunity to have your local radio station heard by the entire world. When I'm at work I listen to Capitol Radio in London. Three years ago the only audience that Capitol Radio had was in London. Now, you can listen to it anywhere in the world. But, is there money to be made from the Internet for radio stations? I don't know. There is potential to make money, but I don't think anyone has quite figured out how.

John: What is important is that it's not purely an Internet radio thing. Most regular radio stations that also have an Internet radio presence will have a much greater likelihood of realizing revenue sooner, because they have terrestrial radio and benefit from the cross-promotion between the two. Pure Internet play is a very tough

business model to prove right now.

Would it be fair to ask who wins in this game?

Liam: Ultimately the listener wins because they have more choices. It's a good time to be a radio listener because they have more choice than ever right now. They can listen to any radio station anytime, anyplace: at your desk, on your laptop, on the way to work...

John: It takes radio out of the car and into the office.

Liam: I would never take a boom box to work, but I do now have radio playing all day long at a low level or on headphones at the office.

Can Internet really capture the ears of listeners when radio has such a big head-start?

Liam: When radio in this country began to follow the music wheel prototypes that big radio stations adopted—with the same thirty songs in rotation day in and day out—it certainly worked for a period, but you know what? I think listeners are over it.

How does that end up effecting the label-to-radio course of an up-and-coming artist?

Liam: To make it in the music industry you have to have a record deal. You have to have the promotional arm of the label behind you to get you airplay, to get you on TV, to get you covered in magazines and newspapers. Take Fisher for example. They're the first band to really get signed to a major (Interscope) through the Internet (farmclub.com). And when their album came out in December, in the first week of sales, they sold fewer than 3,000 copies. That's pretty dismal.

John: I'd give them some time. Madonna's first album didn't do well until it was out nearly ten months. It had been nearly a year by the time she had her first hit.

Can an artist survive without a record label?

Liam: No. They need that promotion arm of a label to get the word out. Having music and mp3s and your own personal website isn't good enough. How you get people there is the big question.

The Internet definitely is changing the face of music from all angles, but that change does not auger the extinction of what is already established. The digital revolution will not create an industry body count. However the rules are changing before our eyes and that means that we have to too. The how and when of that equation just might be what the future success of stations and labels are riding on. ■



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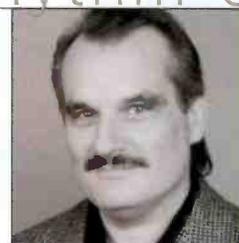
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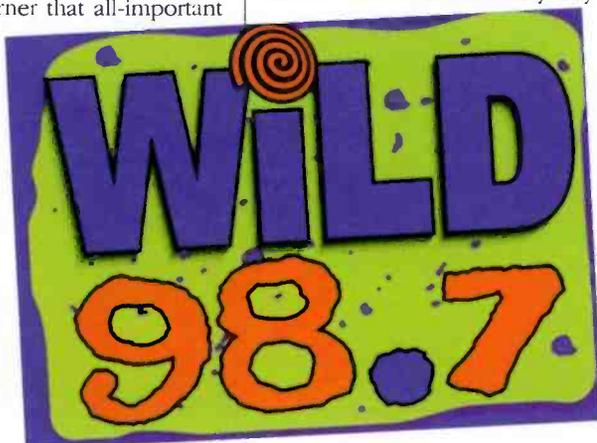
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By Kevin Carter

WLLD (Wild 98.7)-Tampa has a long and rich tradition of performing lewd, crude, and unusual promotions that garner that all-important big-ass street buzz. Often, the value of the prize awarded runs a distant second to the ancillary water cooler talk generated by the outrageous methodology utilized to deploy such bizarre ideas. Wild's key has always been to take a relatively simple premise...then bend it sideways until it almost breaks.

"As a matter of fact, we just did a pretty funny promotion based on Daylight Saving's Time," says Wild 98.7 Promotion Director Drew Fleming. "As you know, we lose an hour of our lives each year as we go back to

Daylight Savings Time...essentially, this is an hour sucked out of your life, so...Wild 98.7 proudly presented a 'Clocksucker Weekend' [laughs]. We gave away passes to see Kingdom Come which was supposed to help make up for that hour you're losing. Our official 'Clocksucker' promo ended with: 'From the only Bay Area station with



a big, throbbing clock...Wild 98.7," says Fleming.

Again, we refer you back to the premise that the desired effect is bigger than the prize: "Basically, this just gave the jocks an excuse to say 'clocksucker' all

weekend," laughs Fleming.

Not surprisingly, WLLD is promotionally consulted by the always-edgy Clifton Promo Ranch. "I can't take credit for that one," admits CPR's Paige Nienaber, "that one was pure Drew...however,

the 'Mother-shucker Weekend' was mine," he laughs. OK, get your mind out of the gutter...it is exactly what it says it is. "C'mon...it's a nice Mother's Day promotion where mom gets to go to a local seafood restaurant and shuck her own oysters," says Nienaber.

The key, Nienaber stresses, to pulling off any double-entendre promotion of this type is for the jock staff to sell it completely straight-faced and let the listeners mentally supply the sordid innuendo. Which has set the stage for the classic "Make Our Dog Come."

Says Nienaber: "On that one, basically, we tell the listeners that we would like to thank them for their support, and here are your 'NSync tickets...but now we need to ask a favor (and you know that we're givers...we never ask for favors): would you please show up at the station Monday morning, pick up your tickets...and make our dog come?" The payoff: "All the winners stand in a big circle in the parking lot. We supply the dog, which is placed in the center of the circle, and everyone starts calling the dog," says Nienaber. "Whoever the confused dog ends up coming to, wins the backstage passes," he says. "Hey...when it comes to doing off-color weekends, I'm your guy." ■

All Dave all the Time



Dave Matthews evidently parachuted into the lobby of WXKS-Boston, where he then became entangled in the fake palm trees. Pictured, after he was cut free, (l-r): RCA's Paul Nelson, Kiss 108 APD/MD Kid David Corey, Matthews his own self, Kiss 108 PD John Ivey, and Assistant MD Skip Kelly.



Here's more Dave, this time, mysteriously, on the opposite coast, crashing with the guys at KBKS-Seattle. Pictured, from left: Music Coordinator Jerry Kelly, PD Mike Preston, Dave again, and MD Marcus D.

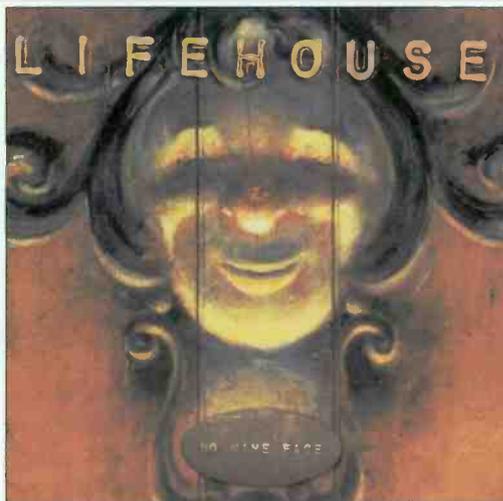
ARTIST PROFILE

Lifeshouse

SINGLE: "Hanging By a Moment"

ALBUM: *No Name Face*

LABEL: DreamWorks



Being a child of divorce can be debilitating, but Jason Wade, frontman of Lifeshouse, has turned his experience with it into the motivation behind his band's triumphant debut album, *No Name Face*. The album's first single, "Hanging By a Moment," is a catchy but earnest love song with a mosh-inducing, guitar-driven chorus. Alternative stations began spinning "Hanging..." last fall, and the single has since crossed over, scaling mainstream hit charts and "hanging" in the Top 15.

Appearances on the late-night talk show circuit with Jay Leno and Craig Kilborn, the placement of their song "Everything" on WB's *Roswell*, and the *TRL*-ization of "Hanging..." on MTV all indicate that this SoCal trio of young-twenty-somethings is on its way to stardom.

However, television and radio have only beefed up their already impressive track record. Opening tour slots with established artists such as Pearl Jam, Blink 182, Everclear, and matchbox twenty have brought the group likely comparisons.

Wade's vocals echo those of Eddie Vedder, Rob Thomas, and a tamer Scott Stapp of Creed. Musically, however, Lifeshouse lends a lighter pop sound much like Vertical Horizon and Jars of Clay. They especially seem to fancy building up to hooky, harmonic-yet-heavy refrains before dropping back to

lighter verses backed by jangly guitars and dependable moving drumbeats.

Mixed by Brendan O'Brien (Rage Against the Machine, Pearl Jam, U2, Stone Temple Pilots), *No Name Face* features twelve explorations into love, alienation, and the search for spiritual and personal identity. The depth to which Lifeshouse explores these issues was what caught the attention of former artist and eventual manager Jude Cole. "I was blown away by what I heard," says Cole. "Here were these teenagers skateboarding around their tract-house neighborhood and banging out this really deep music in the garage." So how did such a group of beach boys who hung out at Burger Kings get to be so deep and successful? It almost seemed to happen overnight, but the journey to that turning point

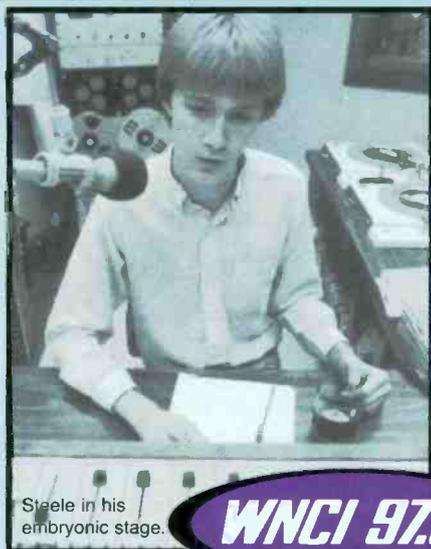
took years.

Before starting Lifeshouse in 1995, vocalist/songwriter/guitarist Jason Wade had never even played an instrument. However, at age 12, a flood of poetry followed his parents' divorce. Wade fashioned them into song lyrics when he picked up the guitar at age 15. The idea for a band started when Wade met future Lifeshouse bassist Sergio Andrade at a local non-denominational church. The pair soon recruited drummer, Diff (no longer with the group), and over a span of two years, gradually turned a local elementary school's stage into a smoking little nightclub, attracting 450 locals each week. Fellow church member and Lifeshouse supporter Ron Aniello introduced the group to Cole and guitarist Stuart Mathis (currently part of the touring band). On Cole's recommendation, Michael Ostin from DreamWorks signed the group in 1998. After Lifeshouse finished recording *No Name Face*, drummer Rick Woolstenhulme hopped on board to replace Diff. Since then, the group has gone on to spread their sound, connecting with listeners of not only Top 40 and Alternative, but also Hot Adult Contemporary, and Rock formats.

Perhaps being a child of divorce has helped Wade connect with these listeners in a meaningful way. In addition, his precocious talent for songwriting and ultimately, his ability to express hope in midst of tragedy compel listeners to resonate with his music.

—Delphine Hwang

PD Profile



Steele in his embryonic stage.

WNCI 97.9

Jimmy Steele

PD WNCI-Columbus

Brand Manager, Clear Channel

Hometown: Jamestown, N.Y.

Quick career recap: WRVW-Nashville, WZEE-Madison, WKBQ-St. Louis, WBEN/WMJQ-Buffalo...and quite a few others along the way.

Recent ratings highlight: Helming WRVW from #10 to #1 in the market; from the start, a very challenging situation.

Early influences: Burt Waterman of WKSN/WHUG-Jamestown, N.Y., who hired me on my 16th birthday (I was up the street with my pirate FM & AM stations). Buddy Scott has been an amazing mentor over the past few years. Gene Romano and Marc Chase are also brilliant!

Most influential radio station(s) growing up: WKBW-Buffalo. And WNBC and WHTZ (Z100)-NY right from its start. I remember back in the '80s, wondering how my voice would sound through all that mega-processing.

First exciting industry gig: WBEN/FM, a blowtorch out of Buffalo—I worked hard to land a gig there right out of high school. It later became WMJQ, where I did middays.

Current pre-sets on car radio: All the cume-sharers with Top 40...which means just about everybody. I wear those buttons out.

CDs in the car right now: Enigma *Mask Behind The Mirror*, Fleetwood Mac *The Dance*, Enya's latest, ABBA *Gold*, Styx *Greatest Hits*...OK, then.

Off-duty music: A little of everything. Same stuff that's in the car. **Hobbies:** Flying airplanes, collecting and smoking cigars, and wine.

Secret passion: One-legged prostitutes strapped to the back of a pony...OK, maybe not. Actually I have an enormous amount of passion for what I do. It's a wonderful thing.

The one gadget I can't live without: Toilet paper. I found this out when I first moved here...discovered I didn't yet have anything in the house...too late.

Wheels: 2001 BMW 325i sedan.

Favorite sports team(s): New York Yankees, Tennessee Titans

Favorite food: Lobster, prime rib...Froot Loops

Favorite local restaurant: Outback Steakhouse

Favorite cities: Chicago and NYC

Favorite vacation getaway: St. John, USVI

Last movie you saw: *All the Pretty Horses*...was pulled into it. Sucked. All the five-star movies usually do.

Last movie you rented: *Me, Myself & Irene*. Funny.

Read any good books lately? *Greatest Disasters of the 20th Century*, and *The 4 Agreements*

Favorite non-trade mag: *Flight Training* and *Cigar Aficionado*.

If I wasn't in radio I'd be... Good question...

What current stations do you admire? KDWB-Minneapolis: Incredible talent. WHTZ-New York: Very focused. WBBM/FM: It is Chicago.

What do you see as the greatest threat to terrestrial radio? Lack of adaptation. Just like when we went from records to CDs—we must acknowledge it and adapt. Stay on top. No comment on satellite radio...we've all been down that path of controversy. We need to give back...take the time to groom tomorrow's talent and programmers. More and more upcoming PDs don't have the knowledge or the tools.

Where are we going to go to find that next generation of non-cyber-jocked air talent? Behind the cracks and crevices. It's hard to find the passion. When we find it, we may not have much to offer. I still believe, however, "Have attitude, will travel."

Any thoughts or predictions of the next musical wave? If I could predict the next musical wave or any future trend, I'd be a billionaire! The tunes are relatively weak currently. We're having to rely more on the recurrent product. However, I've been committed to this format through the tough times of the early '90s...everything is cyclical.

Wacky career anecdote: A time comes to mind where I was thrown about 20 feet...that's what happens when you're working on the base of an AM tower and grab onto the thing.

—Kevin Carter

In The Winners' Circle

Meet GAVIN's A/C & Hot A/C Radio Award Winners For 2001

Compiled by Annette M. Lai

Without a doubt, this year's group of GAVIN Award radio winners for A/C and Hot A/C have rightfully earned praises from their peers in the industry. They embody a strong work ethic, which helps them in their drive to stay at the top of their "game"—taking their stations to the top. I recently caught up with this special group of people and posed some thought-provoking questions about their passion for their work, what makes their stations great, and

A/C Large Market Assistant Program Director/Music Director of the Year:

Jeanne Ashley, MD, KSRC-Kansas City (Infinity)

Why did you get into radio? Carol Miller was my idol. I wanted to be her when I grew up. I still do.

First record you bought? *Twin Sons Different Mothers* by Dan Fogelberg/Tim Weisberg.

What do you still absolutely love about your job? I have the only job I can think of where if I wake up on the wrong side of the bed, my job actually cheers me up.

The key to your success? I have a husband who's a saint for putting up with this career and following me wherever I go.

What makes KSRC (Star 102) unique? Jon Zellner has created a bright A/C but with a *Top 40* presentation. He doesn't just hire talented people...he hires talented people who *fit*. We also have Tim Kelly, a great imaging/production director, who's a true artist.

What is your #1 concern about the direction of radio? Technology is eliminating overnight and weekend shifts and we're not training a new generation of talent. Eventually it's going to catch up with us.

Best piece of advice ever received? It came from my mother, "Close your mouth, you look dumb."



A/C Large Market Operations Manager/Program Director of the Year:

Stan Atkinson, Program Director, WLTX-Milwaukee (Clear Channel)

Why did you get into radio? We had a radio station at Delta High School and I was able to get my start there. I also was a DJ at a skating rink during high school and college.

First record you bought? Tom Jones' "She's a Lady." I wanted a pretzel after I bought it and didn't have enough money, so I took the record back.

What do you still absolutely love about your



job? Being able to touch people's lives and working with so many great people in the industry.

The key to your success? I'm very driven, I hate to lose, and I love what I do.

What makes WLTX unique? We are the only A/C station programmed specifically for adult females. In the 12 books I've had, we've been #1 10 times, #2 once, and #3 once.

What do you do to stay in touch with your target demo? I sleep with a member of the demo every night—my wife Tammy, of course.

What is your #1 major concern about the direction of radio? People trying to enter the industry don't have many opportunities. It would be nice if every station could try to get at least one younger person in the fold and groom them.

Best piece of advice ever received? "Always make sure there's enough toilet paper before you sit down."

Ambitions? I love working for Clear Channel and would love to grow with the company.

A/C Medium Market Station of the Year and Operations Manager/Program Director of the Year:

Bill Cahill, Director of FM Operations, Clear Channel - Richmond and OM of WTVR/FM -Richmond

First record you bought? *Meet the Beatles*.

What do you still absolutely love about your job?

The creativity, the immediacy, the ability to create events on and off the air that make listeners smile.

What is the key to your success at WTVR? We have a market legend in mornings with Bill Bevins, plus consistency and family values 24 hours a day.



AC/HOT AC
EDITOR
ANNETTE M. LAI
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What do you do to stay in touch with your target demo? We listen to every call, every conversation with a listener, every comment. The listener is *always* right.

What is your #1 major concern about the direction of radio? All radio stations can't sound the same, but some of that is going on.

We also need to *not* exclude ideas from outside of our companies.

The best piece of advice ever received? "Remember that *getting* the job has nothing to do with *doing* the job. It's two different skills."



Ambitions? I'm starting to work with stations in other markets now for Clear Channel and I'd like to expand that role. It goes with my gray hair.

Hot A/C Medium Market Operations Manager/Program Director of the Year:

J. Davis, OM/Program Director, WCPT-Albany (Tele-Media)

Why did you get into radio? The energy of Top 40 at the time.

First records you bought? "Party Doll" by Buddy Knox.

What do you still absolutely love about your job?

The people inside and outside the business. It's fun to find out what makes them laugh, cry, listen, and participate in our station events.

The key to your success? I love to watch people. I try to see what their lives are like and make sure that my station truly is communicating to the listeners in my market.

What makes WCPT unique? We try not only to research our music to the Albany market, but also try to make sure we are part of the lifestyle of our listeners.

What do you do to stay in touch with your target demo? We involve ourselves with events every year where we work side-by-side with listeners on various projects.

What is your #1 major concern about the direction of radio? We need to try to bring young people into the business from outside. Radio needs fresh blood that is committed to making the product better.

Best piece of advice ever received? "Radio is just a business. Do not take it or anything anyone does or says to you to heart."

Ambitions? To try and make radio more fun for the new people coming to work for my company. If we have fun the sound of the station will improve.

A/C Small Market Assistant Program

Director/Music Director of the Year:

Tom Furci, AProgram Director/MD, WHUD-Newburgh, N.Y. (Pamal Broadcasting)

Why did you get into radio? I studied communications at St John's University and had an internship during my senior year of college.

First records you bought? "I Hear a Symphony" by The Supremes, "I Saw Her Again" by the Mamas & the Papas, and "Let's Hang On" by the Four Seasons.

What do you still absolutely love about your job? I have the chance to see and meet many of the performers whose music we play. What a job!

The key to your success? Working hard for what I wanted and being willing to try just about any job to learn it, so I would understand each facet of the business. I had the willingness to learn and the patience to stick it out.

What makes WHUD unique? We are locally focused in the communities it serves. We have local news, PSAs that are geared to the area, lots of appearances for charities—and we're just always out there with the listeners.



What do you do to stay in touch with your target demo? Our website at whud.com is just the latest

tool we've used to keep the listeners with us. We've only just begun to use its potential.

Best piece of advice ever received? "Be a sponge. Learn everything you can...you never know what opportunity is going to come your way."

Ambitions? To keep learning, to remain grounded yet enjoy the success I've had, and to eventually move up the radio ladder.

A/C Large Market Station of the Year:

Steve Hamilton, AProgram Director/MD, KOSI-Denver (Tribune Broadcasting)

What's the first record you remember buying? ABBA's "Waterloo."

The key to your success at KOSI? Long-term consistency in programming—and a strong brand.

What makes the station you program unique? We have a long history here. We also are one of the few stations that have not forsaken the music for mindless chatter.

What do you do to stay in touch with your target demo? Our station actually acts on suggestions by P1 listeners. This generates a very vocal group of loyal listeners.

What's your #1 concern about

the direction of radio? The lack of a "farm team." Smaller market stations are mostly voice-tracked or satellite, which cuts out much of the training ground we



used to rely upon to develop personalities.

Best advice you ever received? "The 'KISS' Theory: Keep It Simple and Serve."

Ambitions? I'd like to retire to Pennsylvania and become curator of a Civil War museum. Either that, or move to a private island in the Caribbean.

Hot A/C Large Market Station of the Year (Tie):

Ron Harrell, OM/Program Director, KIMN-Denver (Infinity)

Why did you get into radio? My father was a preacher and hosted a Sunday morning show on WSHG-New Orleans. When I was nine years old he wanted me to deliver a five-minute sermonette during his show.

First record you bought? "Taking Care of Business" by B.T.O.

What do you still absolutely love about your job?

Disc jockeys. They're the life-blood of the business.

The key to your success at Mix 100.3? It's a whole key ring full of keys. Opportunity. Recognition. Endurance through ownership and management changes. Tenacity during the tough times and our talent.

What makes KIMN unique to the market? We appeal to the woman who is not ready for middle age, but she's also not too hip for the room. Mix has a family appeal, but she's not goody-goody either.

What do you do to stay in touch with your target demo? I read my wife's *Redbook* magazine. We talk to women about music, lifestyle, interests, etc.

What is your #1 major concern about the direction of radio? It sounds petty, but the "cyberjock movement" really bothers me.

Best piece of advice you received? My mother-in-law once said, "Choose your battles."

Ambitions? Teach my kids to love their mother. If I get that one right, everything else will work out.



Hot A/C Major Market Assistant Program

Director/Music Director of the Year:

Mary Ellen Kachinske, AProgram Director/MD, WTMX-Chicago (Bonneville)

Why did you get into radio? I landed my first job at a WNEW/AM in New York and fell in love.

First record you bought? Bruce Springsteen's "Born To Run."

The key to your success? Passion, optimism, and an ability to adapt to change.



Plus I can talk louder than anyone in the room.

What makes WTMX unique to the market? Our morning show, Eric and Kathy. They are the #1 morning show that Chicago adults tune into.

What do you do to stay in touch with your target demo? I talk to our female audience, our staff, people working at stores or riding in elevators. I'm quite annoying actually.

What is your #1 major concern about the direction of radio? So many stations sacrifice content for the bottom line. So many corners are cut.

Best advice you ever received? "Just when you're sick to death of a song, remember that mama's just learning the words."

Ambitions? To continue to grow as a programmer and leader within the Bonneville Chicago group. And to write a children's book.

A/C Major Market Assistant Program

Director/Music Director of the Year (Tie):

Charlie Lombardo, (formerly MD of WALK-Long Island/Clear Channel) now Program Director at WMJC-Long Island (Barnstable)

Why did you get into radio? It just sounded like the coolest job in the world—play music, talk to women, give away cash.

First record you bought? Santana's *Abraxas*, for 50 cents.

What do you still absolutely love about your job? When I hear one of my favorites in the studio and I'm all by myself, I look around, make sure nobody's looking, then I sing my little Italian heart out.

What is the key to your success? I never stop. I always try to figure out another angle. I also treat people the way I want to be treated...it's been a pretty good system so far.

What makes WMJC unique to the market?

It's all about the 1980s.

What do you do to stay in touch with your target demo? I try to talk to a lot of non-industry folks about what they like and dislike.

What is your #1 major concern about the direction of radio? Voice tracking. It cheats the listener...and listeners are not as stupid as radio owners would like to believe they are.

Best piece of advice you ever received? "Never give up. If you want it bad enough, it will be yours!"

Ambitions? Not to get whacked, to have fun, and make people smile.



Hot A/C Small Market Operations**Manager/Program Director of the Year (Tie):**

Michelle Matthews, Program Director, KTOZ-Springfield, Mo. (Clear Channel)

Why did you get into radio? I was a radio geek and as a kid I'd spend hours in my room listening and making requests on the phone.

**First record you bought?**

Shaun Cassidy's "Da Doo Ron Ron."

What do you still absolutely love about your job?

I love the intimacy that radio has and always will have. I always

tell my staff that when they're on the air they're talking to one listener at a time.

The key to your success? I'm relentless. And I'm having so much fun.

What makes KTOZ unique to the market?

The relationships we build with our listeners. We have really aimed to create a "point of difference" in everything we do.

What do you do to stay in touch with your target demo?

I am my demo. That helps. I really just try to make sure I'm involved in activities with women in our demo to remind myself of what's important in their life.

What is your #1 major concern about the direction of radio?

Fear of change. So much of our success or failure depends on our attitude. Too many people are victims of their own self-fulfilled prophecies.

Best piece of advice you received? "Wear as many hats as you can, get as many new experiences as you can, and never quit learning."

Ambitions? To continue programming. It's my passion.

Hot A/C Small Market Assistant Program Director/Music Director of the Year:

Donna Miller, MD, KOSO-Modesto, Calif. (Clear Channel)

Why did you get into radio? I got tired of watching my husband have all the fun and decided to join the party.

First record you bought? James Brown (I loved doing the Popcorn) and Johnny Cash.

What do you still absolutely love about your job?

Hearing and falling in love with new artists. Working with and helping the local bands. GAVIN Seminars. Getting positive feedback from listeners.

The key to your success? Our events, like our big Summerfest concert in June, have to be so big and so exciting that everyone knows about them, which means that everyone knows about KOSO.

What makes the station you program unique?

The staff. Our imaging guy, Jack Paper, is so great he gets offers from much bigger markets all the time, plus, his afternoon show rocks! Our morning team, Angie Good and Tammy Cruise, are market veterans who know their lis-

teners and the rest of our staff are equally talented.

What do you do to stay in touch with your target demo? I consume pop culture in massive quantities via magazines like *Jane* and *Glamour*; hot TV shows, and movies. And so I can also get inside the young male mind occasionally, I read *Maxim* magazine...man, men are pigs!

What is your #1 major concern about the direction of radio? I'm not worried about the future of radio. Change is constant. Some changes will work and we'll keep those, some won't, so we'll dump those.

Best piece of advice you received? "Don't sweat the small stuff" and "Radio isn't brain surgery."



Donna Miller and Max Miller

Hot A/C Small Market Station of the Year and Small Market Operations Manager/Program Director of the Year:

Max Miller, Program Director, KOSO-Modesto (Clear Channel)

Why did you get into radio? It was easier than architecture.

First record you bought? I don't remember...but I do remember trading *The Dave Clark Five's Greatest Hits* for *Rubber Soul*.

What do you still absolutely love about your job? Definitely the music. And the rush of creating successful events..

The key to your success? Focus.

What makes KOSO unique? KOSO is the local emergency broadcast station. When something happens locally, we're all over it.

What's one thing you do consistently to stay in touch with the demo you program to? I watch *Friends* nearly every Thursday night.

What is your #1 major concern about the direction of radio today? With more and more "jock-in-the-boxes" we need to figure out ways for listeners and personalities to communicate and connect.

Best piece of advice ever received? "Create a pop culture one-stop." Thank you, Dave Shakes.

Ambitions? I'd like to play a bigger role in the evolution of Clear Channel's Modern A/Cs.

A/C Major Market Operations Manager/Program Director of AC AC Major Market Operations Manager/Program Director of the Year:

Gary Nolan, Program Director/MD, WLTE-Minneapolis (Infinity)

Why did you get into radio? I grew up listening to

Dan Ingram and Ron Lundy on WABC...I wanted to be like those guys.

First record you bought? "Penny Lane" by The Beatles.

What do you still absolutely love about your job? That every day is different, exciting, and very challenging.

The key to your success? Hard work and enthusiasm.

What makes WLTE unique to the market? This station has a great history and heritage. Our at-work audience is huge and very loyal. We are also very active in the community.

What do you do to stay in touch with your target demo? I talk to my wife's friends, our neighbors, and the women at work.

What is your #1 major concern about the direction of radio?? With all the competition from many different media, we need to make sure we provide a compelling, unique product that can't be duplicated.

Best piece of advice ever received? Scott Knight once told me, "Just do your job and your career will take care of itself."

Ambitions? To keep my job!

**Hot A/C Large Market Operations Manager/Program Director of the Year (Tie):**

Duncan Payton, Operations Manager/Program Director, KMXB-Las Vegas (Infinity)

First record you bought? Rose Royce's "Car Wash."

What do you still absolutely love about your job? Listening to music in my office at the end of the day at really loud levels. Sometimes new stuff, sometimes old stuff, a lot of the time stuff we can't play on the air.

The key to your success? Perfectionism and a little tenacity...anyone that tells you it's a bad thing doesn't get it and never will, so don't listen.

What makes KMXB unique? The key is to keep the basis of the station and evolve the presentation and feel. We have been on the air long enough now to start making a lot of inroads into the community.

This is where a station really starts to bloom.

What do you do to stay in touch with your target demo? Research. I am *always* looking for input and feedback about the audience's likes and dislikes.

What is your #1 major concern about the direction of radio today? No one really has a clear plan of where all this is going. I am sure as consolidation becomes old news, the direction will become clearer. In the meantime, communication seems to be the key to success in this new environment.

Best piece of advice ever received? "Be open to change and different ways of doing things."

Ambitions? I would love to do more consulting...and I would love to grow more with Infinity.



britney spears

don't let me be the last to know

Written by
Robert John "Mutt" Lange
and Shania Twain

VIDEO DIRECTED BY HERB RITTS
#1 "TRL" ON FIRST DAY!

THE NEW SINGLE FROM
OOPS!...I DID IT AGAIN
9X PLATINUM AND
OVER 16 MILLION
SOLD WORLDWIDE

MOST ADDED AT MAINSTREAM AC!
WMJX - Boston!
WSHH - Pittsburgh!
WLTE - Minneapolis!
WLTQ - Milwaukee!
KUDL - Kansas City!
WRCH - Hartford!
WFMK - Lansing!
KVLV - McAllen!
KRTR - Honolulu!
KGBX - Springfield!

#1 MOST ADDED AT TOP 40!



WATCH FOR THE NEW BRITNEY SPEARS
GLOBAL SPONSORSHIP
AND ADVERTISING CAMPAIGN
WITH PEPSI-COLA KICKING OFF
DURING THE ACADEMY AWARDS
BROADCAST AND CONTINUING
THROUGH 2002

Produced by Robert John "Mutt" Lange

Management: Larry Rudolph & Johnny Wright for Wright Entertainment Group WEG
www.britney.com · www.britneyspears.com



A/C Small Market Station of the Year and Operations Manager/Program Director of the Year: Barb Richards, Program Director, WAJI-Ft. Wayne (Sarkes Tarzian, Inc.)

Why did you get into radio? Someone suggested that radio was like theater where I could do a "show" and create a "character." I think that person every day.

First record you bought? Donny Osmond's "Go Away Little Girl."



What do you still absolutely love about your job? I never know what the day is going to hold.

The key to your success?

Passion! I tell my kids to find something in life that they really care about, something they

really can invest in, and that they enjoy doing.

What makes WAJI unique? Our airstaff all have strong ties to the area, so they are very involved and well-known.

What do you do to stay in touch with your target demo? I wear my logo shirt to my kids' activities so people will talk to me about the radio station. You can learn so much in a social setting.

What is your #1 major concern about the direction of radio today? When I think about the future I wonder what will be left of radio ten years from now? But I'm too busy to dwell on it.

Best piece of advice ever received? Two rules from General Norman Schwarzkopf: "If given authority, take charge" and "Do the right thing."

Ambitions? I want to go out on the LPGA Tour someday!

Hot A/C Large Market Station of the Year and Operations Manager/Program Director of the Year (Tie in both categories):

Jim Robinson, Program Director, KAMX-Austin (Infinity)

Why did you get into radio? To avoid having to get a real job.

First record you bought? The Rolling Stones' "Satisfaction."

What do you still absolutely love about your job? Listening to new music.

What do you do to stay in touch with your target demo? Hang out. I like to chase around as many 18-49 females as I can, as often as I can.

What is your #1 major concern about the direction of radio?

Monopoly.

Whaddyagonnado?

Best piece of advice ever received? "Trust in God."

Future ambitions? To shoot par.



Hot A/C Major Market Station of the Year and Operations Manager/Program Director of the Year: Greg Strassell, VP, Programming, WBMX-Boston (Infinity)

Why did you get into radio? The local radio station gave me an opportunity while in high school that made me realize that radio was a part of my DNA.

First record you bought? The Raspberries' "Go All the Way!"

What do you still absolutely love about your job? Taking a

thought or vision, and turning it into reality on the air. A promotion idea that might seem kind of quirky, but actually getting it on the air and exciting the audience...that's fun.

The key to your

success at WBMX? Passion for what I do...and hire the best people to work with you.

What makes WBMX unique to the market it serves? John Lander, plus the fact that we have a consistent, clear music image in Boston.

What do you do to stay in touch with your target demo? I listen to the sales staff, to promotions, to my wife and her friends...and combine all that with market research!

What is your #1 major concern about the direction of radio? Losing the art because we're all too busy multi-tasking.

Best piece of advice ever received? I think it's what Lary Lujack said in his book *Superjock*: "You can't grow up and be in radio at the same time!"

Ambitions? Grow Mix 98.5...and do whatever it takes to make Infinity Broadcasting more successful.



A/C Major Market Assistant Program Director/Music Director of the Year:

Darla Thomas, Music Director, KLSY-Seattle (Sandusky)

Why did you get into radio? During my freshman year at Syracuse I walked into the student-run Top 40 radio station, Z-89...and before I knew it I was working there for free 30 hours a week.

First record you bought? Any Shaun Cassidy record on a 45.

What do you still absolutely love about your job? It is never the same two days in a row. In what other industry do you get to meet artists, go to free concerts, dinners, and Hollywood movie premieres?

The key to your success? I never stop learning. Each experience brings you a little



more knowledge. You need to roll with the punches and accept your fate.

What makes KLSY unique? Although there are three A/Cs in our market, we are able to drive right down the middle and own many Hot A/C hits that other mainstreams may not be able to play.

What do you do to stay in touch with your target demo? Being in the target demo certainly helps! But the more you can get out on the street and talk to the people and learn about their lives, the better off you will be.

What is your #1 major concern about the direction of radio? We have fallen straight into cookie-cutter, liner-card radio that we used to complain about so much. We need to get back to being *entertainers* instead of being just jukeboxes.

Best piece of advice ever received? "Life isn't fair—deal with it!"

Ambitions? I would love to move up in the ranks to operations manager, then possibly regional Program Director, and hopefully someday becoming the VP/programming for a major broadcast group.

A/C Medium Market Assistant Program Director/Music Director of the Year:

Mary Turner, Music Director, WLHT-Grand Rapids (Regent)

Why did you get into radio? I wanted to be in television but felt I had one of those "faces" for radio. Now, I see some pretty ugly people on TV and think, "Damn!"

First record you bought? Something by Shaun Cassidy.

What do you still absolutely love about your job? Music!

Ambitions? I still want to get into another band...and, maybe I'll get that TV gig someday, too.



Hot A/C Large Market Assistant Program Director/Music Director of the Year:

Bruce Wayne, Assistant Program Director/Music Director, WMC/FM-Memphis (Infinity)

Why did you get into radio? My love of music.

First record you bought? Jim Stafford's "Spiders and Snakes."

What do you still absolutely love about your job? Free concerts!



The key to your success? My love, passion, and knowledge of music.

What makes WMC unique to the market? We have three on-air staff members that have been

doing their shifts for over 20 years...that speaks volumes.

What do you do to stay in touch with your target demo? It would probably be reading women's periodicals, especially taking the quizzes in back of *Cosmo!*

What is your #1 major concern about the direction of radio today?

Consolidation...shred the Telecom bill!

Best piece of advice ever received? "If you want something, ask for it. Nothing is just given to you anymore."

Ambitions? To be ruler of all the world!

Hot A/C Medium Market Station of the Year and Assistant Program Director/Music Director of the Year:

Rebecca Wilde (formerly APD/MD of WMXB-Richmond/Cox) —now working at WQAL-Cleveland/Infinity)

Why did you get into radio? I figured that getting into radio would help me avoid real responsibility.

First record you bought? Journey's first album.

What do you still absolutely love about your job?

Listening to new music and discovering new bands.

The key to

your success? Listening to the people who matter and ignoring the people who don't.

What do you do to stay in touch with your target demo? Be a woman.

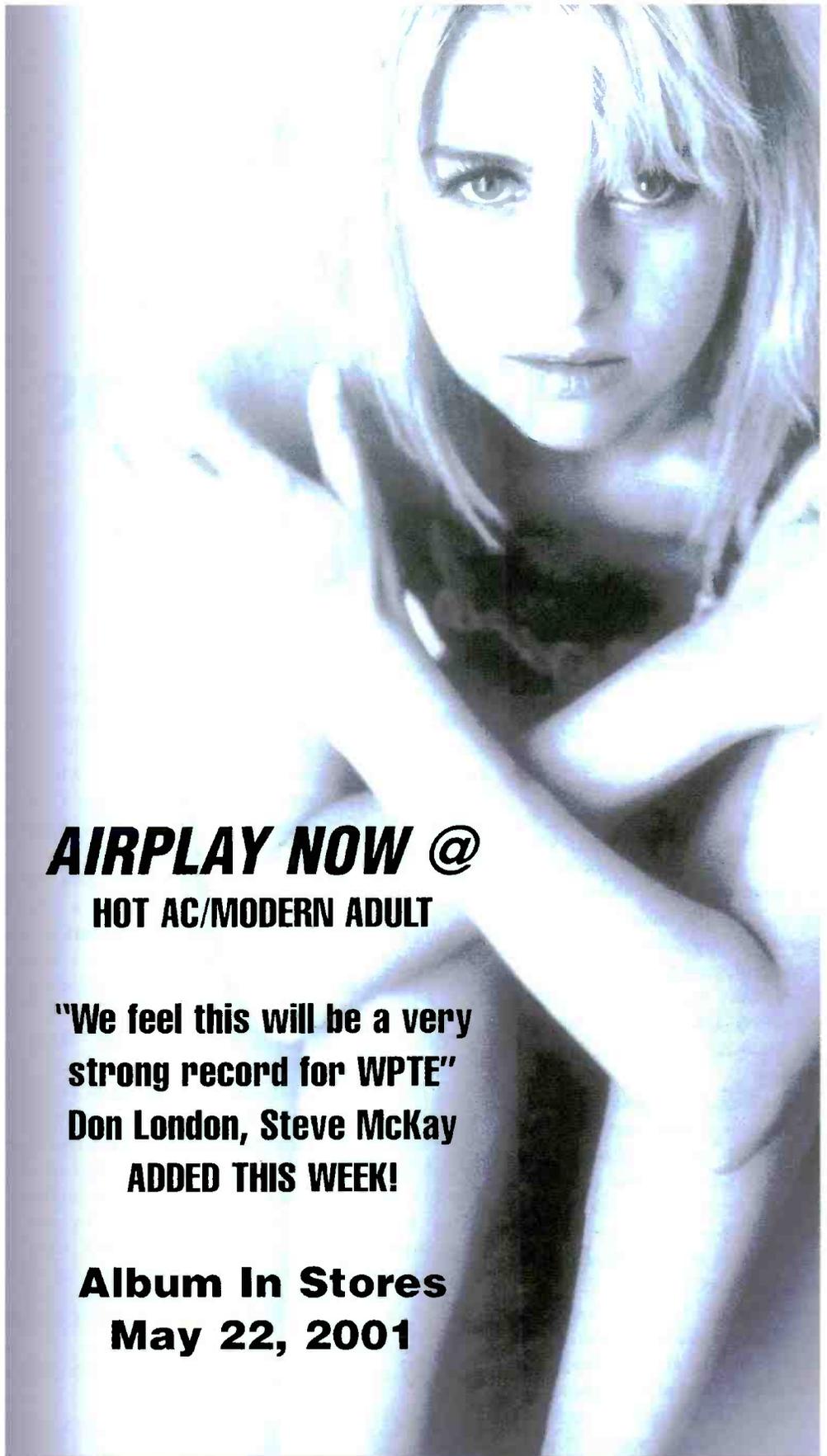
What is your #1 major concern about the direction of radio? My concern is with all the voice tracking and automated systems. I understand the cost-cutting advantage, but I don't believe anything will ever replace locality and a live person being there to be a friend to your listeners.

Best piece of advice ever received? "Relax."

Ambitions? To keep learning everything I can!



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A Whole New Album: Shawn Colvin Keeps Getting It Right

By Todd Spencer

It's been a few years since "Sunny Came Home" ruled the A/C airwaves and won the folk-pop icon her third Grammy, but Shawn Colvin—now a wife, mother, and triathlete—has been busy. While advancing those personal and family pursuits, Colvin also put together the latest chapter in her often-confessional oeuvre: her highly anticipated artistic return, *Whole New You* (Columbia/CRG) along with the title track single now on your desk and already charting.

Like 1996's *A Few Small Repairs*, this new album, recorded mostly in New York, is another collaboration with John Leventhal, her longtime writing partner and producer. Generally Colvin brings him words and melodies and he, "hearing the song," as she describes it, deftly arranges and chooses instrumentation. Their relationship, at one time a romantic one, is as rare in the business as it is magical in the studio.

Recently, from her new home in Austin, Colvin took a few minutes to talk about that relationship, the one she's had with A/C radio, and the gems on her new offering.

GAVIN: A/C radio knows you mostly for ballads and the left-field "Sunny Came Home," but this new single is a little different. It's a boppy toe-tapper with bubbling keyboards, cascading guitars, an up-tempo 4-

4 rhythm, and a big hooky chorus. You even get to say, "Baby" and "Yeah, yeah, yeah." Roll the windows down! Can you tell us what the lyrics address, and have you and John Leventhal always had this kind of song in you?

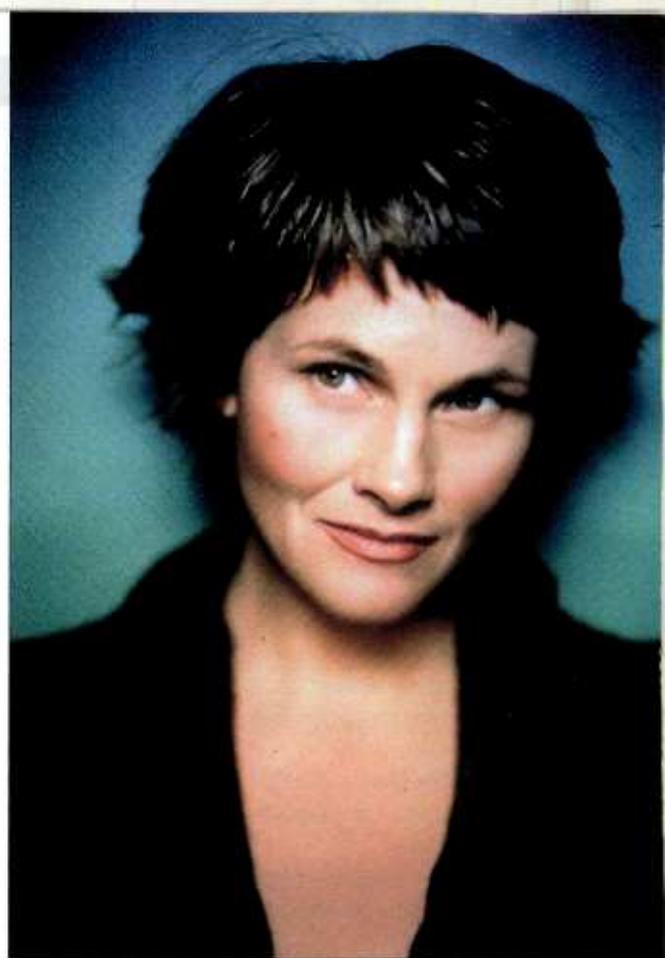
Shawn Colvin: Yes. We started our writing partnership trying to write hooky, pop-y radio songs. And for some reason it wasn't the time to do that. I evolved into more of a singer/songwriter and once I figured that out—I mean, it made sense to me. That's what I grew up on. I love pop music and I love the Beatles, and John had a band that did that sort of music and I loved their band, and we would try to write for them. But eventually I went back to what I knew best. Now that I've been doing that for a while, it just seemed natural to try out this

other stuff because we're comfortable moving outside our general comfort zone. So yes, we have that stuff in us. What do the lyrics address? It's just a song of encouragement with a nice little ironic twist, I guess.

So you would agree that there's also a somber undercurrent to the single?

When a song ends with "It's all too good to be true/like a whole new you," to me that's like, "Huh?" Sort of like, "If only I was completely different everything would be so wonderful." To me, that's ironic and kind of somber—everything I do, really, has that in it a little bit. There are songs on the record that are more ballad-y and I wonder if radio would like them too. Like "A Matter of Minutes." I really like

"Maybe the songs aren't as acoustic based on this record, but it's fun to move around. I've always thought each record progressed and took a chance here and there but there's never been a premeditated idea to move in a pop direction, it just seemed inevitable because we're fans of all that. We're fans of Burt Bacharach and the Beatles."



that song. But you know, I always feel like I try to go to the record company with more than once choice, and that was the one they went with.

Are there any guests on the album that we might know?

James Taylor. And a local guy, some people know him and some people don't, Charlie Sexton, sings on "Roger Wilco," and a lot of the same people we had last time as far as the band goes.

Your last batch of songs were written in '95 & '96, five years ago. Since then you've gotten married, given birth to your baby daughter, and won some more Grammys. You've often been something of a confessional type songwriter. What personal events and emotional states find themselves on this album?

Probably the sense of making a real commitment—and the fear that comes along with that.

Getting over the fear of commitment?

Well, I got married—that's *one* thing. I wasn't afraid of committing myself to someone in marriage—I'd done it before, it just didn't work. But when you have a *kid*, it's an anchor and it's an experience. Nothing binds you to your-

continued on page 26



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13 Dallas / 15 Denver / 16 Salt Lake / 18 Los Angeles / 19 San Diego / 20 Las Vegas / 22 & 23 San Francisco / 24 Port and OR / 26 & 27 Seattle / 28 Vancouver

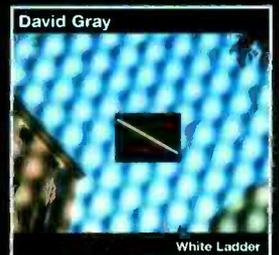
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continued from page 24

self, to your spouse, more than having a child. You're face-to-face with how responsible you're willing to be. It's a deeper level of responsibility and commitment, and it's a challenge that you can't run away from. Like in the song called "Bound to You" on the record. And if I can be so bold as to say that my generation, to an extent, likes to have a prolonged adolescence, and then on top of that, as an artist, however you want to sum that type of personality up—whether it's creativity or neuroticism—there's a whole other level of self-involvement and protecting oneself from being tied down. I had to wrestle with those things.

I see you're doing the talk show circuit this month—

Leno, Kilborn, O'Donnell—What other plans do you have to promote the album?

I'll be doing a couple of showcases at the Roxy in Los Angeles and three dates at the Bottom Line in New York. I'm also doing a lot of press, the television you mentioned, and there's some magazine coverage. For example, there's an interesting piece on me in the June *In Style* magazine because I now do triathlons. Sprint-distance triathlons. I started doing those last year and I kinda am addicted to 'em. And this Saturday I'm doing a triathlon, and they're coming so they can cover it. That's gonna be kinda fun.

What about a tour?

There'll be a tour this summer...it's just that nobody's figured it out yet. It'll be a band tour.

Every album you've done has been nominated for or won a Grammy. What on this new album should the committee take a listen to?

I don't know! I never thought of it that way. I just don't know...the whole thing!

Steady On, your debut, won a Grammy for Best Contemporary Folk Album, but wasn't it—and what you've done since—really pop?

You can't go by what the award says. There's a genre of musician that kind of falls through the



cracks and I think I'm among them.

Lyle Lovett is another. Lyle gets over in the country side a little. You'll notice in the Contemporary Folk category every year that there's all kinds of stuff. You'll get Tom Waits there, you'll get Steve Earle. Roots, acoustic...I think that's what I still do. Maybe the songs aren't as acoustic-based on this record, but it's fun to move around. I've always thought each record progressed and took a chance here and there but there's never been a premeditated idea to move in a pop direction. It just seemed inevitable because we're fans of all that. We're fans of Burt Bacharach and the Beatles.

To further confuse the issue, you've managed to keep a lot of the Americana instrumentation: organs, slide guitar, mandolins, horns, reeds, accordion, harmonica.

We're not ready to go electronic quite yet!

Shawn Colvin albums generally have some very inventive instrumentation—how does that get decided in the studio?

On this record, it's John Leventhal. I may fine-tune his ideas here and there, but our relationship has gotten to a point where he has an idea and I say "just run with it." And he *always* has ideas...I have them less

often. Or sometimes I'll hear a particular song more vividly than he does and I'll have more ideas, but by and large, John is very much the producer.

He's very deft at picking out tone colors and deciding "here you need a tuba." Unlikely instruments, often, that always somehow work in the arrangements.

He's become wonderfully experienced at that over the years. John has become extremely deft. More and more so all the time, and it's really fun to work with him.

Why did you move to Austin?

I love New York, I lived there for a long time and I felt that if there was anywhere I would ever go besides there, it would be Austin. I had lived here 20 years ago and liked it very much, and had always considered coming back. My sister also likes it here, and when she moved here from Los Angeles, that pushed me over the edge and I moved here too and we both started families. And my mother and father moved here from Illinois.

Did you record the album there?

Mostly in New York. We did some vocals here. John is in New York.

I've never heard a song like "Another Plane Went Down." It just jumps off the record as something transcendent in pop music. What was your intention with that song and

do you have any hopes for it commercially?

Do I have any hopes for it commercially? Certainly not. But it could be exciting because, like "Sunny Came Home," you never know what can happen when a song is different. But certainly I never thought of it that way. There's usually one song on every record that happens the way that song happened, which is very stream-of-consciousness with little regard for what anyone would possibly think about it. In fact, that song was edited. There were at least two more full verses that, to me, tie the song together even more.

What's the background behind the song?

I *was* watching television about a plane crash, and that began the song. I *was*, of course, having some kind of romantic upheaval. I *did* have every dream that's recounted there, either that day or in the past. I *do* have a friend who moved from New York to Los Angeles who had a girlfriend who died in a plane crash. And then just the memories of teenage years of riding around in a car—I don't know, it just all came together within a two-day span, and that was that. The hardest thing about it was finding a melody, a net for it, because I wrote it with a beat in mind but without any melody. So it was kind of a bear, in a way, because we felt like we had to shorten it and I was really reluctant to do that. But I finally did it in such a way that it retained its feeling. It'll be interesting to play it live. It might be a little uncomfortable...but it is pretty, kind of hypnotic and dreamy, and kind of disturbing.

What kind of feedback have you been getting on it?

I haven't had a lot of feedback except my friend whose girlfriend it was that was killed, can't stop playing it. It's medicinal to him and a couple other people have been fascinated by it, but just in my circle of friends or in interviews nobody except for you has brought it up.

Goosebumps. Without a doubt. Good. ■



Notable '90s Return!



ALTERNATIVE
EDITOR
RICHARD SANDS
richard@gavin.com

By Richard Sands

Not unlike MacArthur's return to the Philippines, the decade we just left behind has made a dramatic comeback. At least in Philadelphia. A couple of weeks ago WPLY subtracted all the music from the year 2000 and 2001, and anything from the '80s. The result of the "Nothing But '90s Weekend" was an avalanche of favorable comments following the weekend broadcast.

"We've done music-themed weekends before, but I've never seen a reaction anything like this—it was addition by subtraction," says Y-100 PD Jim McGuinn. Even a crusty veteran like McGuinn found himself enjoying the music. "I haven't listened to the station so much all weekend in a long time," he admits. "The response has been phenomenal—this weekend was huge."

This feature actually had its genesis at the end of the '90s says McGuinn: "When 1999 ended, I kind of joked to my staff that now everyone will have to update their 'Retro Lunches.' But I got to thinking about this recently, and I decided it really made sense."

The reality is that over 50 percent of most Alternative station's daily logs are from this decade, so the Y-100 PD figured he could make the station sound fresh by concentrating on the previous decade. Imagine, if you will, a world without Fred Durst or Crazy Town.

"We actually cut the music off around '97 or '98 because even a current band like Limp Bizkit was technically around in the '90s," says McGuinn. Much of the music is already in the Y-100 mix, but there was plenty that wasn't. "About a third was music we don't play anymore. There was a lot of Pumpkins, Pearl Jam, and tons of Nirvana, but there was all kinds of music we haven't played in years like Nada Surf, Possum Dixon, Hum, Juliana Hatfield, and Trippin' Daisy."

APD Suzie Dunn shares McGuinn's enthusiasm: "It was really fun—we had a great time with it. I can't tell you how exciting it was to schedule 'Sister Havana' by Urge Overkill." Dunn also admits that even some of the overplayed songs that shouldn't have sounded good, actually did. "It was cool to rock out with Chumbawumba

because, in this context, it didn't make you want to shoot yourself."

Speaking of scheduling, "I felt like I was doing a log from '96," laughs an amazed McGuinn. The programming team was striving for textural balance, as they always do, plus they wanted to have a good mix of hits to the "Oh Wow" factor. "We had to make sure every third song was something we normally don't play, like Weezer from the *El Scorcho* album or 'Weirdo' by the Charlatans U.K.," says McGuinn, who notes for the record that the station was still rockin' with the likes of Soundgarden and Alice in Chains, but the addition of those forgotten '90s is what made the station come alive.

"I think it's great that you guys did that all-'90s weekend. Awesome music. I was listening all weekend. Hope you guys end up doing that more often."

Shaun Rieman
Advanced Micro Technologies

McGuinn knew the "Nothing But '90s

Weekend" was a hit from the sheer volume and quality of the email correspondence received. Plus the request lines were lit all weekend. "The jocks were telling me that the calls were coming in from the older demos, not the teenagers who usually are all over the phone,"

states McGuinn. But even the younger folks apparently got into it. "It was kind of funny because on the Monday right after the weekend, I went into our usual intern meeting and asked them what they thought of the feature.

One kid said, 'Oh it was great. It reminded me of when I was in the eighth grade,'" McGuinn groans.

Like many stations in the format, Y-100 was not programming Alternative music during the '80s. "I got here in 1997, and the station has only been

around since '93, so whenever we did a nostalgia weekend before this, the music we featured was from a time when WPLY didn't exist as an Alternative station—we're not like a KROQ," explains McGuinn. "This way we were able to actually play the music our audience first heard here...the songs they grew up with—it was 'our' music for 'our' listeners."

Naturally the weekend was an excuse to bring in some fun production elements. Even "Bill Clinton" was recruited. "We did a promo with an impersonation of him saying, 'I loved that decade—lots of chicks,'" laughs McGuinn, before quickly adding, "Remember when the '80s Lunch' idea was actually refreshing? That's what this seemed like to me, all I need now is a modern day 'Richard Blade West Hamilton,'" referring to the West Coast flashback hosts of yesteryear.

As for the future, Y-100 has already incorporated this feature into its regular schedule. "We've changed our lunch time into a daily '90s feature. It always had a theme each day before, but now the themes are all '90s oriented, like today it's 'Lollapalooza '95,'" explains McGuinn, who has plans to revisit the weekend again very soon. Plus he's toying with the idea of adding a '90s "Oh Wow" category to the routine daily music mix.

With this hugely successful weekend under his belt, McGuinn finally waxes philosophical: "Researchers are always telling you that if a song scores a 60 on the auditorium test you should never play it. Well, I say screw that. I encourage everyone to take a few chances—research be damned. Do something because it's fun, not just because it researches well. Don't be afraid to play a poorly researching song—do it to create a living, breathing radio station!" ■

A TASTE OF THE '90S

WPLY, 4 PM SATURDAY			
4:01	CANDY SKINS	For What It's Worth	1991
4:03	BUSH	Everything Zen	1994
4:11	OASIS	You Know What I Mean	1997
4:17	RED HOT CHILI PEPS	Love Rollercoaster	1996
4:21	NIRVANA	Polly	1991
Stop Set			
4:29	BEASTIE BOYS	So What'cha Want	1992
4:33	SOUP DRAGONS	I'm Free	1990
4:37	HARVEY DANGER	Flagpole Sitta	1998
4:41	BLACK CROWES	Hard To Handle	1990
4:45	BARENAKED LADIES	Brian Wilson	1992
4:47	SNEAKER PIMPS	6 Underground	1996
Stop Set			
4:55	EVERCLEAR	Father of Mine	1998
4:59	GREEN DAY	Brain Stew	1995

Life Lessons from Monster Magnet's Dave Wyndorf

By Kathleen Richards

New Jersey psychedelic "kings of space rock" Monster Magnet have been trudging stealthily through rock's ups and downs for over a decade, and their new release, *God Says No* (A&M/Interscope), is no exception to their reputation. Founded in 1989 by acid rock visionary Dave Wyndorf, Monster Magnet is peeling away the extraneous layers of the current rock scene, revealing a barren landscape that's ripe for the taking.

During an interview with Wyndorf from his home in New Jersey, he told me about the ups and obstacles in writing and recording *God Says No*, including getting his written material ripped from his car just weeks prior to scheduled recording, and how he adapted and emerged better because of it.

GAVIN: Tell me about the new album. How did getting your stuff stolen out of your car change the momentum of the album? How did you recoup, regroup, and move on?

DAVE WYNDORF: Well it changed the momentum because I was kind of fat and happy, like going, "OK, I got enough stuff to write an album with" to sheer terror. And being the producer of the record put me in the weird position where I had to obey my own deadlines. So I put all of my stuff into my kitchen, my 4-track and speakers, bought like five boxes of chocolate donuts, bunch a cups of coffee, and for a week and a half, just wrote the god-damn thing.

Did you try to recreate what you had done before or did you just start over?

I started over because the thing I had tried to do before was this kind of loose, stream-of-conscious writing. You just put the music on one side and the words on the other side. And don't mix the two until the end. It's very hippie-dippy. I never got a chance to do that so I don't know what would've come out of it.

Was that a different approach than you had done before?

Yeah, usually I just go right in with a guitar and start playing a few chords and within 15 or 20



minutes I've got like a verse or a chorus and some sort of words that will be part of the finished song. It kinda forces you to come up with something that's gonna stick. But I was tired of doing that. I had done it that way for the last two or three records. And I was thinking, "Maybe I can get something more important? Who knows?"

I'll tell ya, through all that though, the lesson I learned was if it's not immediate and spontaneous, it's probably not worth going after anyway.

Are you happy with the outcome?

Yeah. If I'm 60 percent happy with anything, I have to let it go. I'm never completely happy. I wanted to make a record that was mellower than *Powertrip* but still had a lot of power. And something that would give me a chance to sing rather than just scream all the time. And bring a lot of the psychedelia—which wasn't on *Powertrip*—back into the band, and I think I did it.

Do you consider this album more mainstream?

It's funny, I don't know what mainstream is. Mainstream to me right now is either Creed, Limp Bizkit, or Britney Spears.

Well, more accessible in terms of riffs.

I've always believed that Monster Magnet operated to the left of everything that was going on, and sure enough, this one proves it too. But for my money? Hell ya it's more accessible. I mean, is it easier to listen to? Yeah.

So who does Monster Magnet appeal to?

That's a good question because Monster Magnet's always been my baby, my project to make myself happy because I didn't think anyone would dig it. So coming out and getting bigger and bigger every time I've noticed that it's a really cool cross-section of mostly people that

are into other things, who are a little bit disappointed with what was going on. Since *Powertrip*, I think we got a lot of so-called metal people. But I think they get it, they understand that Monster Magnet is more about freedom of imagination than anything else. If I wanna sing about a volcano exploding on Mars and dripping hot lava all over your naked body in a Charles Manson-type orgy, that's fun. That's a fun thing to think about. And it's not gonna always be me going, "Poor me! Poor me! Poor me!" Because if I were gonna go the "poor me" route, I would kill myself. And believe me, I know depression, I know what it's like to be angry. The best way to get out of that is to put it in your music and create an atmosphere that's almost outside it. And that's what I think separates us from a lot of other rock bands around today.

You experiment with different elements, like electronica, in songs like "Take It" and "Queen Of You." Is that something totally different for you?

It's different for it to come out on Monster Magnet records. I've been doing that kind of stuff for a while. I always wanted to include them on the records and I have included them in the past. This is the first time I actually just bumped up the whole drum machine angle and loops. And it worked out pretty cool. I love to do different kind of stuff because that's a band's job, to be as diverse as possible on the record. I hope the people can keep up with it or put up with it because I'll always do that.

This is your fifth album, are you getting burned out at all? Are you still having fun?

The fun aspect of it is always there. It's like being in the circus. You don't want to quit the circus, you know? It's too much fun. So what if you look like a corpse by the end of it. ■



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all vocals, instruments and programming by binocular
produced and recorded by binocular
mixed by mark saunders



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maverick.com/binocular

binocularmusic.com

binocular, 25, was born and raised in new york city. growing up amidst the city's cultural diversity, he developed an appreciation for all styles of music. he picked up the guitar at age 11. and by 14, the young virtuoso was discovered by guitar world magazine and gigged with the support of the publication. but that grew old quickly. he left those auspicious beginnings to experiment with underground drum & bass and house music. trading in his electric guitar for a keyboard, he began to develop skills as a producer. and in yet another incarnation, he released tracks under different names on the strictly rhythm label as well as on several notable drum & bass compilations. with a need to expand his sound, binocular began turning sounds into songs. we arrive today with the combination of his varied experiences in the worlds of guitar rock and dance. adding to that his songwriting and singing skills, binocular presents a truly unique pop record blending edgy, modern and classic sounds.

binocular's debut cd on maverick was written, performed, produced, and recorded in its entirety in his new york city apartment.

album in stores 5.22.01



URBAN/URBAN AC
EDITOR
KEVIN FLEMING
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Tavis Smiley vs. BET

The Heavyweight Fight That Nobody Wins

By Kevin Fleming

Unless you've been hiding under a rock you know that BET Tonight host Tavis Smiley has been not so politely shown the door from Viacom-owned BET. Tavis, along with his nationally syndicated radio boss Tom Joyner, fired some shots over the



bow of BET Chief Bob Johnson's dingy, which just happens to be on the deck of the Viacom luxury liner. The phones and faxes at Mel's place lit up like spliffs at a Bob Marley festival. This resulted in

Billion-Dollar Bob's unprecedented appearance on Tavis's former show to explain why he—not Viacom head-honcho Mel Karmazan—fired Tavis. This battle has had more action than a Sugar Shane Mosley championship bout. There have been protests, petitions, and general pissed-off-ness! And it just won't go away.

So we decided to take it to the street and get the reaction from some of Urban radio's top executives. Opinions on this subject are like noses, everybody has one!

Dorsey Fuller

APD/MD. KKBT-LOS ANGELES



"I think it's a travesty that a show that has the ratings it has, on what is supposed to be the Black Entertainment network is dismissed for apparently no reason. Especially a show that deals with informing and educating our people!"

Bobby O'Jay

PD. WDIA-MEMPHIS

"I could care less about Tavis losing his job...so what! If he's so damn smart he should start his own, or find another job. When you don't own it you can't claim it and that's my feeling on that. Tom Joyner should knock it off because he's taken a lot of jobs away from people. There are a lot of talented people who are out of work. Syndication of this type is bad for black radio, period."

Chuck Atkins

PD. KMJM-ST. LOUIS

"Bob Johnson runs the company. He's well within his right. I remember once when I terminated an employee that thought the community would rise up and get his job back. He and community thought that he was untouchable. They just didn't know how much of a terror he was behind the scene. He had to go. The community went away, they always do. It's just a job."

Carl Conner

PD. KMJQ-HOUSTON

"Well, there's more to it than we will ever know. Viacom usually makes smart choices unless backed into a corner—if that happens, the backer is screwed. More than they want to admit, this is about two huge egos and no one's victory. We can't get along for the bullshit. It's strange how we self-destruct, given time."

Chris Reynolds

PD. WDZZ-FLINT. WTLZ-SAGINAW



"It's unfortunate what happened to Tavis Smiley, but I'm a true believer that everything in our lives happen for a reason and the key is to be able to move on and stay positive! A lot of times when things of this magnitude happen, it stirs up negative energy, especially in a people who have been faced with adversity for a very long

time, and this situation doesn't help the cause at all! If Tavis wasn't on television and the biggest African-American morning show in the country, would there be so much attention given to his dismissal? For Tavis, bigger and better things are definitely on the way! It's time to let go and channel our energies in other more positive ways!"

Michael Saunders

OM. WJLB-DETROIT



"We shouldn't act surprised when one of our brothers gets a little popularity and then has to be shown his place. Tavis is a giant in his field, but his enemies felt he was getting too outspoken and

possibly uncontrollable, so they had to silence him, or at least attempt to. What Tavis's enemies mean for evil, God means for good. So by God's permission, he will be fine. Until we own our businesses, we will never be free to think like we want, have justice like we deserve, nor live equally in this society."

Joseph Haynes Davis, Esq.

MD. WCFB-ORLANDO

"Tavis will be OK. He's well aware that the possibility of non-renewal of personal service contracts in broadcast employment is part of the 'game.' Tavis is very talented and well respected by a number of powerful folks in the business. He'll survive and re-surface in what will probably be a more powerful position, but in a more general market setting. I believe that new position will be OK with him economically, but his former unilateral 'advocacy' in journalism will probably now be extremely limited.

"I do think, however, that Tavis should be concerned with the silence of people like Al Sharpton and Jesse Jackson in light of the severance from his position. I'm curious to find out why these two so-called leaders of the black masses in America have not vocally come to the airwaves in defense of another 'brother' who also claims to be another one of the 'representatives' of the black masses. Didn't Tavis put on that huge showcase in Washington D.C. about the state of Black America? (I saw it on C-Span one night.) Yet, none of the panelists have said a word in the press to my knowledge, with Tom Joyner being the exception for obvious reasons. Where is the solidarity claimed by those pan-

DAVE HOLLISTER TAKE CARE OF HOME

25 URBAN ADULTS STATIONS

70 URBAN MAINSTREAMS STATIONS

WNEZ	WIKS	KRRQ
WBOT	WMMX	WHRK
WYBC	WJMZ	KMJJ
WAJV	WPEG	<PRS
WRBS	WWDM	<TCX
WKYS	WYIN	KIZ
WBLK	WZFX	KKBT
WDX	WGCI	KJLH
WUSL	WIZF	WMMJ
WAMO	WKKV	WWIN
WPHR	WCKX	WDAS
WCDX	WROU	WHUR
WTMP	WJUC	WHQT
WOWI	WQHH	WBAV
WXHT	WDZZ	WFLM
WTMG	WENZ	WVAZ
WHNR	WTLZ	WGPR
WJTT	WJLB	WVXD
WQOK	WDTJ	WJMK
WFXA	WBLO	WZAK
WPRW	WGSZ	KJMS
WEDR	WCGM	KOKY
WFXM	KIPR	KOXL
WIBB	WJMI	KJ/JM
WVEE	KDKS	KFAJQ
WHBX	WESE	KRNB
WFXE	WZHT	WVEE
WDIA	WYLD	AND
WWWZ	WELX	MANY
		OTHERS...

Produced by Tim & Bob A&R: Ron Handler
Management: Donny "Drano" Harrell for Goodfellas Entertainment



www.daveholister.com www.dreamworksrecords.com

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elists during that affair in D.C.? That's what Tavis should be concerned with, in my opinion. To quote a very good friend and client of mine, 'God is in the blessing business and never makes mistakes!' And with that, Tavis and all of us should consider this a blessing in disguise. We just may not be able to see it now."

Mark Gunn
AFTERNOON DRIVE
WGZB-LOUISVILLE

"Tavis's show was the only program of any real substance on BET. It's sad that, once again, politics gets in the way. He didn't help his case by doing interviews on Viacom's rival, ABC. I also don't think that Viacom was too comfortable with his association with Joyner. As much good as Tom has done, he is sometimes exclusionary of other races in the way he

expresses his pro-black stance. It's like the Malcolm X quote, 'Whites can help us, but they can't join us.' Tavis will be all right. He's very viable as one of the few high profile 'news types' we have. He's talented enough and has relationships with ABC and CNN. I look for him to turn up on one of those networks. Plus, with the jack he gets from his speaking tours, he won't be broke anytime soon.

"I think he should think twice, or maybe even three times, about whom he associates with. He got burned by the CompUSA debacle and may want to get his message across in a more narrowly focused way."

Kevin Foxx
OM WFXA-AUGUSTA

"After listening to Robert Johnson on BET give the reason why he fired Tavis, I found it kind of flim-

sy, but the fact remains: the employer decided to let the employee go. It happens every day, especially in our industry. Just ask the morning shows that were let go to put Tom Joyner on their stations! Tavis is talented, intelligent, and progressive. He will survive...just like anyone else in media who's passionate about their craft."

D Rock
PD WJWZ-MONTGOMERY

"Tavis is talented and will find another job. I think all of this has been blown out of proportion. We should all be more concerned about what will happen to BET overall as a network on the next level since it's not black-owned anymore. We've made too many excuses for the network in the past. My questions are will the network still cater to people of color? Will the quality of programming be raised?"

Kevin Gardner
PD WHBT-TALLAHASSEE

"Viacom is obviously looking to make BET the best it can be (they have \$3 billion invested). While I like Tavis, I'm unaware of the particulars and after hearing his side on the *Tom Joyner Show*, that is still only one side. I'd like to hear the real deal from Viacom programming other than 'creative differences.' I wish Mr. Smiley well, and have no doubt that he'll go on to bigger and better things with or without BET."

Bobrie Jefferson
MARKETING & PROMOTIONS
MANAGER KMJQ-HOUSTON

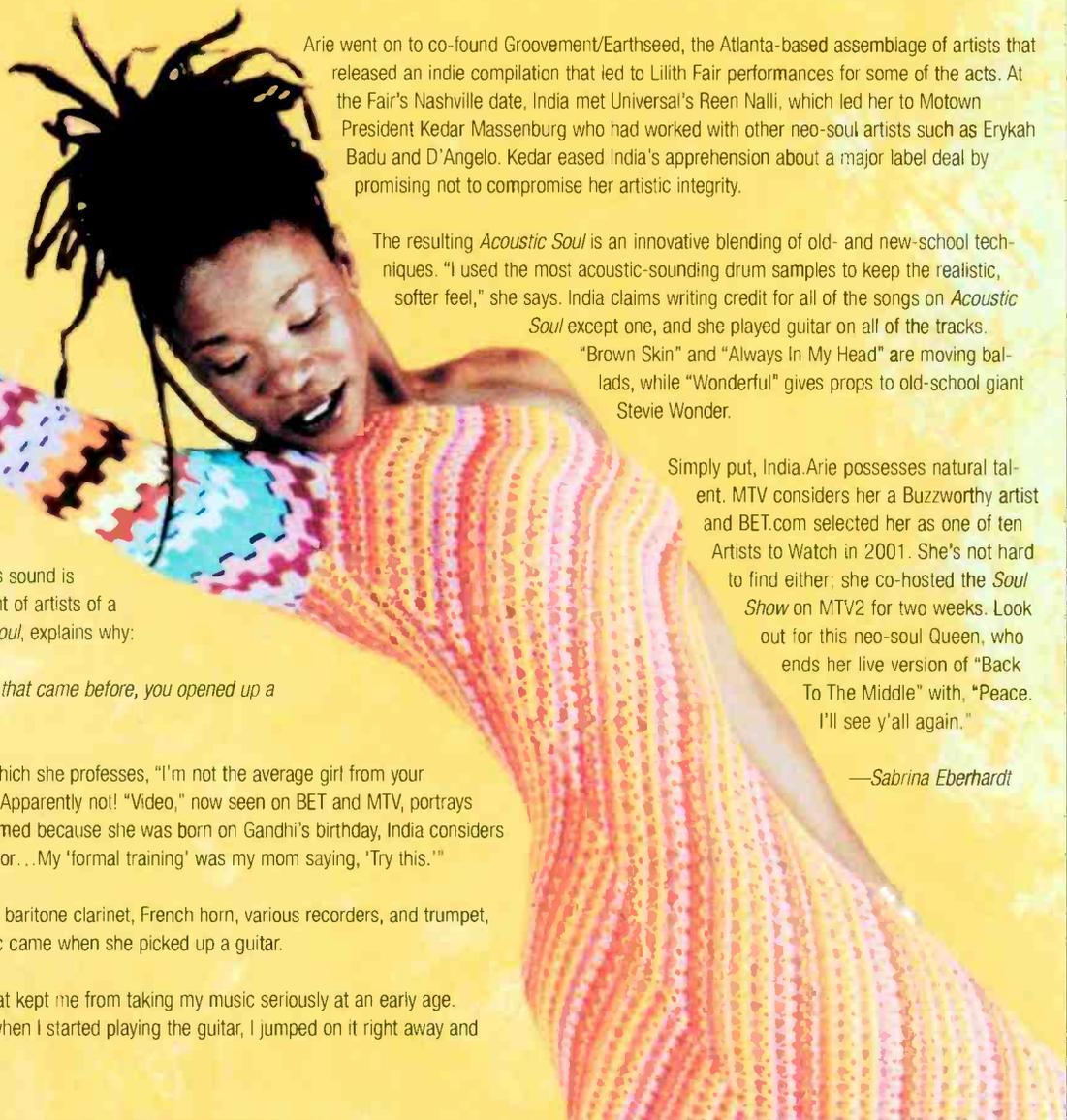


"I think this is a big break for Tavis. It's BET's loss and surely some national network will pick up his show." ■

ARTIST PROFILE

India.Arie

"A gentle genius lives in the mind, voice, and hands of this woman."—Stevie Wonder



Arie went on to co-found Groovement/Earthseed, the Atlanta-based assemblage of artists that released an indie compilation that led to Lilith Fair performances for some of the acts. At the Fair's Nashville date, India met Universal's Reen Nalli, which led her to Motown President Kedar Massenburg who had worked with other neo-soul artists such as Erykah Badu and D'Angelo. Kedar eased India's apprehension about a major label deal by promising not to compromise her artistic integrity.

The resulting *Acoustic Soul* is an innovative blending of old- and new-school techniques. "I used the most acoustic-sounding drum samples to keep the realistic, softer feel," she says. India claims writing credit for all of the songs on *Acoustic Soul* except one, and she played guitar on all of the tracks.

"Brown Skin" and "Always In My Head" are moving ballads, while "Wonderful" gives props to old-school giant Stevie Wonder.

Simply put, India.Arie possesses natural talent. MTV considers her a Buzzworthy artist and BET.com selected her as one of ten Artists to Watch in 2001. She's not hard to find either; she co-hosted the *Soul Show* on MTV2 for two weeks. Look out for this neo-soul Queen, who ends her live version of "Back To The Middle" with, "Peace. I'll see y'all again."

—Sabrina Eberhardt

Single: "Video"
Album: *Acoustic Soul*
Label: Motown

Introduced on Spike Lee's *Bamboozled* soundtrack, India.Arie's sound is fresh...yet familiar; her soulful style stirring energy reminiscent of artists of a previous generation. The intro on her debut album, *Acoustic Soul*, explains why:

"...Sam Cook and Marvin Gaye and Donny Hathaway and all that came before, you opened up a door/Because of you, a change gone come."

A change is a comin', starting with India's single "Video"; in which she professes, "I'm not the average girl from your video/My worth is not determined by the price of my clothes." Apparently not! "Video," now seen on BET and MTV, portrays India in garments created especially for her by her mother. Named because she was born on Gandhi's birthday, India considers her business a family affair. Arie says, "My mom was my mentor...My 'formal training' was my mom saying, 'Try this.'"

The Denver native experimented with instruments like the sax, baritone clarinet, French horn, various recorders, and trumpet, as well as singing in her school choir. But, she says, the magic came when she picked up a guitar.

India, 25, says, "Basically, I love singer-songwriters. That's what kept me from taking my music seriously at an early age. I didn't write, I just sang, and that wasn't enough for me. So when I started playing the guitar, I jumped on it right away and I was out playing my first two songs within a month."

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Mic Patrol

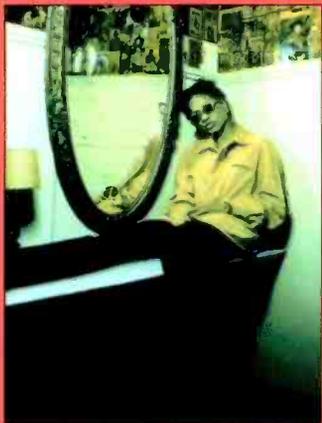
by The Poetess

What's up y'all? It's The Poetess back up in this piece to hit you in the head with the latest.

Faster Than the Speed of Lyte

Without a doubt, MC Lyte is one of hip-hop's rap pioneers. She made lots of noise when she stepped on the scene in 1988 with her first single "I Cram To Understand U" from her debut *Lyte As A Rock*.

This first lady of rap is now pioneering the next level of entertainment as the host of two shows on Sirius satellite radio: *Lyte Bytes*, a series of 20-second news bits on today's hottest stars, and *One On One with MC Lyte*, up close and personal interviews with celebrities. Satellite radio is the new technology that will be installed in BMW, Mercedes Benz, Volvo, Mazda, Ford and other new cars and trucks in the coming year. Sirius will



beam 100 brand new channels of digital sound from its satellites, including music, news, and sports. What's so dope about satellite radio is that there are no commercials and no repetitious playing of songs like you hear on today's conventional radio stations.

MC Lyte is also putting the finishing touches on her seventh album, *Inside The Lyte*, which is scheduled for release sometime this summer on Will Smith's new Overbrook Records. A few of her buddies accompany her on the effort, including Da Brat and Angie Stone. Teddy Riley, Mike City, and Buttah are just a few of the producers who have touched down on the project. She don't stop there...the legendary emcee is also the voice of "Tia," a doll from the Diva Starz series made by Mattel Toys. Check out Lyte's official website by logging on to www.mc-lyte.com.

A \$17,000 Bottle of Champagne

Cash Money Millionaire Juvenile had to spend \$17,000 to bail himself out of jail last month after he was arrested and charged with aggravated battery, battery on a law enforcement officer, disorderly conduct, and resisting arrest. The chaos started when a fight broke out outside the Improv Comedy Club in Miami.

Witnesses say a guy started some mess with Juvenile at the club and in return, the rapper allegedly cracked him upside the head with a bottle of Moet. Ouch!!! Ange was knocked unconscious and taken to the hospital where he was treated and released. The drama doesn't stop there. Several fights took place as patrons were leaving the spot, and over 20 people were involved in the melee. Off-duty police officers were on deck to break up the near-riot. According to AP, one officer claims that Juvenile, known to the law as Terius Gray, came up to another cop, grabbed him, and started yelling cuss words. You bet your bottom dollar they took his butt right to jail. Juvie will be arraigned in a Miami court on April 18.

A Step Ahead

Dada Footwear and Foot Action shoe store recently put together a mini concert for some happy Power106-L.A. listeners. The show took place in the parking lot of Dada headquarters in Los Angeles. *BET Soundstage* along with *Hits From The Streets* provided the stage for Snoop Dogg and the Dogg House family to do their thing. On the mic were the East Sidaz, Doggy's Angels, Kokane, Butch Cassidy, Warren G, Nate Dogg, and of course, Snoop Dogg.

While there I caught up with Butch Cassidy (who shared the stage with Snoop for "Lay Low" and assisted the East Sidaz with "G'd Up") and we talked about his forthcoming solo project: "Expect some soulful singing and collaborations with Snoop and some of my eastside homeboys," he says, adding that Battlecat and DJ Quik are a few of the top-notch producers expected to add the boom to his silky smooth vocals. The bashful 6-foot-somethin' singer also told me he got put on by Snoop Dogg when 100.3 The Beat's Kevin "Slow Jammin'" James played his demo on the air one night. "Snoop heard the song and called Kevin for my number and the rest is history," he explains.



THE POETESS
poetess92@aol.com

Hey! Hey! Hey! It's Big Booy!

Big Boy of Power106-Los Angeles got his start in radio when somebody from the radio station heard him run down a club listing on an info phone line called "The Whaddup Line." The 500-plus pound air personality has come a long way. Now he holds it down as the host of one of the city's top-rated morning shows, *Big Boy's Neighborhood*. The popular heavyweight DJ has just struck up a deal with Paramount Studios to create an animated show that tentatively shares the same name as his morning show and will be based on his experience growing up in L.A.. Big Boy describes the cartoon as a "twisted" version of his childhood. It'll be a minute before we're able to check it out. It's still in the creative stages.

21 And Over

The Liks (formerly the Alkoholiks) have just completed their forthcoming



album, *The XO Experience*, on Loud Records. The new project which has guest appearances by Busta Rhymes, Krupt, and Likwit Crew members Xzibit and Defari is set to drop June 5. "Expect mayhem, ruckus, and everything else you expect from The Liks," says Tash of the group. "Basically we brought it back home to the West Coast. We got West Coast hooks but the lyrics are straight b-boy raw and aggressive."

The first single to drop from the album is a cut called "Best You Can" which was produced by the Neptunes. E-Swift, the producer and one of the MCs of the crew, says they plan to simultaneously release a DVD containing concert footage, backstage action, unreleased underground videos, and "Everything y'all thought goes on on the road but never got to witness," says E-Swift.

Xzibit, The Liks, and Ludacris are currently on tour with OutKast. Look for them to land in a city near you. Speaking of OutKast...there's been word that they may join MTV "Icon" Janet... "Ms. Jackson," if you're nasty! ■

THAT'S IF FOR THIS RIDE...CATCH YOU BACK HERE IN A MINUTE. FOR THE GAVIN MIC PATROL, I'M THE POETESS AND I'M UP OUT THIS PIECE!

The Enduring Duke

By Steve Williams

When April comes around, my thoughts draw to the music of Duke Ellington. Not just because he was born on the 29th of this month, but it's the emergence of spring, with all its potential and multitude of possibilities that for me, mirror the defining elements of Duke's persona and his artistic legacy.

When the planning started for this (and next issue to follow in a couple of weeks), I began to search for a single place in the vast area of Ellington's accomplishments in which to focus. I immersed myself in Ellingtonia; reading his autobiography, *Music is My Mistress*; listening to a catalogue of recordings that measures four decades; and searching the Internet, where the sites and references far outnumber the 3000 or so pieces of music Ellington wrote over the course of about 50 years.

Ultimately, I found it impossible to focus on any one single aspect of Ellington's greatness. Therefore, in this and next week's Jazz pages we deal with your favorite Ellington pieces; reviews of new releases that are contemporary signals of Ellington's legacy, and a few excerpts of the revealing text found in the life story of Ellington, finished just months before his death in 1974. And, in the interest of maintaining a better understanding of our subject via historical perspective, here is a brief timeline accompanied by a few words from the Maestro himself, as found in *Music is My Mistress*:

"Once upon a time a beautiful young lady (Daisy Kennedy) and a very handsome young man (James Edward Ellington) fell in love and got married. They were a wonderful, compatible couple and God blessed their marriage with a fine baby boy (eight pounds, eight ounces)..."

1899 - Edward Kennedy Ellington, born at 2129 Ward Place NW, Washington D.C.

"...They raised him in the palm of the hand and gave him everything they thought he wanted. Finally, when he was about seven or eight they let his feet touch the ground. The first thing I did was to run out into the front yard, and then through the front gate where I found someone who said, 'Go ahead, Edward! Right over there.'

Once on the side of the street, I ran into someone else who gave me the Go sign for a left-hand turn to the corner. When I got there, a voice said, 'Turn right, and straight ahead. You can't miss it!' And that's the way it's always been. Every time I reached a point where I needed direction, I ran into a friendly advisor who told me what and which way to go to get what or where I wanted to get or go or do."

1904 - Ellington begins piano lessons with a teacher named Mrs. Clinkscales

"One day, a boy was demonstrating his skill at batting, and I turned around for some reason or other, and got hit with that bat—*bam!*—right in the back of the head. My mother saw it happen. She rushed into the street and rushed me off to the



Duke Ellington at 4 years old.

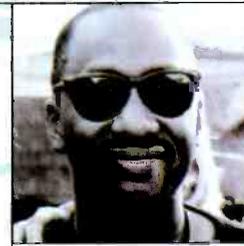
doctor's. It hurt at the moment, and I supposed the mark is still there, but I soon got over it. With this, however, my mother decided I should take piano lessons."

1913 - Ellington is called "The Duke" for the first time by high school friend Edgar McEntrée

"He was socially uphill and a pretty good, popular fellow around, with parties and that sort of thing. I think he felt that in order for me to be eligible for his constant companionship I should have a title. So he named me Duke."

1918 - Ellington forms his first band

1919 - Ellington's first and only son, Mercer is born



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

1920 - Ellington buys his first home

1923 - Ellington moves his entire family to New York City and publishes his first piece of music, "Blind Man's Bluff."

"...I had never made a lead sheet before, nor tried to write music of any kind, but it was 4:30 p.m. (at the Strand Building) and I knew it the checkbook would be closed at five. So, in spite of ten pianos banging away in ten different booths, I sat down and made a lead sheet. It was satisfactory. We got the money, split it, and then split the scene. I had broken the ice and at the same time gotten hooked on writing music."

1930 - The Ellington orchestra goes to Hollywood for its first motion picture appearance in *Check and Double Check*

1933 - Ellington travels to Europe for the first time and meets the royal family

1935 - Ellington's mother, Daisy, dies

"...I reflected, and I wrote music, and it came out as *Reminiscing in Tempo*...Hearing it constituted my total reward, and in it was a detailed account of my aloneness after losing my mother...Dangling out there somewhere in a wilderness of the unknown with no desire for adventure, where things and creatures that I neither saw nor heard were moving around...My ambition was dribbling away. Soon there would be nothing. I was not sure where I was. After my mother passed, there was really nothing, and my sparkling parade was probably at and end..." ■

NEXT ISSUE: ELLINGTON REBOUNDS FROM TRAGEDY AND TAKES HIS CAREER TO NEW HEIGHTS, AND THE WORLD BY STORM.

ESSENTIAL ELLINGTON

Must-Have Recordings from the Ellington Discography, Part 1

- *The Okeh Ellington: 1927-1930* (Columbia Legacy)

...In the beginning, there was Edward...

This is perhaps the most detailed chronicle of Ellington's early years. Many of his original collaborators are present for this two-CD set.

- *A Drum Is A Woman* (Columbia Legacy)

Like most of his documented performances, this is much more than just a jazz record; Ellington weaves spoken word, songs, and narration in a theatrical fashion, telling the story of an island drummer who leaves everything behind for the lure of his chosen instrument.

Duke The Tunesmith:

Jazz's All-Time Duke Ellington Faves

By Steve Meicke

The difference between a legendary artist and just a good musician is the ability to compose great songs. And when it comes to jazz, no other composer has been more brilliant and more prolific than Duke Ellington.

With literally thousands of tunes to his credit, Ellington penned everything from pop songs to film scores to symphonic music. His songs are some of the first studied by young jazz musicians. They've become more than just jazz standards, but rather a defining part of American popular culture.

It's difficult for anyone to choose a favorite Duke Ellington song, but we decided to ask the experts who know, love, and sell his music to give it a try. We sent out an email poll to jazz industry professionals asking them to pick their three favorite Duke tunes along with some remarks.

Below, in chronological order, are some of your choices:

"East St. Louis Toodle-oo"
(1926, Ellington/Miley)

In the late '20s Ellington's "Jungle Band" was playing a steady gig at the Cotton Club and becoming known for a new sound that blended smooth harmonies with jolting dissonance. "East Side Toodle-oo" was originally recorded in November of 1926 for the Vocalion label and was re-recorded many times in the late '20s and early '30s. You probably haven't heard the Steely Dan version from their 1974 *Pretzel Logic* album. This is a favorite of Marc Boon, WGLT-Normal.

"Mood Indigo"
(1930, Ellington/Mills/Bigard)

In 1928 Ellington signed a collaboration publishing deal with Irving Mills that put Duke on the world

stage. One of their first hits together was this song. The muted brass with clarinet found on the original 1930 arrangement became a signature sound for Duke's band. This is a favorite of B.H. Hudson of WNCU-Durham who says, "The beauty and feeling of that chord progression is a graceful, elegant journey into the heart and mind of genius." Rebecca Risman of Concord Records used the adjectives "sophisticated," and "soulful" and Jana LaSorte of Janlyn Public Relations says, "Hands down, my all-time favorite...makes me think of gazing upon the moon."

"It Don't Mean A Thing"
(1932, Ellington / Mills)

The use of vocals was a big reason why many of Duke's songs became popular. The original 1932 recording



Duke circa 1940, live in Fargo, N. Dak.

of this song was an anthem for swingers, and was sung by everyone, including greats Ella Fitzgerald and Rosemary Clooney. Ellington once wrote, "We have been extremely lucky with our singers. Each seemed to join us at the right time when what they were doing with songs was just right for the places we were playing. They are virtually a story in their own." This is a favorite of Eric Cohen of WAER-Syracuse and Jana LaSorte of Janlyn Public Relations, who says, "The title says it all and the song backs it up."

"Solitude"
(1934, Ellington/DeLange/Mills)

Many love the Billie Holiday or Cleo Lane versions of "Solitude," but it's Ivy Anderson who made it a classic. Arguably, it was the best recording of her 11-year stint with Duke. Another version has the now classic sax solo by Ben Webster. This tune is the all-time Duke fave of Marc Boon of WGLT-Normal and Jay Trachtenberg of KUT-Austin, who says, "Billie Holiday wrings the pathos right out."

"Diminuendo and Crescendo In Blue" (1937, Ellington)

By now you probably know the story about Duke's comeback performance at the Newport Jazz Festival in 1956.

It was an unforgettable version of "Diminuendo and Crescendo in Blue" with the captivating and lengthy sax solo by Paul Gonsalves. The performance put Duke back on the map, and began a new chapter in his career. The

famous performance was recorded and released by Columbia Records. Eric Cohen WAER-Syracuse picks this one, as does Paul Rey of KUT-Austin, who says, "Gonsalves and the band never swung harder."

"Take The A Train"
(1941, Strayhorn)

Some Duke-ologists say that the best band Duke ever had was the lineup with saxophonist/composer Ben Webster that recorded for the Victor label in the early '40s. This essential period produced classic hits like Billy Strayhorn's "Take The

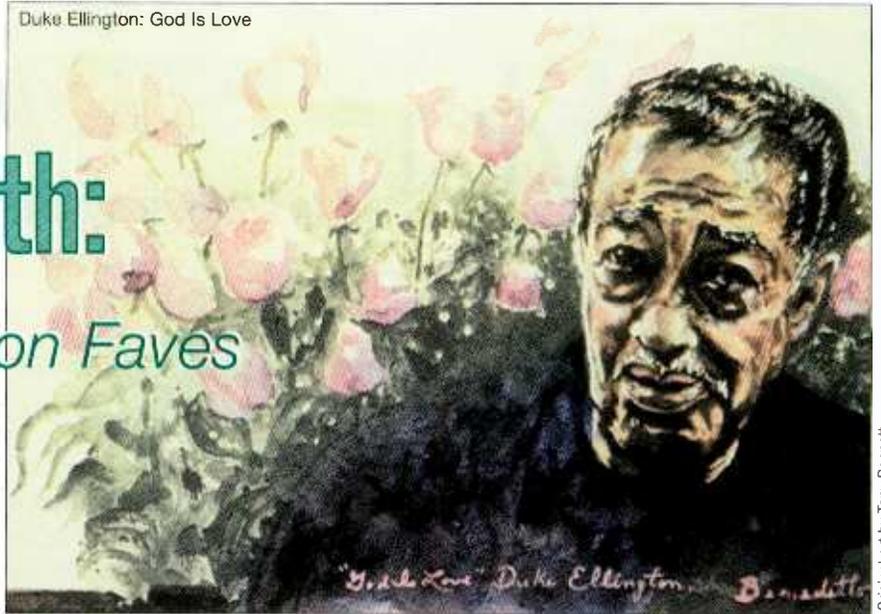
A Train." Lawrence Tanter of KJAZZ-Los Angeles says, "I'll just ride this classic to the end of the line." Rebecca Risman of Concord Records says, "Keeps me hop-pin'...stands the test of time," Kevin O'Connor of KBEM-Minneapolis says, "One of the most covered and requested of all jazz tunes for obvious reasons." Jana LaSorte of Janlyn Public Relations says, "This song represented the pride in Harlem and black culture and art that Duke no doubt felt. And of course, he was the epitome of that pride in both. It's also one of the best songs about life in New York." For a change of pace pick up the more unusual version on *Sun Ra's Sunrise In Different Dimensions* (Hi Art).

"Satin Doll"
(1953, Ellington/Strayhorn/Mercer)

The original recording is another of Duke's timeless classics, but the live recording with Ella Fitzgerald in 1966 is truly special. The record is called *Côte d'Azur Concerts* (Verve). Kevin O'Connor of KBEM-Minneapolis calls the tune, "A romantic ballroom pastiche that holds up to just about any arrangement I've heard from big band to vocal, solo acoustic guitar to piano, or harmonium to bagpipe, for that matter. The sign of a truly versatile composition and only one of countless others in the Ellington catalogue." Tanter says, "The elegant entrée for all occasions." Rebecca Risman of Concord Records describes it this way: "Chic imagery, stylish sound, suave..." ■

OUR THANKS TO ALL WHO RESPONDED TO THE POLL, AND THANKS TO THE DUKE FOR OFFERING US SO MANY GREAT TUNES. JAZZ RADIO—KEEP SPINNING THOSE CLASSIC DUKE ELLINGTON RECORDS, BECAUSE THEY ARE THE ROOTS. HAPPY BIRTHDAY DUKE!!

Duke Ellington: God Is Love



Original art by Tony Bennett

Texas Music: Maybe Not Just For Texans Anymore

By **Jamie Matteson**

You don't have to live in Texas to have heard the buzz about Texas music and its growing popularity in the Lone Star State and its environs.

While there aren't any hard and fast "rules" about just what is considered Texas music, it does incorporate a somewhat country-rock base; scaled-down production; honest, heartfelt lyrics; and a "what you see is what you get" attitude. There are a slew of artists whose music fits the style, but younger artists currently receiving the lion's share of the notoriety are Charlie Robison, Pat Green, and Cory Morrow.

Robison, signed to Sony's Lucky Dog Records, has caught a number of programmers' ears in the

base in half a dozen states. Our new distribution deal is designed to help us get more access in non-traditional markets. There's a base of Texans everywhere, whether it's Duke University or somewhere else. We're targeting those people."

Currently, Texas music is pretty much that—mostly (around 85 percent) Texas-based musicians, who've created a huge buzz and loyal following in various cities throughout Texas and the surround-

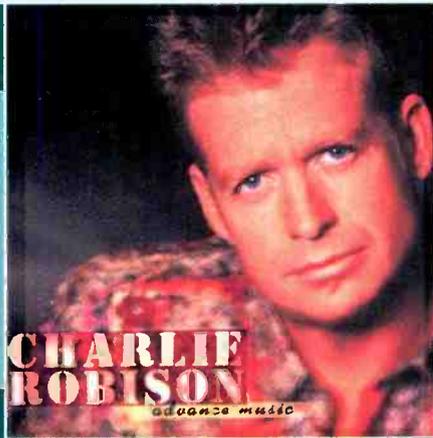
"It's exciting and invigorating to see such a grass roots and passion-driven musical movement infusing the Country format."



COUNTRY
EDITOR
JAMIE MATTESON
jamie@gavin.com

Green," Alan says. "To a Texan, this is what country music *is*. It's a sound that has a rougher edge, and for a programmer, is more male-leaning. Although artists like Toby Keith and Travis Tritt have helped bring back some men, this kind of sound has been predominately missing from our format for the past several years. We've attracted a lot of new listeners. We're now the #1 station in the country 18-34, and we've increased our 18-49 numbers, which in turn has helped arm our sales department. I strongly believe that it's because of the Texas songs we're playing here. You go to a Pat Green concert and it's a mixture of cowboy hats and Abercrombie & Fitch-looking college kids." KNFM-Midland, Texas PD John Moesch agrees: "It still appeals mainly to males and also to a younger audience, both of whom mostly left the format a while back. This music is helping bring them back to the party a bit."

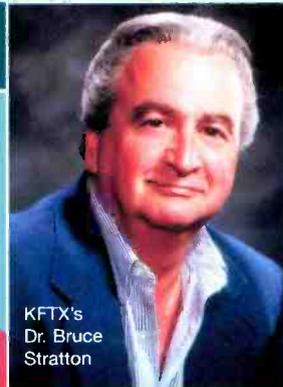
KSCS-Dallas MD Linda O'Brien hosts the station's weekly specialty show *Hill Country Cafe* on Sunday nights. "The premise of the show is to create the feeling you would have if you were sitting in a cafe in the Texas Hill Country (Austin), with a



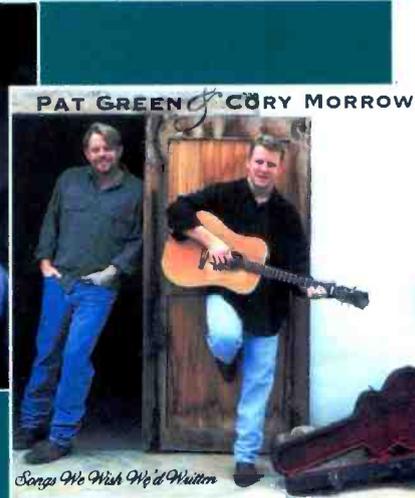
CHARLIE ROBISON
country music



KPLX's
Cody Alan



KFTX's
Dr. Bruce
Stratton



PAT GREEN & CORY MORROW

Songs We Wish We'd Written



KNFM's
John
Moesch

last year. His new single 'I Want You Bad', currently nearing Top 40 in the GAVIN Country chart, may be the song to rocket Robison up the normally conservative mainstream Country charts. Austin native Pat Green recently has been fielding offers from several major labels following his success as an independent artist. Green's manager, Jimmy Perkins, says they're not dismissing any potential major label deals. "In the meantime, we're going to continue to grow and do things the way we've been doing them," Perkins says. "Pat's been touring outside of Texas and we have a pretty solid fan

ing States with their passionate music and compelling live performances. Although this style may or may not prove to be successful in every market or region, it's exciting and invigorating to see such a grass roots and passion-driven musical movement infusing the Country format.

KPLX-Dallas has been one of the leaders in thrusting this music into star status. APD/MD Cody Alan believes that the adding of this music is in direct correlation with the station's significant increase in male listenership. "People here perceive country music to be both Tim McGraw *and* Pat

touch of *Austin City Limits*" says O'Brien. The show's popularity is evident in the daypart's increase; numbers rose 3.8-7.7 (25-54) and 2.9-4.4 (12+). Impressive.

This Texas-style country music has been around for quite a while, but a large part of the swell in recent years has come from the college campuses—both Green and Morrow began playing in the mid-'90s in Lubbock while attending Texas Tech. They started in the clubs and it grew from there.

continued on next page

ARTIST PROFILE

Kristin Garner

Single: "Let's Burn It Down"
Album: Kristin Garner
Label: Atlantic



Status: Single, and no pets. I absolutely *love* animals, but I'm deathly allergic!

Hometown: Grew up on a farm in Owego, N.Y. near Binghamton, N.Y.

on the Pennsylvania/NY border. It's a very rural small town. But we did school shop in Manhattan!

The Road to Nashville: I played in a pretty successful regional country band in the Northeast for eight years and finally decided to just go for it. There was no record deal in Owego, so I wanted to go where it was happening. I moved to Nashville in 1998 with no publishing deal, no management, no anything, but my parents were so supportive of my decision that they picked up and moved with me. When I got here I started out by singing demos.

Done Deal? My management company, The Bobby Roberts Company, helped me look for potential producers. We met with several and I finally decided on Kyle Lehning. Kyle produced four sides on me and we (Kyle, Bobby & Steve Goetzman) shopped for a label with those. Atlantic Records didn't have a female on its roster at that time, so it was a perfect match.

The Studio Experience: I had experience as a professional demo singer, so I was used to the studio. However, it was really great to get to work with such top studio musicians.

Song you wish you had written: *Starry, Starry Night* by Don McLean. I'm currently working on developing my skills as a writer.

In the Walkman: *I Am Shelby Lynne*, Bonnie Raitt, Carly Simon, and Guns 'N Roses (for workouts only!)

Ultimate duet partner: Delbert McClinton, because he is so soulful.

Previous gigs: I've waitressed, worked in a nail salon and, of course, milked goats on the farm.

Hobbies: Painting with oils and acrylics, and foosball (I can hold my own with the best of them!)

Fore: My dad is a great golfer and exposed me to it early on. I enjoyed it so much, I've kept it up through the years. I try to play at least once a week. My favorite course is Oyster Reef on Hilton Head Island.

Favorite recent movie & book: Movie: *Life is Beautiful*. Book: *The Mitford Series* by Jan Karon.

If you could ask anyone (living or dead) a question, who & what would it be? I don't really have a question, but I'd love to spend an evening having drinks with Marilyn Monroe and Judy Garland. Then maybe some karaoke.

continued from previous page

"Now it seems like a revolution," Moesch says, adding, "One example of the music's success is that Charlie Robison's new album features a duet with Natalie Maines called 'The Wedding Song.' The album's not even out yet and it's by far our most requested song, even more than George Strait, Alan Jackson, or Tim McGraw. This type of music itself doesn't have that slick, polished, Nashville feel. It's kind of rough and raw around the edges—it's honest music with simple and straightforward lyrics. I think that's the reason that people have taken to it."

"For us, playing Texas music is a defensive maneuver against some of the bland, cookie-cutter product that's come out of Nashville in recent years," asserts KTFX-Corpus Christi PD Dr. Bruce Nelson. "As the Texas music product has gotten better, we've added more, and our numbers have increased. We don't differentiate between Nashville country and Texas country, if it's good, it's good. For us, it's an opportunity to get a broader audience. The older generation doesn't know it isn't coming from Nashville, and the younger generation doesn't care. In fact, the college kids are driving this. We've expanded our advertising potential too. One example is the Executive Surf Club. It's an outdoor venue here in town where many Texas artists perform. I used to call them once a month trying to get them to do something. With the surge in Texas music, they came to me and they're now an annual advertiser, sponsoring our web streaming among other things."

Can this music work outside of the Southwest, away from the Texas-pride mantra? "I think it could be applied in some markets outside this area where male-leaning songs have been missing," says Alan. "I'm not saying that [a market like] Hartford should be playing Pat Green; they obviously need to figure out what the right balance is for them. If they're missing male-driven songs maybe artists like Travis Tritt already fill that hole. We found that we were missing a more youthful male-leaning audience and we've begun filling that hole, a lot of it

with Texas music. There are people out there who desire and who are searching for this type of music—not just Texas music, but male-oriented songs—and as long as it's balanced out there's listeners across the country who could welcome it. Charlie Robison is probably the most poised for national airplay and 'I Want You Bad' is fairly broad—it doesn't necessarily have anything to do with Texas, it's just a good rockin' country song."

O'Brien offers this twist: "It's interesting that so much fuss is being made over Mark McGuinn's 'Mrs. Steven Rudy' and how it cuts through on the air. If you want to see that happen over and over, stations should try spiking playlists with 'I'm Movin' On' by Big House, 'BarLight' by Charlie Robison, or 'Angry All the Time' by his brother, Bruce."

Moesch says about 20 percent of his current playlist is comprised of Texas music. "The thing we've all discussed in recent times is there's just not a lot of country music that's pushing our listeners' buttons. We still have the same five artists who sell most of the records, and each year there are a handful of songs that are big hits, but there hasn't been too much that makes you say, 'Wow, that's cool!'" To highlight the popularity of Texas music, Shane Media has launched the Texas Music Chart, which includes airplay research for 60 Southwestern Country stations currently playing some type of Texas music.

"Everyone can certainly use a bump in male numbers," concludes Alan. "We've seen that and our younger audience (18-24) has grown as we've experimented with playing more edgy, rock sounds. It works. I would tell music directors not to be afraid to experiment with some of this music. That's what the music director's job should be—to balance out the whole sound of the station and make it all work in the mix the right way. I think in Country as a whole right now, we're looking good. We have a lot to smile about!" ■

TO SEE THE TEXAS MUSIC CHART, CHECK OUT SHANE MEDIA'S "BEST IN TEXAS" CHART (WWW.TEXASMUSICCHART.COM.)

GAVIN PHOTO FILE



Looking For Mrs. Steven Rudy! (L-r): WGAR's Chuck Collier, VFR's Mark McGuinn, and WGAR's Jim Mantel.

Guided By Voices' Isolation Drills Leads To The Next Level

By Dave Einstein

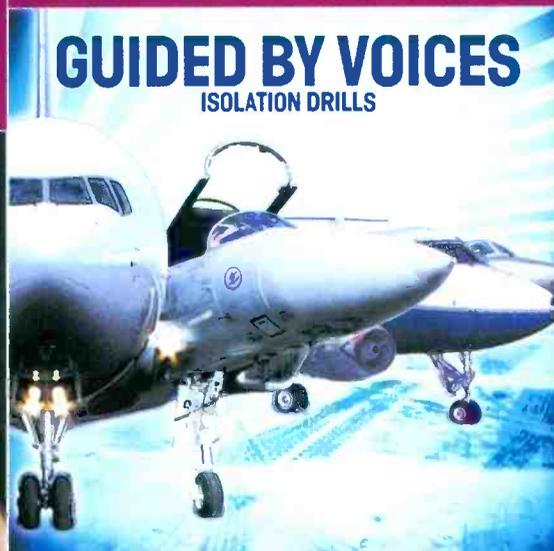
Bob Pollard is the chief songwriter and longest running member of Dayton, Ohio-based Kings of indie rock Guided By Voices. Pollard writes continually. It's his habit to record and release 1-track mixes of his outpourings, giving rise to GBV's reputation as a lo-fi band.

But recently, Pollard & Co. have steered their efforts to the mainstream, as with last year's TVT debut *Do the Collapse*, produced by Ric Ocasek. The question now is how to create a project that can be accepted by mainstream commercial radio while still keeping long-time fans happy.

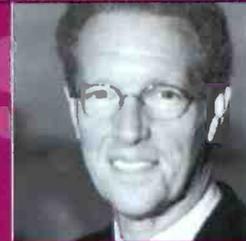
The plan began with the creation of *Isolation Drills*, GBV's second album for TVT. This time, using

Nashville. It has the sparkling sheen of a well-crafted pop-rock crossover tune, and shows early signs of having the success that has eluded Pollard for the last decade and a half. *Isolation Drills* has also picked up substantial support in the mainstream press, with a four-star review in the March 29 *Rolling Stone*. All systems are "go" for a strong launch at Triple A and Alternative radio.

But let's not get too far ahead of ourselves. The question still remains: how to keep GBV's faithful true believers, the collectors, the people like High Fidelity's Barry and Dick in the fold? One possible answer comes from TVT Marketing Director Bob Goldberg. "There will be an URL imbedded in the first pressing of the new album [that hits the street



April 3], and that's the only way to get to a 'phantom' website that will be called 'GBV Bootleg Site,'" he says. "You can't get there any other way except with the link, and the only way you can get the link is by getting the CD. The site will contain stuff that the fans love, like one new unreleased track per week that can't be found anywhere else. There will also be a photo gallery that will have new photos each week and live concert footage updated constantly from the tour that's in progress and goes through September."



TRIPLE A
EDITOR
DAVE EINSTEIN
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Says Pollard, "*On Isolation Drills*, I wanted to make a good sounding rock record with 'room-filling' guitars. We got it to where we thought it was good, and we realized that we needed a little outside help. In the past we'd worked with Steve Albini, Kim Deal, and Ric Ocasek in the role of producer, but mostly on a song by song basis. This time we worked with Rob Schnapf all the way through the project, and in ways we just hadn't done before. The performances were comfortable and I think that we got a better guitar sound on this one than the last one [*Do the Collapse*]. Sometimes it takes a different type of mic or guitar effect or performance to get the full potential out of the song, and that's what Rob does best."

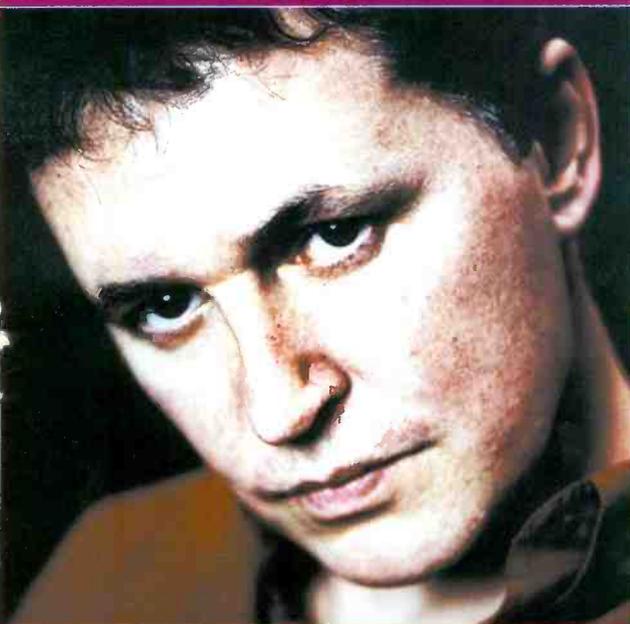
The songs on the album are untied in ways that makes the whole greater than the sum of the parts. My favorites are "Fair Touching" with its unblushing references to "Driver 8"-era R.E.M., "Chasing Heather Crazy" which flashes the listener to the



early Who recordings, and the confessional, semi-John Lennon-esque "How's My Drinking." Does Pollard have a favorite? "I think 'Glad Girls' is the right choice for the single, but I also like the anthems, like 'Fair Touching' and 'Twilight Campfighter.' I really don't have any favorites—I like them all for what they are."

The best marketing plans in the world don't hold water unless the music is right, and I believe that *Isolation Drills* is in the right place at the right time. This situation is just what GBV has been waiting for.

IF YOU IF YOU NEED A COPY OF *ISOLATION DRILLS*, CALL GARY JAY, (212) 979-6410.



Rob Schnapf (Foo Fighters, Beck, Elliott Smith) on production, who was able to give the band a more accessible sound without stifling Pollard's eccentric writing style. "Glad Girls," the first single is already garnering airplay at WXRV-Boston and WRLT-

Reviews

U2

"Elevation" (INTERSCOPE)

Dublin's favorite sons cop a groove on "Elevation" the title of the third single and upcoming tour springing from their smashing Interscope debut *All The Things You Can't Leave Behind*.

"Elevation" combines the driving guitar force of "Desire" with the buzzing synthesizers of Brian Eno and the innovative production of Daniel Lanois that have become so associated with the sound of the band that the two are practically members. Bono contributes his patented falsetto cries and some memorable freestyle lyrics, including "strung out like a guitar" and "can't sing but I got soul." The a cappella gospel middle 8 comes out of nowhere and brings the song down to a hush before the band launches into the final refrain. Contact James Evans, (310) 865-4559. —Jimmy Leslie

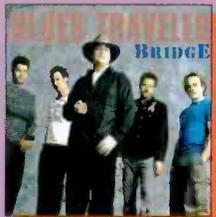


Blues Traveler

"Girl Inside My Head" (A&M)

John Popper and the boys from NYC are back after a four-year break wherein bassist Bobby Sheehan tragically died, and Popper released his solo album, *Zygoté*. Triple A couldn't wait to add the band's most radio-

friendly tune yet, with 15 stations jumping the gun. "Girl Inside My Head" marks a significant departure for the group, in that it's virtually minus Popper's trademark blazing harp. Harmonica riffing is replaced with electric piano, which gets funky for a solo bit. The intro guitar lick is frosted with a swirling effected track that returns for the chorus. This is also a rare "lust for a girl" song for Popper: try and avoid the mental images, but not this track for your playlist. Contact James Evans, (310) 865-4559.



—Jimmy Leslie

Lucinda Williams

"Essence" (LOST HIGHWAY)

It took six years for Williams to make *Car Wheels on a Gravel Road*, which marked her triumphant return to pop music. Her new album "Essence" thankfully, took much less time to make. The title track is the first to go to radio, and it shows the soulful yearning of Williams' voice as she passionately craves her lover the way a junkie craves a fix. The album's producers, Bo Ramsey and Charlie Sexton (Arc Angels), supply the guitar wizardry. Their combination gives the song a dark, brooding, muscular texture that takes it completely out of any kind of folk context. The rest of the album will satisfy all Lucinda Williams addicts out there. From the determined attitude of "Steal Your Love" to the 3/4-time portrait of life in the old South, "Bus To Baton Rouge," a Lucinda Williams album is always a reason to celebrate. "Essence" is just what you want it to be. Contact Chris Stacey, (615) 524-7500. —Dave Einstein

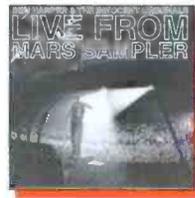


Ben Harper

"Sexual Healing" (VIRGIN)

The fact that Ben Harper can release a live version of a classic soul track and run away with Most Added at Triple A says something about the man's position at the format. Of course,

the song has something to do with it as well. "Sexual Healing" is a smart choice for Harper because it's a tune the world knows and loves; and it needed updating. Gaye's original shines because of the quality of the song and his vocal ability—but despite the cold, sequenced backing track (oh those cheesy fake handclaps!). In this new version, Harper demonstrates his tremendous vocal ability while his band does the song the justice it deserves. The final factor is Harper's choice to play an acoustic guitar, which adds a warm element and also makes it perfect for Triple A. Contact Ray Gmeiner, (310) 865-4559. —Jimmy Leslie



Ani DiFranco

"Heartbreak Even" (RIGHTEOUS BABE)

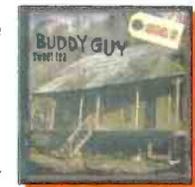
With "Heartbreak Even," Ani DiFranco, the righteous babe from Buffalo, is back with a jazzy tune complete with horn section. As always, DiFranco remains unpredictable and without category. This song, great as it is, does not aptly represent the size and scope of the new album *Revelling/Reckoning*, which is imposing, and artistic. The new double-set CD of 29 new songs and a running time of two hours also has double-gatefold packaging that will no doubt win an award for the most artistically presented cover of the year. "What how when where (why who)" is another gem that jumps off the *Revelling* half of the album. I could go on and on. "Heartbreak Even" is a wonderful Ani DiFranco song but the album is a full-on masterpiece. Contact Jamie Canfield, (716) 852-8020. —Dave Einstein



Buddy Guy

"Sweet Tea" (SILVERTONE)

"Well, I done got old / Can't do the things I used to do," Buddy Guy's voice creaks over the top of an old acoustic, just mustering up the energy to strum the response licks on the opening track of *Sweet Tea*, a collection of Hill Country blues covers. He groans on for over three minutes until you start to believe it—even though you know better. Then on the next track, off in the distance comes a rolling drum groove, a sub-sonic bass line, and Buddy begs in a tortured howl, "Whoa-oh! Baby please please... please don't leave me!" Finally a reverb-drenched electric guitar that sounds like Hendrix live in a Mississippi juke joint answers all doubt—Buddy's back, and with a vengeance. On *Sweet Tea*, Buddy's blues are steeped in Mississippi mud. It's his most powerful album ever. Contact Lorraine Caruso, (212) 224-1739. —Jimmy Leslie



The Black Crowes

"Lickin'" (V2)

Triple A rock fans across the nation, raise your lighters! The Black Crowes return to deliver a "Lickin'," the lead single from the band's V2 debut *Lions*. The song is a simultaneous move both forward and backwards. The guitar riff shows the influence of tour mate Jimmy Page, but it's done with a very modern tone and innovative staccato pickup-flicking. Singer Chris Robinson follows the riff in a voice a bit deeper than usual before launching into a Plant-like



roar for the chorus hook. Now married to Kate Hudson, Robinson's star is at a new high, and from indications with this new single and the performance they put on in Austin a few weeks back, so are the Crowes. If "Lickin'" is a bit rough for your taste, never fear, a Triple A sampler with three other tracks from *Lions* is shipping now. Contact Doug Ingold, (310) 358-4036. —Jimmy Leslie

Nikka Costa

"Everybody Got Their Something" (VIRGIN)

Nikka Costa is the daughter of renowned arranger/composer/producer Don Costa, who worked with a who's who of pop-jazz singers like Bennett, Vaughn, and Sinatra. Nikka has grown up to become, as Ol' Blue Eyes might say, "One funky white broad," and her single "Like A Feather" has gained a remarkable buzz since appearing in a sexy Tommy Hilfiger ad. The song showcases this young woman's amazing R&B vocal stylings. And she's no stranger to the spotlight: As an 8 year-old she opened up for the Police in Chile in front of 300,000. Costa's astounding debut ranges from the edgy funk-rock of "Hope It Felt Good" to the beautiful acoustic ballad, "Nothing," and has tremendous crossover appeal. Contact Ray Gmeiner, (310) 865-4559.

—Jimmy Leslie



Bruce Springsteen & The E Street Band

"Live In New York City" (COLUMBIA)

The Boss is back in his element, leading the full frontal force of his veteran nine-piece band on *Live In New York City*. All his famous henchmen return for the revival and pump new life into old chestnuts like "Prove It All Night," "The River," and "Tenth Avenue Freeze Out" as well as new works "Land of Hope and Dreams" and the socially conscious focus track "American Skin (41 Shots)." Springsteen tells the crowd, "We need some quiet," before delivering his thoughts on the infamous incident in which the NYPD mistakenly pumped 41 bullets into the un-armed Amadu Dialo, who they figured was reaching for a gun, but was actually reaching for his wallet. The Neil Young-like guitar solo and requiem-ending saxophone lines are haunting. Contact Trina Tombrink, (212) 833-8505. —Jimmy Leslie



Kirsty MacColl

"In These Shoes" (INSTINCT)

Tropical Brainstorm is the fifth Kirsty MacColl release, her first in seven years and, unfortunately, her last. A boating accident in December took her life. Among her many accomplishments, she may be best remembered for "The Don't Know" sung by Tracey Ullman and "Fairytale of New York" performed by The Pogues. *Tropical Brainstorm* is heavily influenced by Cuban and Brazilian traditions throughout. The Latin tinged "Mambo de la Luna" and "In These Shoes," with its sexy come-on, were both hits in Europe. Following the European lead "In These Shoes" will be the first single and is guaranteed to make the phones light up at radio. Contact Brad Hunt, (845) 358-3003



—Dave Einstein

LUCINDA WILLIAMS ESSENCE

THE FOLLOW UP TO HER
**GRAMMY AWARD
WINNING GOLD+ ALBUM**

"CAR WHEELS ON
A GRAVEL ROAD"



**IMPACTING
RADIO
NOW!**



Upcoming
appearances:

**DAVID LETTERMAN
ROLLING STONE
SPIN**

ON TOUR NOW...

Produced by Charlie Sexton & Lucinda Williams
Basic Tracks Produced by Bo Ramsey
Co-Produced by Tom Tucker

Whiskeytown "Don't Be Sad"

The first single from their
Swan Song Record

Pneumonia



**Impacting Radio
4/30**

LOST HIGHWAY
A UNIVERSAL MUSIC COMPANY

*Produced and Re-mixed by
Ethan Johns*

STUFF JOCKS DO...

Mancow Broadcasts Net \$14,000 Fine

Mancow Muller's Chicago radio station has been slapped with a \$14,000 fine for two broadcasts deemed "indecent" by the Federal Communications Commission.

WKQX-FM (101.1) was cited for "willfully and repeatedly broadcasting indecent language" on his "Morning Madhouse" morning show. Acting on listener complaints, the FCC specifically referred to programs that aired March 20 and May 15 last year.

During the March broadcast Mancow conducted a telephone conversation with a porn actress who used "graphic language" to describe a sexual act. In the May broadcast he played a pre-recorded bit featuring three women detailing their sexual preferences and practices over a "bed" of moans and groans.

"I'm very aware of everything that goes on on that show, and I can't imagine that we would step over and break the rules," Muller explained. "However, it's almost impossible to tell where the rules are, the way it's written."

The FCC released rules earlier this week in an attempt to clarify the policy banning "patently offensive material that describes sexual or excretory organs or activities," so Muller shouldn't have any difficulty understanding them now.

Love Sponge Charged With Felony Castration

WXTB-Tampa's "Bubba the Love Sponge," his producer, and two listeners—Paul Lauterberg and Daniel Brooks—have been charged with felony animal cruelty for the castration and slaughter of a wild boar in the radio station parking lot in February.

According to the *St. Petersburg Times*, Brooks placed one knee on the boar's head and another on its hindquarters, while Lauterberg castrated the boar. Lauterberg then slit the boar's throat with a 6-inch hunting knife. During the castration and killing, "Bubba" played recorded pig squeals from the studio, as though it had been broadcast live.

"Wild boars are a nuisance in some parts of Florida, but someone should not be allowed to kill them, or any animal, for entertainment purposes," Paul Rockhill, a Tampa police homicide detective who investigated the case, told the *Times*.

Animal rights groups had persuaded dozens of advertisers to boycott the Clear Channel station and had demanded Bubba's firing (he was suspended without pay for 15 days).

"They've made this the largest dog-and-pony show ever," Bubba was quoted in the *Times*. "It's really sad. I may have done something distasteful, but I certainly didn't do anything illegal. I am so ready to leave this town."



"You are aware, Mr. Sponge, that the crime of castrating a wild boar carries an eye-for-an-eye sentence?"

Revolutionary Idea

"The record industry fiddled on the sidelines while digital revolution went on without them."

—FORMER EAGLE DON HENLEY, TAKING A SWIPE AT THE RECORDING INDUSTRY DURING A SENATE HEARING ON COPYRIGHT PROTECTION AND THE INTERNET

Conflict Management

"Although these intermediaries claim to represent the creators, and while there certainly has been some alignment of goals, our interests are not always the same. There are an increasing number of ways in which those interests conflict, particularly in the digital age." —ALANIS MORISSETTE, PRESENTING HER POINT OF VIEW AT THE SENATE COPYRIGHT HEARINGS



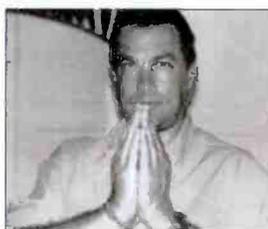
Scary Movie

"There are so many movie studios that are scared to touch subject matter like this, but I think it's real. ... I think it will help people understand the underdog." —LIMP BIZKIT FRONTMAN FRED DURST TALKING ABOUT RUNTS, HIS NEW MOVIE PROJECT THAT FOCUSES ON A HIGH SCHOOL OUTCAST

Get Rich Quick

"A lot of people want to get rich and not work for it. It's part of the American way, you know. If you trip on the sidewalk, you're supposed to lay down and hold your neck and say 'I can't move' and yell 'ambulance.' But I don't work too hard to let somebody come and lie."

—SEAN "PUFFY" COMBS, COMMENTING ON THE CIVIL SUITS THAT HAVE BEEN FILED AGAINST HIM IN THE "NIGHTCLUB GUNSLINGER" CASE



Love Story

"Doing movies took up all of my time but music has always been my first love." —ACTOR STEVEN SEAGAL, WHOSE AS-YET-UNNAMED DEBUT ALBUM OF JAMAICAN MUSIC WILL BE RELEASED LATER THIS YEAR

Virgin For Hire

"I am elated about my new partnership with Virgin Records. I look forward to being a part of their uniquely creative musical environment. Hallelujah!!" —SINGER MARIAH CAREY WAXING ECSTATIC ABOUT HER NEW MULTI-MULTI-MILLION VIRGIN RECORDING DEAL

IMPACT DATES

APRIL 16 & 17, 2001

BACKSTREET BOYS "More Than That" (Jive), **TOP 40 & HOT/MAINSTREAM AC**
 CHRIS GOTTI "Love or Hate Me" (Universal), **RHYTHM**
 P.J. HARVEY "You Said Something" (Island/IDJMG), **HOT/MODERN**
 RAY J "Wait a Minute" (Atlantic), **RHYTHM**
 ALICIA KEYS "Fallin'" (J Records), **CROSSOVER**
 MADONNA "What It Feels Like For a Girl" (Maverick/Warner Bros.), **TOP 40 & HOT AC**
 JOEY MCINTYRE "Rain" (QVC/Atlantic), **TOP 40**
 DAVE MATTHEWS BAND "The Space Between" (RCA), **HOT/MODERN AC**
 JESSICA SIMPSON "Irresistible" (Columbia/CRG), **TOP 40 & RHYTHM, HOT/MODERN & MAINSTREAM AC**
 TURK "It's In Me" (Cash Money/Universal), **RHYTHM**
 TWISE "Uh Uhh" (Universal), **RHYTHM**

APRIL 23 & 24, 2001

ANGELA AMMONS "Big Girl" (Universal), **TOP 40 & HOT/MODERN**

BINOCULAR "Deep" (Maverick), **HOT**
 BLESSID UNION "That's the Girl" (V2), **TOP 40 & HOT/MODERN**
 BLU CANTRELL "Hit Em Up Style" (Arista), **RHYTHM & CROSSOVER**
 DEPECHE MODE "Dream On" (Reprise), **HOT/MODERN**
 EVERCLEAR "Brown Eyed Girl" (Capitol), **HOT/MODERN AC**
 GLORIA ESTEFAN "Out Of Nowhere" (Epic), **TOP 40 & HOT**
 FIVE FOR FIGHTING "Superman (It's Not Easy)" (Columbia/CRG), **HOT/MODERN & MAINSTREAM AC**
 THE GO-GO'S "Unforgiven" (Beyond), **TOP 40**
 KANE & ABEL "Show Dat Work" (MCA), **CROSSOVER**
 SHELBY LYNNE "Killin' Kind" (Island/IDJMG), **HOT/MODERN**
 MS. TOI "Hand Clap" (Universal), **RHYTHM**
 MULBERRY LANE "Yo-Yo" (MCA), **TOP 40**
 SHAGGY "Freaky Girl" (MCA), **RHYTHM**
 DANTE THOMAS "Ms. California" (Elektra/EEG), **TOP 40**
 TRAVIS "Sing" (Epic), **HOT/MODERN**

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MAY ARTIST OF THE MONTH

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