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APRIL 27, 2001 • ISSUE 2340

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Produced by Warryn Campbell

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AMERICAN

APRIL 27, 2001 • ISSUE 2340



FEATURING

CREEPER LAGOON: Tests The Waters At Alternative

BOBBY O'JAY: Does It All At WDIA

KEVIN TONEY: Introduces Ellington To Smooth Jazz

BUDDY GUY: Serves Delicious Sweet Tea

BLUES TRAVELER: Rambles On

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Streaming After AFTRA

Intellectualizing The "Is Country Dull?" Debate

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Rhythm/Crossover:
We Talk With The
New Artists
Triple A: New PDs,
New CDs

COVER ARTIST: SHELBY LYNNE

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SHE'S A GONNA BE."

-RODNEY JERKINS

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THE GRAMMY®-WINNING PRODUCER OF "SAY MY NAME,"
PROUDLY PRESENTS

THE FIRST LADY OF DARKCHILD RECORDS

RHONNA

"SATISFIED" FIRST FROM HER SELF-TITLED FORTHCOMING
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FEATURES

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Indiana. But nonetheless, WRZX-Indianapolis has put those two together very successfully with a specialty show called *Planet X*...

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41 FRESHMAN PD JIM ZIEGLER TAKES OVER WTTS-INDY. In September of 2000 Jim Ziegler, who was doing evenings at KFOG-San Francisco, replaced longtime WTTS-Indianapolis Program Director Rich Anton. What was it about Ziegler that impressed the management of WTTS enough to give him his first shot at PD?

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EDITOR'S NOTE

BLAMESTORMING

The latest report from the Federal Trade Commission predictably—and even understandably—singles out the recording industry for its inappropriate efforts to market mature-themed products to children under 16. *Predictably* because there's currently a great hue and cry to take the record labels to task for the "filth and debauchery" depicted in today's music. And *understandably* because parents and other concerned folks—politicians included—justifiably are concerned about the antisocial messages to which our young people are being exposed.

For years there has been considerable debate about the effects that free-speech-protected entertainment has on the minds and actions of those who indulge in it. Depressed teenagers allegedly take their lives because of dark, death-obsessed lyrics in heavy metal songs. The kid next door douses himself with gasoline and lights it while emulating a popular cable program. And a mere child fatally body-slams an even younger child supposedly because he had seen wrestlers do it on television.

It could be argued that those who create and produce such material should be held accountable for subsequent tragedies that result from their enjoyment. After all, that's the way things work in a blamestorming society. If something bad happens, find someone to blame it on. It's become the American way.

But remember: if today's music seems overrun with anger, hate, spite, destruction, death, killing, drugs, guns, and sex, it's only a reflection of what's already out there. Like it or not, the network news is a mirror of what we as a society have become. Cause and effect can be debated *ad nauseam*, but the truth is that there are elements of our culture that we can't simply sweep away. Finding one's thrills on Blueberry Hill may represent a nostalgic, musical ideal, but slappin' up one's bitch is what's going on out there. Maybe it's not quite as romantic, but perhaps it's a bit more real.

Artists generally don't create in order to incite; but rather to inspire. Whatever form that inspiration takes depends largely on what's being portrayed, how it's depicted, and who's offended. Drawing attention to society's troubles is the province of artists and cynics; without their works, it would be easy to turn a blind eye to what we don't want to see. And find some way to blame someone for something. Or everything.

The FTC report falls short of casting blame for society's ills, but it does point a stiff finger at the music industry for not targeting its marketing better. And that's OK. Probably even necessary. For while it's absolutely critical that artists be allowed to create according to their consciences—and just as critical that the labels be able to sell the product of that creativity to the public—it's also vital that we maintain perspective and market responsibly.

After all, it's better to be responsible for what we do than to be blamed for what we don't.

Reed Bunzel, Editor-in-Chief

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FTC Report Slams Music Business

In a 70-page report investigating companies that market violent and vitriolic entertainment content to children, the Federal Trade Commission praised the compliance of both the movie and video game industries to promises made last year to stop targeting such material to kids. In the same report however, the FTC found that the record industry has contin-

ued to place advertisements for explicit-content labeled recordings in magazines and other media whose primary market demographic is 16 years of age or younger.

The report directly follows a meeting Sen. Joseph Lieberman (D-Conn.) convened with entertainment industry leaders in Los Angeles and, not coincidentally, the

two-year anniversary of the Columbine High School massacre that rekindled debate over the impact of music, film, and television on adolescent behavior. Additionally, Sen. John McCain (R-Ariz.) had invited the FTC to further study the marketing practices of the respective industries after the release last September of a study that found a propensity for the entertainment industry to market adult content to children. Both the movie and video game industries responded to that report by attempting to toughen efforts to prevent the marketing of adult material to kids. This new report suggests that the music industry did not.

Replying to the new report, RIAA President/CEO Hillary Rosen commented, "We agree that we need to do a better job of following our own guidelines. But it's important to note that we do have guidelines in place and that they are overwhelmingly supported by parents. In fact, according to the Federal Trade Commission itself, 75 percent of all parents support the Parental Advisory program."

In fact, Rosen said, the RIAA has recently strengthened its guidelines, adding a policy to include the parental advisory label in print advertisements for "stickered" recordings, and guidelines urging online retail outlets to prominently display the Parental Advisory Label for all such products.

But the FTC report suggests that the RIAA withdrew its anti-targeting policy immediately after the FTC's September report, and called the action "a move away from measures adopted by the movie and electronic game industries to prevent violent entertainment products to children." The report also says both the RIAA and individual record companies have failed to self-regulate the placement of "stickered" products in predominantly teen publications. "The Commission's review makes clear that industry members continue to advertise explicit content recordings in magazines or on television programs with substantial under-17 audiences," it concludes.

CD Sales Dip: Napster To Blame?

All along the record labels insisted it was true, but not until last year's numbers for overall unit sales of music worldwide were released did it appear that maybe they were right after all: online file-sharing seems to be hurting record sales.

The report points to Napster and its kin as the biggest culprits, noting that in the United States alone there was a whopping 46 percent decline in retail purchase of singles. CD singles in the U.S. have been in a gradual decline for the past three years, but last year the slide was nearly 40 percent in sales, attributable in part to the availability of free online music. It should be noted also that U.S. sales figures were certainly adversely affected by an overall downturn in the nation's economy and consumer confidence since spring of last year. Meanwhile, record sales in Europe rose by 1.4 percent in value and 1.3 percent in units, and there were mixed results in Asia (down 4.4 percent in value) and Latin America (down 1.0 percent in value)—regions which both suffer from high levels of piracy.

Actually, the sale of CDs grew by 2.5 percent to 2.5 billion units, while global selling of singles and cassettes fell by 14.3 percent and 9.4 percent respectively. That's according to figures released today by IFPI, an organization representing the global recording industry, which says that overall, sales of recorded music fell by 1.3 percent in value and 1.2 percent in units in 2000, with a decline in North America and other regions offsetting improved album sales worldwide.

"Last year was a mixed picture for the global recording industry," commented IFPI Chairman and CEO Jay Berman. "The downturn in the U.S. brought down the overall sales figures. On the other hand, CD album sales continued to rise worldwide. We also saw the first evidence of the impact of free online music, as well as the damage being done by unauthorized CD-R copying in some major markets."

At the same time, significant progress was made toward realizing the huge potential of the legitimate online music market, Berman said. "This is becoming apparent with recent announcements, including ventures such as Duet and MusicNet, which signal our members' determination to develop this area of business," he explained.

AOL Music Taps Bill Wilson

The AOL Music Group has announced that Bill Wilson will take over as Head of Marketing, Label & Artist Relations. The newest member of the AOL Music team, Mr. Wilson will be responsible for managing AOL Music's marketing activities as well as working with artists, managers, and record labels throughout the music industry. The addition of Wilson further solidifies the already strong bond between Bertelsmann and AOL, a business relationship that spans a number of years.

Wilson joins AOL from BMG, where he was Senior Vice President, Worldwide Marketing for BMG Entertainment, where he was responsible for managing marketing activities across BMG's International, Priority, Partnership, and Online Marketing divisions. Wilson drove all aspects of the development of BMG artists' marketing activities in 54 territories around the world through an integrated approach encompassing traditional and non-traditional methods.

FRIENDS OF RADIO

BY ANNETTE M., LAI

Bruce Flohr



SENIOR VICE PRESIDENT, A&R/ARTIST DEVELOPMENT, RCA RECORDS

Hometown: Santa Monica, Calif.

What radio stations did you grow up listening to? KMET and KLOS.

What stations do you listen to now? KROQ and KCRW.

What's the last record you went out of your way to listen to? Nelly Furtado's CD... I love the production.

In your opinion, what makes the Dave Matthews Band great? In a music world full of packaging, they are as real as it gets.

What's your favorite cut from

Everyday? "When the World Ends" because I watched Dave go into the vocal booth and come up with all the lyrics off the top of his head in one take!

Any projects in the works for you that we can look forward to? The new Doyle Bramhall, new CDs from Lit and the Foo Fighters, and something from a great duo called Mercy Street.

If you could sign anyone to the label today, who would it be? The Foo Fighters... I'm lucky that I get to work with one of my all-time favorite bands.

Best career moment so far: Watching the relationship between Glen Ballard and the Dave Matthews Band blossom.

Future ambitions: To get all my bands inducted into the Rock & Roll Hall of Fame.

#344



Bridget Jones's Diary is #1 at the Box Office This Week!!

A-3 Most Added
including: WRLT,
WRNR, WKOC,
WMVY, WFUV,
KGSR, WXPB,
KBAC, KTAO,
WZEW, WFPK,
and many more...

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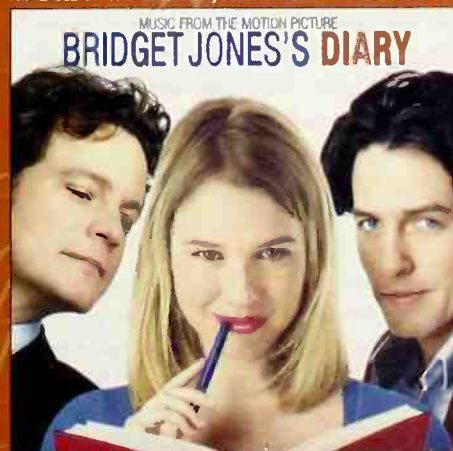
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Emmis to Hold Off on Streams, For Now

Emmis Communications, a member of the Local Media Internet Venture (LMiV), says that it will not resume streaming until a hefty inventory of ad-insertion spots has been built. LMiV, which works with RealNetworks' Radio Business Applications, a suite of services that allows broadcasters to insert advertising spots into their online streams, plans to build a radio-owned web portal for streaming stations.

"Through our partnership with RealNetworks, LMiV's technology gives our affiliates complete control over streaming," says Jack Swarbrick, president and CEO of LMiV. "LMiV's affiliates will be able to block and substitute ads quickly and easily with ad insertion technology that is fully tested and operational. Our focus now is to build up enough inventory to cover the thousands of ads that will now need to be blocked. We are confident we can do that quickly. LMiV's network of nearly 200 stations—many of which are located in America's top markets—gives us the platform to sell audio inserted ads to national advertisers." LMiV is a consortium of Bonneville International, Corus Entertainment, Emmis, Entercom Communications, and Jefferson-Pilot Communications.

MeasureCast Sees Dip in Streaming

The total number of hours streamed by online broadcasters measured by MeasureCast declined nearly five percent during the week of April 9–15. The dip was due largely to the action by ABC, Clear Channel, and others to temporarily discontinue streaming their broadcasts as a result of the stipulation in the AFTRA contract requiring advertisers to pay a higher fee if ads originally recorded for radio are played over the Internet. Listeners have been frustrated by the new silence of favorite station sites like WABC/AM-New York, and KSFO/AM and KGO/AM in San Francisco, which consistently have ranked in the MeasureCast top 25.

In the second week in April, the MeasureCast Internet Radio Index dropped 4.8 percent from a value of 168 to 141, back to February listening levels. The index has declined a total of 13.3 percent during the past two weeks. However, online listening to stations measured by MeasureCast has increased 41 percent since January.

"This is a short-term issue that will be resolved," commented MeasureCast CEO Ed Hardy. "Streaming and Internet radio are here to stay. Since January, MeasureCast has seen a 41 percent increase in the total number of hours streamed. That's with the five percent dip in total time spent listening during the week of April 9-15. Many of the stations we measure have experienced 5-to-15 percent increases in listener-

ship a week. MeasureCast continues to field calls from stations that want our service, and many of our customers have already told us they are coming back online."

MeasureCast Secures Funding

MeasureCast has announced it has secured \$3 million in phase one of its second round of financing, led by Seattle-based FBR CoMotion Venture Capital. The company, which offers next-day audience measurement reporting and provides the radio industry with weekly charts and the MeasureCast Internet Radio Index, plans to use the cash for product and business development, customer support, as well as sales and marketing efforts. MeasureCast raised \$3.5 million in its first round of funding in April 2000 from FBR CoMotion and individual investors.

MeasureCast Reports Rise in Online Audiences

Despite the dip in streaming, many stations still streaming their programs continued to experience dramatic audience growth. Among the 24 comparable stations that did not discontinue their streaming, 22 experienced an increase in the total number of hours streamed the following week (14 stations showed an increase in cume). Significant increases in total time spent listening were logged by ESPNRadio.com, which saw a 43 percent increase in TTSL, while KLTU-FM-Dallas/Ft. Worth enjoyed a 36 percent increase, and Virgin Radio streamed 35 percent more hours than the previous week. Internet-only broadcaster MEDIAmazing.com, the number one music station in the MeasureCast Top 25, turned in a 17 percent increase in TTSL over the week of April 9-15.

Santosuosso Named VP At J



Clive Davis' J Records has announced the appointment of Michelle Santosuosso as Vice President, Crossover. Michelle Santosuosso, formerly the Editor of Crossover Music for *Hits* magazine, had been the Program Director for KMEL in San Francisco for four years, and PD at KKBT in Los Angeles for two years. Ms. Santosuosso joins the promotion team headed by Richard Palmese.

"I'm thrilled that Michelle has joined us," Palmese commented. "Her extraordinary accomplishments in radio compliment her promotion abilities. Most of all, Michelle loves and lives the music. Her passion and enthusiasm are unmatched."

"Because so much of my career has been based on breaking new music, it is nothing short of an honor to work with Clive Davis and be part of such a cool team," Santosuosso said. "It is a privilege to work beside the incredible experience and expertise of Richard Palmese, who has always been a massively respected force at radio. I'm so excited for this opportunity!"

Copyright Office:

RIAA/Web 1, Broadcasters 0

In a move that Jonathan Potter, executive director of the Digital Media Association (DiMA), called a boon for webcasters, the U.S. copyright office has restated that radio broadcasters are not exempt from licensing royalties when they stream their signals on the Internet. The ruling has been recorded in the *Federal Register*, the official daily publication for rules, proposed rules, and notices of federal agencies and organizations, as well as Executive orders and other Presidential documents.

The decision was also hailed by Hillary Rosen, president and chief executive officer of the RIAA. "We are gratified the U.S. Copyright Office agreed with our position," Rosen said. "They reached the right

conclusion as a matter of law and sensible policy. This is an important right for artists and record companies. We look forward to working with the broadcasters for a smooth transition into this marketplace."

The decision could potentially affect millions of dollars in licensing fees, rates that will be determined sometime this year. The decision relates to whether or not the U.S. Copyright Office would extend a long-standing exemption allowing terrestrial radio stations to broadcast without paying royalty fees to the Internet. The decision further hurts broadcasters who have recently had to discontinue streaming due to actions by AFTRA that require up to 300 percent of standard fees when a spot originally recorded for on-air use is streamed online.

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Album Sales Jumps 22 to 13 This Week!

30*-21* Rhythmic Monitor (1010 spins +369)

24*-18* Crossover Monitor (1686 spins +375)



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"Bad Bad Things"

By Paige Nienaber

Balance is important. They wouldn't call "essential vitamins" essential if they weren't key to a balanced diet. Even the most extreme radio stations need to balance out their karma with occasional bursts of warmth and fuzziness.

A typical work day needs some balance to it. It can't be all work and no play – especially if your name is Jack. My ode to balance was always something naughty. Not porn or drugs (well, yeah, but they had nothing to do with my mental equilibrium) but something that would balance out the non-fun part of my promotional existence. If I spent eight hours out on calls with AE's and then went and set up a shoe store remote, I found my balance in the dark side of promotions: dirty tricks.

Guerilla Warfare was my release. My "little sumthin' sumthin'" for the old Paigester. It was the stuff (and still is, in fact) that makes this job so much fun. It's also becoming a lost art. Much as Latin is a lost language, there are fewer and fewer people out there who are skilled artisans of the craft of messing with the competition.

I always caution people that this shouldn't be *all* that you're about. You have a station to program or promote. But a few minutes at the end of the day can really make all those dry sales calls worthwhile. I think the bad bad stuff is maybe 2 percent of what I am all about. But it's a fun 2 percent. And I also tell people to remember that there's a FINE line between being creatively mischievous, and being a thug. Slashing the other station's tires is being a thug. Freezing them in place with buckets of water on a chilly December night, is, well, just good fun.

Here are some memorable bad, bad things from friends and colleagues. And always, if you have something notable to share, do send it my way for a future Radio@Large.

Russ Allen

PROGRAM DIRECTOR, HOT 97.1/HOUSTON

Last Fall when Russ was programming 102 Jamz in Orlando, his station went through a sale that made them no longer a sister-station to XL 106.7. Which made XL, even though they were still sharing the same office space, fair game for Russ, and his Promotion Director Keith Memoly's, penchant for dirty tricks. When N'Sync came to Orlando, XL 106.7 sent one van and one driver out to the con-



cert an hour before it started...only to find that Jamz (that didn't even play the act) had been there for four hours with every vehicle in their fleet, had bannered every road for two miles leading into the show, and had taken over the plaza outside the arena. They scrambled and got people down there but it was too late: Jamz had set up speakers and were playing an N'Sync CD to the crowd massed around them. XL turned on their station, and the crowd booed heartily whenever they went to spots. Once everyone went into the show, all the XL vans except one left. Keith Memoly promptly boxed it in with his own vans so no one could see it when they left. Important to remember: they were still in the same building.

A.P.D.-I.Q.-REMAIN-NAMELESS

Because of outstanding warrants and statutes of limitation, this individual chooses to remain anonymous. (Which honestly takes the fun out of it. I always wanted the other guys to know that it



PAIGE NIENABER
nwcprmo@earthlink.net

was me who cancelled the phone lines at their broadcast from the Bahamas). My evil friend scattered fake Easter eggs at his competition's hunt, awarding finders cash and N'Sync tickets. He passed out fake backstage passes at the other station's anniversary show...and they had 300 angry "winners" show up at stage right. He once convinced the other over-night guy that he was their engineer and had him turn off the station. Kudos and accolades my friend!

Cagle

PROGRAM DIRECTOR, HOT 107.1/MEMPHIS

"This Friday we're taking over another station!" It's the oldest bit in the book and even Helen Keller could see where that one was going. So when K 97 announced that a few months ago, Cagle and his staff called around to gas stations representing themselves as being from K 97, until they found the one that the gas promotion was going to be at. Instead of selling gas for 97 cents, Hot got the gas station right down the street to do free gas, effectively emasculating the K 97 promotion. Hot staffers stood in the street with signs that read "Why Pay For Gas While Hot 107.1 Is Giving It Away Down The Street?"

Tom Gjerdrum

PROGRAM DIRECTOR, WLOL/MINNEAPOLIS

Tom was working in a smaller market when the advent of CDs hit, when a lot of small market stations were using CD players bought at stereo stores. As luck would have it, Tom's station and the competing station both had the same brand of CD players. Hmmm...wherever is this leading? After some time at a neighborhood bar, Tom and his co-workers would crawl up outside the other station's studio window, and when the jock left to go handle bodily functions, they'd point their remote control through the glass and eject the CD that was playing on the air. "This occurred for several weekends until they got smart and figured out it wasn't a technical problem which kept taking them off the air. From then on, whenever the jock left the studio, they pulled the shade," says the evil Mr. Gjerdrum. ■

PAIGE NIENABER, WHO IS MR. BAD BAD THING, IS ALSO VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. YOU CAN REACH HIM AT 651-433-4554 OR VIA E-MAIL AT NWCPRMO@EARTHLINK.NET

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MusicNet Technology Demonstrated

Being first can be a serious competitive advantage, and in the increasingly crowded space for digital music distribution, it may be the "killer app". According to Webnoize, key executives from BMG, EMI, and Warner Music saw a demonstration of a fully functional subscription platform that will be employed on the companies' MusicNet service. Progress in the development of MusicNet, announced officially on April 2nd, has apparently been rapidly advancing at RealNetworks lab-

oratories, where engineers have been working for nearly a year on the streaming technology the record labels will use. The service will offer both streaming and download functions, and is expected to launch this summer.

The fact that executives were able to witness a demonstration indicates that MusicNet may be leaps and bounds ahead of its competition in the race to bring major label content to consumers in a way that protects rights holders. Streams will be pro-

tected so that they cannot be recorded without authorization. MusicNet's main competitors – Sony Music and Universal Music Group's joint venture dubbed "Duet," and the service promised by Napster – are clearly not yet ready for prime time.

While licensing issues, hiring of an executive staff and marketing and sales teams as well as other matters remain incomplete, it's clear that MusicNet is now the leader in the race to introduce a subscription music service this summer.

Microsoft Undermines MP3 Format

Microsoft has taken a big plunge with the major labels by weaving copyright protection into its newest operating platform. The record labels and rights holders have successfully lobbied the Redmond, Wash. based behemoth to shut the most popular audio file format on the planet, and press to introduce its own alternative. With Microsoft's next generation "Windows XP" operating system, music recorded in Microsoft's proprietary Windows Media Audio format will offer clearer sound than MP3s and take up less disc space. However, Microsoft's new XP system contains built-in software that cannot record MP3 files at fidelity rates higher than 56 kilobits per second. An audio analyst at Gartner Research said recently that listening to MP3 music with the XP system "sounds like somebody in a phone booth underwater."

Microsoft is valiantly trying to play catch-up to companies like RealNetworks, whose RealPlayer 8 is capable of playing just about any audio format. There is nothing particularly unusual about Microsoft's move to unseat MP3 – the company has historically sought to market software that ignores (or destroys) competing technology. Remember Netscape? Same thing.

But Microsoft's move to unseat the MP3 format may be a futile effort. There are simply too many files already out there to make much of a difference, even if the industry converts all of its MP3 versions into new recordings of those songs in a different format. Like the transistor radio – which remains a staple at the beach and the ballpark – MP3 files will be around for a very long time, no matter what new technology surfaces.

NAPSTER ADDS NEW FINGERPRINTING TECHNOLOGY

Only weeks after Napster told Judge Marilyn Hall Patel that using audio fingerprinting to block copyrighted recordings is not technically feasible, the file-sharing behemoth has licensed such technology from an Alexandria, Va., company called Relatable. Napster will use Relatable's "TRM" fingerprinting technology, which extracts sonic features from the first 30 seconds of an uncompressed audio file and creates a small data packet out of them. That packet, called a fingerprint, is said to be a better representation of tracking than a file name or tag, which users can easily change.

Napster interim CEO Hank Barry has repeatedly asserted that fingerprinting has not been proven to work in a high-volume system. Many technologists agree, saying that there are several ways that the fingerprinting technology can be defeated. For example, if a user has cropped, equalized, or boosted the levels of a track, that song will not be recognizable to the fingerprinting software, and thus, will slip past Napster's filtering system. In addition, Napster will have to either build or license a database of artist/title information that is linked to the identifiers generated by Relatable's software.

Exactly when the new fingerprinting technology will be implemented, remains to be seen.

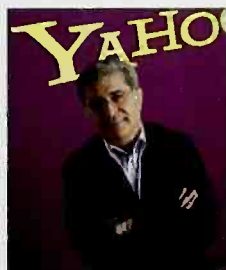
RioPort Goes Mobile

RioPort, the company that announced a groundbreaking agreement to distribute digital music from each of the Big Five record companies, has announced a new service allowing digital music downloads for playback non-PC devices such as portable digital audio players and cellular phones. The RioPort digital music subscription service, set to launch this summer, will initially be made available on Radio MTV.com and VH1 at Work Radio. Consumers with portable devices that are enabled with the RioPort technology can then receive digital music anywhere, anytime.

In launching the new service, RioPort has added (yet another) three digit acronym to our Internet vocabulary, calling the new technology its d2d (direct to device) Service. The company says that the service provides record labels with merchandising, promotion and pricing opportunities for electronic music delivery, while protecting their content from unauthorized re-distribution by bypassing the PC and downloading music directly to secure and authenticated devices. RioPort has relationships with several consumer electronics manufacturers, including SONICblue, Nike, Compaq, Samsung, Sewan, and others.

Yahoo! Appoints Terry S. Semel Chairman and CEO

Yahoo! Inc. has been looking for a new chief executive for about a month and has apparently settled on one of the entertainment industry's most respected names—Terry S. Semel. The company announced that its Board of Directors will appoint Semel, formerly Warner Bros. Chairman and Co-Chief Executive Officer, as Yahoo!'s new Chairman and Chief Executive Officer, effective May 1, 2001. Yahoo!



also announced that Semel purchased one million shares of Yahoo! common stock from the company in a private placement transaction.

"Terry is a strong leader with a distinguished track record, and he embodies all the characteristics that

make him uniquely suited to be Yahoo!'s next chairman and CEO," said Jerry Yang, Yahoo! Co-founder. "He helped build one of the world's largest and most successful media enterprises and has established and operated diverse global businesses at large scale," Yang added.

Semel and his partner, Robert Daly, are credited with building Warner Bros. from a single revenue source generating less than \$1 billion, to nearly \$11 billion total revenues from multiple, diverse businesses in 50 countries. Under their leadership, Warner Bros. achieved 18 consecutive years of record profits and revenues.



THE BIG FIVE DIGITAL

BY DOUG WYLLIE

A flurry of developments in early April have provided a preview of what the digital music landscape may look like when—not if—Napster bites the dust. In an Oklahoma-style land grab for Napster's 7.1 million users, each of the Big Five major record companies announced deals with online firms to establish subscription services to distribute their music libraries over the Internet. RealNetworks, AOL Time Warner, Bertelsmann AG, and EMI Group have announced a partnership to form MusicNet. Meantime, ~~RealNetworks and AOL Time Warner~~ and the Big Five announced a deal to distribute their titles on MTV Radio and VH1 at Work Radio, while Universal and Sony got Yahoo! to market their service—appropriately named Duet. All this in the same week that Universal confirmed rumors that it would acquire digital music retailer EMusic. Each of these ventures is competing for a piece of a rapidly growing pie for online music, a market that according to Forrester Research, is expected to reach \$2.2 billion by 2003.

LATE TO THE DANCE

While Napster fights for its life in Judge Marilyn Hall Patel's courtroom, users of the music exchange continue to swap files in ever-increasing number. ~~Wired~~ reported in early April that the number of downloads using the Napster system rose to a total of 593 million songs during the last week of March, 25 percent more than the 473 million files downloaded during the previous week. In the face of such massive consumer popularity, the major labels face a daunting task in attracting and retaining customers willing to pay for the downloads available for free on Napster (and a host of other P2P exchanges). The fact that renegade file-sharing sites like Napster, BearShare, ToadNode, Grutella, Altnet, and Freenet have had time to establish brand recognition and enormous rosters of users is exacerbated by the labels' thus far unhurried online efforts.

The reluctance of the labels to embrace some form of digital distribution initiative since Napster launched in fall 1999 may hurry them. Being late to the party is only a good thing when you're already fashionably late—not so tardy that everyone has already chosen a dance partner. Consumers, many of whom believe that the labels have built a business on taking advantage of artists, listeners, and

broadcasters, have grown impatient with the music giants' resistance to ride the digital wave. Moreover, public perception of the majors is hurt by the RIAA's aggressive attempts to take away the Napster service to which they've grown accustomed (and addicted). Additionally, it has yet to be proven that any form of online subscription service will succeed. EMusic, one of the only such services to be tried so far, has lost buckets-full of money since the company's May 1998 IPO.

Nonetheless, each of the Big Five has announced major initiatives to distribute their libraries over the Internet. Troubling, though, is that each of these proclamations was woefully bereft of important details such as launch dates and revenue models.

When RealNetworks announced its partnership with Bertelsmann AG, AOL Time Warner, and EMI Group to create MusicNet, no one could have guessed that, by week's end, nearly a dozen companies would have announced that they, too, would jump into the Internet sandbox. As early as this summer, MusicNet will begin supplying songs from the labels' catalogs to online outlets ranging from tiny music sites to mass-market destinations like AOL (which owns Warner Music).

Only one day later, Universal Music Group and

Sony Music Entertainment secured a massive online distribution channel for their Duet digital music subscription offering. Yahoo! (which, according to Media Metrix, receives 185 million visitors per month) will market and promote the Duet service. The deal with Yahoo! is significant because Duet will now be associated with the most popular (and most visited) web destination, one that has secured phenomenal brand loyalty among Internet users. Additionally, Universal confirmed reports that it would acquire digital music retailer EMusic, giving Duet a proven ecommerce infrastructure on which Sony/Universe can build a broad offering.

Then, in a move that surprised absolutely no one, Microsoft launched a new streaming music channel on its MSN portal and said it plans to add a subscription-download service. The Microsoft move is more than simply a library offering; the people in Redmond, Wash. want to take back part of the player market now dominated by RealNetworks. Measuring player usage, where there is significant overlap because many sites offer the use of more than one player, RealPlayer now has 82 percent of the market, compared with 35 percent for Windows Media Player and about 23 percent for the QuickTime Player. While these numbers really don't "add up" (some computers are equipped with more than one player) they do show that Microsoft is lagging in the player race. In true Microsoft fashion, however the company believes it can catch up by offering the content and player in a single package, a business model that seems to work for RealNetworks.

PLACE YOUR BETS AND TAKE YOUR CHANCES

It's too early to tell if any of these new ventures will succeed, but Webnoize studies this space like no other and is happy to handicap the race for those of us who like to keep an eye on the leader board. While the labels have undoubtedly made progress, they've also created confusion for consumers by splitting into (essentially) two competing camps — MusicNet and Duet.

Lee Black, director of research for Webnoize, says, "You have sort of a bifurcation of the market around strategies, with each player taking its own side. You have Sony and Universal, and then you have Bertelsmann, AOL and EMI. The Sony/Universal deal is more about 'let's just kick a bunch of money out there and see what gets built for us' and there doesn't really appear to be any history of Sony and Universal really working together in any kind of partnership." Black added that Sony and Universal have so far failed to demonstrate any cohesion in the two companies' strategies, or how the two will function together. Also, because many details of the alliance remain

"Being late to the party is only a good thing when you're only fashionably late—not so tardy that everyone has already chosen a dance partner. Consumers, many of whom believe that the labels have built a business on taking advantage of artists, listeners, and broadcasters, have grown impatient with the music giants resistance to ride the digital wave. Moreover, public perception of the majors is hurt by the RIAA's aggressive attempts to take away the Napster service to which they've grown accustomed (and addicted)."

unresolved, there is a lack of clear leadership that may prevent the venture from succeeding.

"On the other hand, Bertelsmann and AOL have been in bed together for a long time," Black continues. "Those are two media powerhouses that have really done a lot of things together in the past. EMI fits in nicely because it has courted Bertelsmann to be acquired. There have been questions about whether or not that's going to happen, but it certainly establishes good relationships. On the Sony/Universal you get the question, 'can a Japanese and a French company work together?' while on the other side you have a proven track record of people doing business together."

Black does not see the RioPort deal with each of the Big Five as being a winner either. He points out that, while RioPort has secured agreements



Lee Black

with all five major labels, it has only obtained a limited number of titles. "You have to really be careful when you look at what that deal means because you're only really talking about maybe a thousands

songs. That's certainly nowhere near the type of capacity that a subscription service—which would be in the future for them—would need to have." RioPort has attempted to head that concern off at the pass by announcing plans to secure more licensing agreements, and subsequently more titles to attract consumers.

Then there's the one that started it all: MP3.com. The San Diego-based company, whose stock is now trading at just less than \$2.50, has 15 million registered users and has reached agreements with the five major labels to offer downloads of their music on a single platform. Those agreements, while costing the company enormous sums of cash, enable the music destination to immediately offer the largest catalog of digital titles anywhere. The company has allegedly paid more than \$150 million in licensing and legal fees to the major labels and, in so doing, secured mil-

lions of titles for sale and/or free download on its site.

"To us, MP3.com looks more and more like a radio station every day—they're also seeking more and more revenues from offline businesses, which is a very important strategy moving forward," Black says. He points out that the company has a strong and established consumer brand, great infrastructure, "tons of content," and visionary leadership. He says that the company still must deal with certain issues to secure the top spot in digital music. "They have a dependency on advertising (97 percent of revenues, with half coming from a single conglomerate), cash going to licenses/lawsuits instead of building users and/or promoting artists, and day-to-day operations that are expensive compared to peer-to-peer," Black concludes.

Nobody really knows whether any subscription model will work better than the largely unsuccessful pay-per-download approach employed thus far. Listeners got used to Napster, which allowed users to download for free just about any song they could imagine. It also remains to be seen what price users will be willing to pay for such services—and whether the record labels will really make good on their promise to offer their entire catalogs online.

Ultimately, one element that's missing from every one of the newly announced online initiatives from the labels is the very foundation for Napster's overwhelming popularity: community. The word that sparked the rise (and later the fall) of hundreds of websites in the past three years continues to have significant relevance. Sites like Napster, and to a lesser extent, MP3.com, have a clear advantage over any venture that is just entering the fray for the first time. These sites, because of their ready-made user bases and a collective consumer belief that "this technology is there for us," may have set a bar that is altogether too high for any latecomer to successfully vault. Then again, for the labels, perhaps it's well to remember that most things are better late than never. ■

Doug Wyllie is Business and Media Correspondent for GAVIN and gavin.com

STREAMING AFT

BY DOUG WYLLIE

Broadcasters streaming on the Internet can't seem to catch a break. Radio has been battling the RIAA over performance fees since the U.S. Copyright office ruled that stations are no longer exempt from paying both sets of royalty fees, as has been tradition for U.S. broadcasters for years. Meanwhile, while the overhead costs for transmitting a signal on the Net have begun to fall, costs continue to remain high—averaging between .02 per minute for 10,000 streams at 20 kbps and .18 per minute for 1000 streams at a 500 kbps. (The price varies depending upon the number of simultaneous streams and the bitrate in which the streams are served). Complicating matters is a provision for new fees in the most recently signed collective bargaining agreement by the American Federation of Television and Radio Artists. In response to the new fees, and the threat of legal attack in some cases, a number of stations and groups have decided to terminate streaming activities until the matter is resolved.

Clear Channel, Emmis, and ABC have announced that stations in their groups will discontinue their streams until the AFTRA issue is settled. The question: how (and when) will there be any such resolution?

AD INSERTION TECHNOLOGY

When the Internet first came along—oh so many market machinations ago—portals and other heavily visited sites touted the ability to sell advertisers ad banners targeted to individual users based upon people's web usage. The personalization revolution that was to follow, however, never materialized. Yahoo!, by far the world's most trafficked site, has recently confirmed that despite its popularity, the site is seeing a dip in ad revenue. Much of that decline can be blamed on the fact that many dot-com enterprises that last year spent millions on Internet marketing campaigns are now defunct, causing a dismal drop in ad dollars. Even though many advertisers have left this mortal coil, there remains a hope in the capacity of the Internet to connect with consumers on a one-to-one basis.

As a result, each of the leading sites is looking at ways to increase already substantial ad revenue, and audio advertising may be the wave of the future, because companies like Braintree, Mass.-based interMute have developed

software that completely strips banner advertisements from a users' PC. In some cases, the technology (interMute's is called ad-subtract) is a download from the Internet; in others it is packaged with after-market modem upgrades. Because this technology is ineffective in deleting audio ads, station streams may be the best way to advertise on the Internet in coming years.

But radio station sites have never come close to enjoying the numbers that Yahoo! and others put up. Few stations have the human resources to adequately sell their site, and fewer still are successful at securing lucrative accounts. Now, the American Federation of Television & Radio Artists (AFTRA), the

Association of National Advertisers (ANA), and the American Association of Advertising Agencies (AAAA) have instituted a demand to be paid up to 300 percent more than the standard fees when an on-air spot is transmitted on the web. All three parties jointly issued a memo



Mathis Dunn

on March 5th that sparked the current issue facing broadcasters. Because those spots no longer can be simulcast over the Internet without a substantial fee, stations have been forced to stop streaming altogether, eliminating one of the most important elements to attract visitors to their sites—the broadcast signal.

"We've always demanded payment for use on the Internet," says Mathis Dunn, AFTRA assistant national executive director. "Even prior to going into bargaining, we were demanding and receiving compensation for commercials being used on the Internet." Dunn believes the current move by many stations to discontinue streaming will be short term, noting that "down the road, we'll get back to business as usual. Streaming is the new technology—it's a part of the future—and we want to be a part of it and our members to be compensated. Broadcasters will go back to streaming because that's the wave of the future."

While it is possible that one day there may be a renegotiated rate structure for repurposing on-air spots, it may be a long time

coming. Meanwhile, broadcasters are scrambling to secure what has recently become the key to streaming: ad insertion technology. Depending on what streaming company you work with, there are significant differences, but most of the fundamentals are similar.

Here's how it works: A station's signal is encoded and prepared to be streamed over the Internet, and "tags" are digitally inserted at the point where the programming comes to a break (and again after that break ends). Often there is a small client-side software (sometimes embedded in the player) that detects these tags, cutting off the stream when a break occurs, and automatically switching to a cached set of alternate spots. There are variations between companies in the details, but this is essentially the nut of it. Companies such as RealNetworks, RCS, IM Networks, Hiwire, Coolink Broadcast Network, Everstream, RadioWave, LightningCast, and StreamAudio all purport to offer this technology. Which ones can deliver? Which ones are better than others? Here's a look at just three:

REALNETWORKS

Among the early April flurry of announcements from streaming companies touting ad insertion technologies was one from RealNetworks. RealNetworks has had ad insertion capabilities integrated into its suite of services since November 2000. Moreover, RealNetworks has a sales staff of more than twenty people nationwide securing an inventory of spots to be inserted in breaks that have had the on-air spots removed.

Heading that sales team is Shelly Morrison, vice president of Media and Distribution Sales for RealNetworks, who started her career in broadcasting working for NBC and ABC, and served at one point as director of marketing for the Seattle Supersonics NBA team. "It's important for radio stations to recognize that advertising opportunities definitely exist in the online broadcast world," she says. "RealNetworks has an effective in-house sales team that has been selling streaming ads online for over two years. We're seeing that streaming media advertising is actually



AFTRA

increasing in the radio market, while also attracting more big name traditional advertisers such as Kraft, Hewlett Packard, Sony, Ford and Coca Cola," Morrison adds.

It's important to note that the company has secured an agreement with LMiV, a consortium of more than 170 radio stations from Bonneville International, Corus Entertainment, Emmis Communications, Entercom Communications, and Jefferson-Pilot Communications. LMiV says that will not begin streaming station signals until a "good inventory" of advertising to run on the station websites has been built. LMiV launched a beta test site for WTOP-AM/Washington, owned by LMiV member Bonneville, in mid-April.



Shelly Morrison

Jack Swarbrick, president and CEO of LMiV, says, "Through our partnership with RealNetworks, LMiV's technology gives our affiliates complete control over streaming. LMiV's affiliates will be able to block and substitute ads quickly and easily, with ad insertion technology that is fully tested and operational. Our focus now is to build up enough inventory to cover the thousands of ads that will now need to be blocked. We are confident we can do that quickly. LMiV's network of nearly 200 stations, many of which are located in America's top markets, gives us the platform to sell audio inserted ads to national advertisers."

HIWIRE

Hiwire installs their software at a station's encoder box where the signal is converted to

streams. This software incorporates a tiny download (called the Hiwire Ad Manager) and a registration sheet into every stream. Once the user's registration is complete and the signal begins to buffer, the software then sends down an ad that is targeted to that listener from Hiwire's Ad Network. This allows a targeted ad to play immediately even if the station goes to commercial break just seconds after the stream begins to play. Every time an ad break comes up, the "tag" in the signal notifies the Ad Manager that it should prepare to insert a spot. The tag also tells the Ad Manager how long the commercial break is, allowing a fully automated way to manage inserted spots. The Hiwire system works with Real and Windows streams, as well as MP3 format files, and the company says it can custom adapt the software to work with any automation system a radio station has in place.

The company this week inked a deal with MusicMatch, under which Hiwire will be the exclusive provider of targeted ad insertion services for MusicMatch's MP3 radio channels, with over 2.5 million aggregate tuning hours each month. Hiwire will also serve as the exclusive third party rep for all audio ad sales.

"With the AFTRA debate, simply replacing the offending ads with Internet-only ads isn't enough—you still have the original challenge of actually generating revenue for the stations," says Hiwire CEO Warren Schlichting. That's where targeting comes in. And that's what stations need to look for in an ad insertion partner."

The big upside for ad insertion is that spots can be personalized and targeted to every individual user based upon the demographic information collected at the time the user registers with the streamed signal. The data points collected by streaming companies varies, but usually boils down to zip code, age, and sex. With that information, the Hiwire ad insertion software can allow stations to serve ads that are more likely to be relevant to listeners.

"Broadcasters should be prepared to ask

hard questions to ad insertion companies who claim they can deliver demographically targeted ads," Schlichting says. "Dealing with the AFTRA issue is one thing, but the trick is targeting ads down to the individual listener and guaranteeing that advertisers can reach different audiences within the same stream. That's the only type of system that can generate premium revenue."

STREAMAUDIO

StreamAudio also says it already has the technology in place to replace or blackout commercials for its radio station partners, and provides audio streaming and revenue-sharing ad replacement. Additionally, stations that stream with the company are automatically measured by both Arbitron and MeasureCast. With only nine employees, the Tacoma, Wash. based company managed to serve 4.1 million streams in March alone.

Darren Harle, chief operating officer and co-founder says the company has had the ability to replace ads for over a year now. "All of our clients already have this technology installed," he explains. "Providing our streaming partners with a solution to manage this issue requires only the click of a mouse for them to enable ad insertion."

Already, sixty-eight stations are streaming with StreamAudio's ad insertion technology, and Entercom/Boston has sidestepped the problem by installing software that deletes commercials from the streamed signal and leaves dead air. StreamAudio will be providing the full ad insertion capability once Entercom/Boston has determined what those inserted ads will be.

StreamAudio provides ad inventory through a relationship with Media America, allowing stations to quickly ramp up inventory. StreamAudio's service already includes the capability to insert ads, stations merely must click a button on the administration side in order to activate that element of the offering. Harle says that it will provide unlimited streams to any station for a flat rate of \$395/per month. That fee includes all elements of StreamAudio's suite of services, including the creation of a branded station player, web cameras, ad insertion capability, and other bells and whistles.

ASLEEP AT THE WHEEL

Once again, it appears that many people have been asleep at the wheel when it comes to

Internet developments. Each of these streaming companies has been able to offer ad insertion technology for a considerable period of time, but traditional broadcasters have been slow (or reluctant) to adopt it. Not only did that paralysis lead to lost revenue, but now it's forced broadcasters into a "must buy" scenario in which they have little to no negotiating power. Moreover, because so many stations were forced to go silent in the first weeks of April, MeasureCast has noticed a drop in online listening of five percent—a number that is sure to rise if stations don't quickly engage in ad insertion. The downward trend in online listening that MeasureCast recently reported, though, can just as easily be reversed.

"This is a short-term issue that will be resolved," says MeasureCast CEO Ed Hardy. "Streaming and Internet radio is here to stay. Since January, MeasureCast has seen a 41 percent increase in the total number of hours streamed. That's with the five percent dip in total time spent listening during the week of April 9-15. Many of the stations we measure have experienced 5-to-15 percent increases in listenership a week. MeasureCast continues to field calls from stations that want our service. And many of our customers have already told us they are coming back on-line."

The issue, then, is whether radio, streaming, and advertising companies can work together to solve the riddle of online audio advertising. As things currently stand, such cooperation has yet to be seen, but executives already working to institute ad insertion technology into their streams remain optimistic.

"The enormous potential of the delivery of audio and video content through the Internet is in its embryonic stage," Swarbrick observes. "Accordingly, its long-term health depends on the ability of all concerned to be able to nurture this potential to its logical maturity. The dispute between AFTRA and the ANA and the AAAA, just like the battle over on-line music rights, threatens to give birth to a stillborn baby. All of us—broadcasters, streaming companies, artists and advertisers—must begin to act on our mutual self-interest by finding ways to ensure that we can meet the expectations of our customers for quality on-line entertainment. Until we do, the potential associated with streaming will never be fully realized." ■

Doug Wyllie is Business and Media Correspondent at GAVIN and gavin.com



Who's Next? A Look at Who's Set to Blow Up at Rhythm-Crossover

By Kevin Carter, Delphine Hwang, Sabrina Eberhardt, and Kathleen Richards

Several times a year, it's an interesting exercise to take each format's temperature, as it were, and observe where that next generation of musical talent is coming from. The artists featured below are a representative cross-section of some of this exciting new talent already buzzing within the Crossover community. All of them are currently being played in various rotations on the radio. Several are poised to make that mass appeal transition from Rhythm to Mainstream. For the majority of them, this is their first commercial single; their first real radio exposure. In the case of, well, Case, he already has a gold album to his credit, but his latest project looks to be poised to launch him to that mythical "next level." Obviously, in the limited confines of these pages, the artists that follow represent just the tip of the iceberg—other profiles will follow in subsequent issues. You've heard the songs—now get to know the people who perform them. —Kevin Carter

WHO'S NEXT?

Olivia

J Records

by Kevin Carter

Based on the rapid ascent of her J Records debut single "Bizounce," the first question I had to ask Olivia was "are you even aware of how big this record has become?"

"Not even," she says. "It's crazy the way it's taken off. It overwhelmed me because, although I figured people could relate to it, I didn't think it was gonna be this big." I started thinking about whatever internal creative process that leads to such a raw-nerve, slice-of-life song but frankly, I was too scared to ask how a sweet 20-year-old girl living in Queens had that much insight into that much drama. She quickly reassures me that it wasn't drawn from first-hand knowledge.

"I took it from watching people go through these situations and I just wrote it down," she says. "Just a lot of close friends, who I've seen go through it—both guys and girls—who just didn't know how to tell the other person to, you know, *bounce*." Repeated listenings bring to mind the comments I had heard from people who call it an anthem. "I've been told that, and I think

that's really great," she says. "They're getting the courage now to be able to tell people to leave."

For Olivia, writing beyond her years is not exactly breaking new ground. "My mom always said I was way too mature for my age. I wrote about a lot of grown-up things when I was younger," she says. Indeed, Olivia began writing poetry (getting her stuff published and winning awards) by age 12. "I remember when I was in junior high, coming home from school, sitting on the porch and just writing poetry until really late at night," she says. "My mom would have to drag me in the house. I believe that's where my writing skills were developed. I like to sit by myself a lot and let all the feeling flow out."

I remark to her that her poetic background has yielded a very visual songwriting style. "I like to be able to paint pictures so that when people hear the song they can see exactly what I'm talking about," she says.

And yes, Olivia's mother really named her after Olivia Newton-John. "I'm gonna try and do a song with her," she says (and, at this point in the conversation, who's to doubt her?). "I'm looking through the archives for the perfect song." Ah, yes, those masters of the not-so-distant past upon which Olivia has built her musical church. "Around the house I listen to a lot of Whitney Houston,



Michael and Janet Jackson, Prince, Bob Marley, Stevie Wonder, rock groups...I listen to everything."

Olivia credits two years of college and her family (not necessarily in that order) for keeping her well grounded; a necessity in this meat grinder known as the music industry. "I studied voice, piano, guitar, theatre—I made sure I was prepared," she says. "I have two wonderful parents and an older brother who I love dearly. I definitely would like go back and finish school at some point—I only have two years left."

And now, the record deal story: While shopping for said deal along with producer Joshua Thompson, Olivia ended up in a

meeting with the legendary Clive Davis at his home. "I sang for him live and played him all my stuff, which he loved," she says. In a subsequent meeting, and, after a short prayer, she says, "I signed the deal at his dining room table. Clive is the greatest—he's like a second father to me. He's really passionate about his work and his artists."

Now that "Bizounce" is blowing up, the career machine that waits for no one continues to churn. "Right now we're starting to work on the second single and the video for 'Got the Damn Thing,'" she says. Sarcasically, I say, "It's too bad you're not very photogenic..."—"Yeah...you wish!" she shoots right back, laughing. ■

CHASE

"Missing You"

Hey Baby,

I'm standing here looking out my window,
the nights are long and my days are gone cause
I don't have you. How could I be so damn
demanding? I know you said that it's over now but
I can't let go. Everyday I want to pick up the phone
and tell you that you're everything I need and
more. If only I could find you. I'm Missing You...

Case

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5 NEW ADDS!!! KYLD, KGGI, WJBT, KXME, KBAT!!!!**

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CROSSOVER MONITOR	15* - 17* +80
R&B MONITOR	8* - 7* +107
R&R RHYTHMIC CHART	26* - 25* +182

TOP 5 CALLOUT: KTFM, WERQ, HOT 97

TOP 5 PHONES: KPRR (#2!), KWIN

TOP 10 CALLOUT: KTHT/HOUSTON, KDGS, WPGC

TOP 10 PHONES: KTFM, Z90, KZFM, KPTY, KOHT, 92Q, WWKX

SCANNED ANOTHER 41,355 SINGLES THIS WEEK
FOR A TOTAL OF 212,143 IN JUST 4 WEEKS!!!

DEBUTS ON HOLLYWOOD HAMILTON'S COUNTDOWN 5/5 & 5/6!!!!



TOP 10 MOST PLAYED

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WHO'S NEXT?

Stella Soleil

Universal

By Kevin Carter

I caught up with Stella Soleil in the very inner sanctum of her creativity—the Starbucks on Alameda Boulevard in Burbank. “I come ‘home’ to Starbucks every morning and spend about an hour writing in my journal,” she says.

Scribbling in her journal is an activity that continues throughout the day “and religiously at night...I’ve been doing this since I was a kid, so I have volumes and volumes of journals. It’s like a library,” she says.

So it’s safe to assume that, while growing up, you weren’t like the other boys and girls? “In grammar school, when everyone was wearing those ugly black suede shoes that tie up...I always wore saddle shoes...and nobody wore saddle shoes,” she says. “When I got to high school, when everyone was wearing penny loafers, I was wearing big chunky black patent leather men’s shoes before that became fashionable, and everyone used to make fun of me...”

So who’s laughing now? Out of those journal entries—enhanced by several enlightening years spent traveling the world—has emerged a treasure trove of personal—not to mention sexy—songs now found on her Universal debut album *Dirty Little Secret*. Doug Morris signed Soleil after her self-produced EP sold 15,000 copies on word-of-mouth alone. “When I first met

Doug I realized that he was my new mentor...and I knew that I was going to develop a partnership with this person and together, we were going to make something happen,” she says.

As of 20 minutes ago, Soleil had written 86 songs...with the exception of the single, ‘Kiss Kiss,’ her first cover. “That one was all Doug’s idea,” she says. “He called me in London and said, ‘I’ve got this crazy idea...go to Tower Records and buy this single ‘Simarik’ by [Turkish pop star] Tarkan, and tell me what you think.’ I listened to it, called him back and said, ‘Are you crazy? This thing’s in Turkish!’” she

laughs. A literal translation was then attempted, “which sounded even more nonsensical than the Turkish version,” she says. The new and improved lyrics that you’ve come to know and love were quickly re-engineered.

Then came the next phase of rock stardom—the video shoot with cutting-edge director Hype Williams. “My brother had a party the night the video debuted, and we were all jumping around and

screaming the first time we saw it on MTV,” she says. “I had to keep reminding myself that it wasn’t the tape in the video player...it was actually on MTV and millions of people were seeing it...I remember I wanted to vomit at one point,” she laughs. “I was thinking, ‘Oh my God...they’re not kidding.’”

When asked, Soleil rounds off her age as “older than Britney and Christina and younger than Madonna.” OK, but you can bet the house that neither one of them can point to legendary erotica writer Anais Nin as a major influence. “*Henry & June* was such a pivotal thing in the writing of this album. I’ve read the book probably ten times. She was writing erotica back when women didn’t do things like

“Working with people like Jimmy Iovine and Thom Panunzio was such an honor,” she says. “It’s so crazy...I felt like I should be making coffee runs for these people.”

Which brings us right back to caffeine central... “I’ve now become friends with the people who work at Starbucks...and video stores, because I’m in there so often,” she says. “There was a video store on King’s Road in London that I went to every day for six months.” One day, as a goof, the store staff printed out Soleil’s decidedly eclectic list of 275 movies and handed it to her. “They told me, ‘Take this to your shrink and see if he can make any sort of connection,’” she laughs. “It was so diverse, just like my musical tastes...I had watched *American Pie*



that, and that was a model for me,” says Soleil, who, maybe not-so-coincidentally, penned the subtle love song “Let’s Go To Bed.” “It was very tongue-in-cheek, very naughty and sexual, but with a sense of humor, which fits my personality,” she says.

During the album’s production, Soleil, used to working alone, enjoyed the opportunity of exchanging ideas with a diverse group of writers and producers.

and *All About Eve* on the same day.”

That underlying cinematic subtext continues right through this current chapter of Soleil’s life as well. “This is all pretty surreal... which is kind of normal for me. It sort of feels sometimes like I’m watching my own movie.”

If nothing else, we can rest assured that Stella’s absorbing each one of these experiences as fodder for her perpetual journal. ■

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WHO'S NEXT?

Lil' Romeo

Priority Records

By Sabrina Eberhardt

On *Soul Train*, when Shamar Moore asks Lil' Romeo, "Do you look up to your father?" Lil' Romeo, standing damn near waist-high to his father, Master P, looks up to him, literally, and simply replies, "Yeah."

He might have to look up to his dad, but that's in great part because Lil' Romeo's still a shorty. Lyrically speaking, he's holding his own. He surprised his father with the first rap he ever wrote, so much so, that it's probably just a matter of genetics that with a family full of hip-hop heavy-hitters, including his pops and uncles Silkk the Shocker and C-Murder, that the skills come au naturel for the Miller men.

"Oooooob, Romeo, please give him a chance!"

Somebody must have, because "My Baby," Lil' Romeo's first single, is already blowing up the spot on

radio nationwide. At the tender age of 11, Master P's son was his own talent, and his debut album, *Soulja Boy*, is the newest project for the Soulja Music camp.

Of course Lil' Romeo will be the first to tell you that he's learned a lot from his environment. That he didn't just wake up one morning spittin' fire. "They guide me a lot," Lil' Romeo says from over the phone in L.A. "I grew up in this and that's why I know the game a lot."

And the industry is not the only game that this kid knows. He also tapped some hoop talent from pops; Master P was good enough to earn tryouts with NBA squads like the Toronto Raptors, and Lil' Romeo, an up-and-coming combo guard has pressed his way to AAU national championships (in the 12-year-old division) and scored himself the MVP title from Michael Jordan's basketball camp. "I heard you got game like Kobe, what's up with that?" I tease him. "Yeah, a lot of game," he says simply.

But just because Rome's got elite rapping and court skills, let's not jump to any conclusions about the kind of distraction that might cause

for him in the classroom, because education is a priority for this 5th grader: he's an "A" student.

There's no napping for this kid.

Romeo is shown ditching a mob of girls in the video for "My Baby." I decide to tease him some more: "Romeo, when you

go to the mall, do 500 girls really chase you like that?" "Yeah."

"Is that why you don't need a girlfriend?" "Yep. I guess so."

But with friends like Lil' Bow Wow, who needs girls? (He'll change his mind in a couple of years.) In the meantime, Lil' Bow Wow cameos on the album, that, by the way, was produced by one of the top cats in the biz, the Don Chi Chi himself, Jermaine Dupri.

Lil' Romeo is marching to his own beat, and is in-step with some great company. Priority drops the bomb, *Soulja Boy*, on June 26.

Now, we can't let Rome's dad get away, so Rome kindly hands

the phone over to Master P.

"What's in the works for the No Limit Family?" we wondered. "Well, basically, I mean this Romeo record is going to be a big project for us. Crossing us over to Pop, R&B, Rhythm, Rock...the whole nine," he says. "I think this is one of the most diversified albums we've ever put out. Because our music is just rap, R&B, or street music. So this is a record for the kids, a record for the crossover audience...for America, for overseas. It's also a record for the average person, whereas the other records that we put out was different. Like Snoop. Snoop's record is more street-orientated but this record is good for anybody." ■



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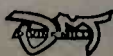
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WHO'S NEXT?

Case

Def Soul/IDJMG

By Kathleen Richards
& Sabrina Eberhardt

Case burst onto the scene in 1996 with a hot single off the *Nutty Professor* soundtrack, "Touch Me Tease Me," which featured his ex-girlfriend Mary J. Blige and a remix laced by Foxy Brown.

Even with all that big name push and the clout of being the first artist signed to the Def Jam subsidiary Def Soul, Case found his debut album, *CASE*, going nowhere fast. But what was most disturbing to the artist wasn't the disappointing sales, but the pressure he felt to project a commercially accessible image. In retrospect, he says it was warping his music and himself. Frustrated, Case took a musically smoother and lyrically more personal approach with his 1999 release, *Personal Conversation*, which spawned the singles "Having My Baby" and "Happily Ever After," the video for which featured Beyoncé of Destiny's Child and became a staple wedding song.

For his third album, the New York-bred Case (aka Case Woodard) could have felt the pressure of coming up with a "hit" record but, according to the singer, that wasn't an issue for him. "I just do what I feel," Case told GAVIN on break from his rehearsals for *The Tonight Show With Jay Leno*. "If you don't do what you feel inside, then it shows in your work. I just make what I like, then if it makes it, then cool. That's the worst thing you could do, to make a record just to be commercial."

Doing his own thing is paying off. Right now the album's first

single, "Missing You," is #6 on GAVIN's Urban chart, and #24 and climbing at Rhythm-Crossover.

As he did for 1999's *Personal Conversation*, Case sought to personalize his work, and *Open Letter*, is exactly that; open letters to people in his life—people he keeps anonymous, except for "A Song For Skye," which is dedicated to his daughter. "That's my baby," says Case, who wants her to be able to look back on the song when she's older, to understand what her father was feeling when she was born. Case also enlists the help of various producers such as veterans of the game, Jimmy Jam & Terry Lewis and Charlie Wilson of the Gap Band. Of his collaboration with Jimmy

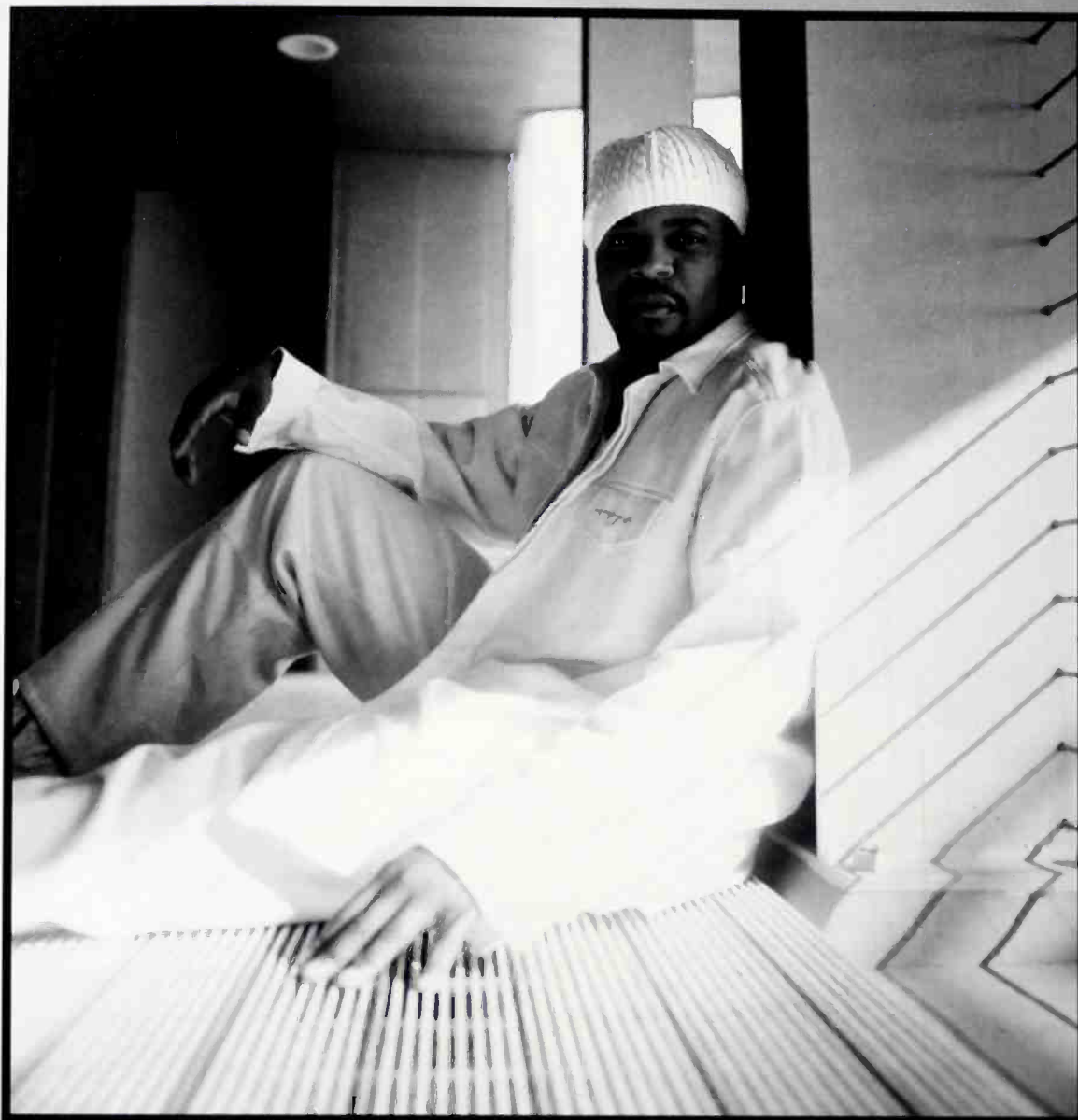
Jam & Terry Lewis, Case says, "Most of the time we were on the same page musically. So they were real easy to work with." Case had previously worked with the duo on "Best Man I Can Be" which was featured on *The Best Man* soundtrack and utilized other male R&B voices—RL of Next, Ginuwine, and Tyrese—that complemented Case's.

For *Open Letter*, Case had more creative control. "This is the first time that they just gave up the money and let me do my own thing," he says of the Def Soul's faith in him. "I got to do whatever I wanted. I used whomever I wanted." With so much control, Case knew that there would be no one else to blame if *Open Letter* didn't sound good. For that

reason, the singer looked to his own influences, like Stevie Wonder, that inspired tracks like "Love Of My Life" and "Shine."

So with three albums now under his belt, what has Case learned from the music biz besides to remain true to himself? "Business! Business first!" he laughs. "Handle all of your business first, then you can start from there."

With all of his loose ends in the industry taken care of, Case had plenty of time to tend to his creative capabilities, which is the fun part. "That part is easy," Case says, referring to the creative process. "You could have the best album (artistically), but if your business is not taken care of, then you don't have anything." ■



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WHO'S NEXT?

Toya

Arista

by Kevin Carter

"This is a dream come true. I've wanted this for so long," says Toya on her first promo tour. "I tell everybody, 'I don't need a break, I don't need to rest...if somebody wants to do an interview, just wake me up,'" she laughs, sounding pretty awake. "This is what I've always wanted, so I can't complain about anything."

Like many of her peers, St. Louis native Toya cut her musical teeth singing in church. And in her case, there was no playing hooky on Sunday morning. "My grandfather was the pastor," she says. "There's a videotape of me at age three leading songs in the choir, so you can see I've been doing this for a while."

"I Do," the first single from her forthcoming Arista album made its first official audio appearance at this year's GAVIN Seminar Top 40 Jukebox Jury (where it placed second). "I still get excited when I hear it on the radio. I get goosebumps and I can't believe it's really me," she says. "I freaked out when I first saw my video—I was crying and shaking...it was amazing."

In general, most people can be divided into two groups: those who shy away from the spotlight, and those who seem to need that light source like oxygen. "I love the spotlight!" says Toya, who, to no one's surprise, falls into category "B." "Being on stage to me is like a whole other world; I can be whoever I want to be. That's my time to shine. Anytime I could get in front of crowd and sing, I was there, whether it was at a talent

show or a family get-together. Singing, to me, is so natural it feels almost like talking. Whenever I get hoarse and can't sing, I'm so unhappy because I feel like I can't communicate."

Toya was attending St. Louis University and pulling double shifts as a hostess at a local restaurant to help out at home, but her goal of turning pro was never far from her thoughts. Meanwhile, across town, that other local fave, Nelly, was starting to blow up. "And I figured, it was time for the ladies to represent," she laughs. A meeting with Nelly's management team of Tony Davis and Courtney Benson followed. Fast forward to happy ending: More meetings and auditions in New York, and Arista's LA Reid was on board.

"Everything happened so fast," she observes. "I just got signed in December and two months later I have a video out, I'm already on my promo tour, and my album is just now being mastered. I realize now that this isn't as easy as it looks. I thought it was gonna be a piece of cake at first, but I know now that this is a lot of hard work. But I didn't mind sacrificing sleep time to do what I needed to do," says Toya.

Indeed, while talking to her, you quickly realize that there was no



way she wasn't going to succeed. "Uh-huh," she says. "I figured, what God has for me is for me...this is my time to shine. God places opportunities in front of us, and it's up to us to make those opportunities work for us. Even now...I have all this stuff going on but it could all be gone tomorrow, so I'm gonna take advantage of this today. Each opportunity that I have to talk to fans, sign autographs, or do interviews like this, I'll do it. I love it...I can't get enough."

In those rare, off-duty hours, music junkie Toya risks a permanent case of headphone hair. "That's my other hobby—buying CDs. I have so many I haven't opened half of them yet," she laughs. "I listen to everything—I love India.Arie, Musiq Soulchild, Aerosmith and, believe it or not,

I've always loved the Beach Boys! I love their harmonies. I'm also a big fan of classic Motown like Marvin Gaye and the Supremes."

Her promo tour continues, as the landscape flies past the window. "You have to love what you're doing," she says. "You can't just do this for the money or the fame...it has to be a passion that burns deep down inside of you, and I'm so willing to sacrifice...I don't need to have a social life right now...this is my social life."

For now, Toya's game plan is to remain positive and to work non-stop. "I believe that you can only receive blessings if you're friendly and nice. If you have a bad attitude, and if you're not grateful, God can't bless you. I'm definitely going to remain humble." ■

WHO'S NEXT?

City High

Booga Basement/ Interscope

By Delphine Hwang

What would you do if you discovered City High's three smokin' New Jersey natives Robby Pardlo (20), Ryan Toby (20), and Claudette Ortiz (18)? You'd do what any sharp producer would and sign them up. Refugee Camp leader Wyclef Jean and his cousin Jerry Wonder did just that, inking the trio to their new label Booga Basement.

City High's first single "What Would You Do?" chilled on the back burner of the *Life* soundtrack for two years before it recently blew up. The video, directed by *Love Jones*' Theodore Witchard, is in rotation on BET and MTV, the song's currently upwardly mobile on the GAVIN Rhythm Crossover chart (jumping from 14-11 last week), and on the live circuit, City High has billed with the likes of Shaggy, Mya, and Lil' Bow Wow.

We caught up with the trio in a New York studio where they were putting the finishing touches on their self-titled debut album, due out on May 22. They were thrilled to hear about their chart success; especially Ortiz, a self-professed former geek who once aspired to follow her mother's footsteps to be a mathematician or chemist. "I never thought I'd be in a group," she confesses.

Pardlo, on the other hand, always had some inkling he'd have a career in music, be it entertaining or teaching. Toby says he imagined himself being a preacher before getting involved in City High, a move perhaps forecast by his role in *Sister Act II* where he played the part of a shy

young man who later astounds the world with his voice.

All three members draw some of their inspiration from the church and gospel artists. Other influences they share include legends like Prince, Michael Jackson, Stevie Wonder, Donnie

Hathaway, and Tina Turner. Toby adds to that list early '80s television theme songs, like the ones from *The Jeffersons*, *Good Times*, and *The Facts of Life*. "You can still sing those songs (by heart)," he points out.

The group members also have the same high school alma mater, even though City High didn't form until after graduation.

The trio came together when Pardlo, originally signed to Booga Basement as a solo act, asked Toby to accompany him on some tracks. Then Ortiz, who had then been working with the Delfonics' Will Hart, met Pardlo through the old-school Philly-sound king. Jean and Wonder decided that the female addition would make the male duo even more distinct, so City High was born as a trio.

Their name was inspired by kids who were often labeled as trouble-makers in school but had talent. "Everyone can relate to that one bad ass high school where the knuckleheads wild out in class," Toby explains. "But all the kids ain't that bad, some of them got talent. We're those (talented) kids." And that talent certainly shines on "What Would You Do?"

The 2:50 single is packed with treasures. The song opens with one of Pardlo's acoustic guitar licks



L to r: Ryan Toby, Claudette Ortiz and Robby Patollo

before body-rockin' beats join in. Hip-hop fans will recognize the Dr. Dre sample from "The Next Episode" at the bridge where Robby and Ryan answer the question "what would you do?" from the male point of view.

Based on a true story, "What Would You Do?" tells of Pardlo and Toby's experience of running into a junior high school classmate who was stripping at a bachelor party. "The situation itself touched us that deeply," Toby reveals. "When we saw her there, it was like 'whoa!' 'cause this was the type of girl who was kind of like class president and had all these other things going for her, and it's just wild how things change through different situations." Her response to their reproach provided the infectious but sobering chorus where Ortiz chimes in with her firm and frank attitude. "She kind of broke it down to us, not to really judge a book by its cover until you walk in somebody's shoes," says Toby, who also added that this moral applies to more than just stripping. "You can't knock anybody's hustle. Whatever anybody has to do to make it, you gotta respect that. You may not like it, but you gotta respect it."

The message is one that others have visited before, but City High

makes its point artfully, like expert raconteur Mary J. Blige does, recounting a specific personal story without resorting to sanctimonious preaching.

In fact, all of City High's songs on their upcoming album are based on true experiences, though not all first-hand. The authentic lyrical content is what Toby thinks will distinguish City High from the rest. Even comparisons to label cousins (and one of their influences) the Fugees, don't bother them. "They're very successful and talented," Ortiz acknowledges, "but if you listen to our music and their music, there's no similarity except that there's two guys and a girl." Ortiz still wouldn't mind collaborating in the future with Fugees goddess Lauryn Hill or another favorite, India Arie. Nor would Toby and Pardlo shy away from an opportunity to work with one of their favorites, R. Kelly.

For now, though, these three born-to-be stars are having fun living their dream and basking in their early success. A success that seems poised to spread to other formats, including Urban where the single has established a confident climb, and is beginning at Top 40 as well. ■

KS95 Saves Lives, Corners The Market On Localness

Twin Cities Hot A/C Raises an Amazing \$1.5 Million For Cancer Research with 84-hour "Radiothon"

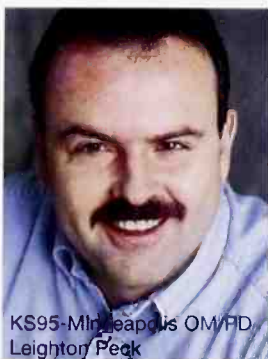
By **Annette M. Lai**

In an age of radio where "localness" is being de-emphasized, one example of a station stepping up and serving its community, and a stellar example at that, is KS95 (KSTP/FM)-Minneapolis's Third Annual "KS95 for Kids Radiothon."

Held last month at the Twin Cities' Mall of America and hosted by KS95 morning duo Van Patrick & Cheryl Kaye, the 84-hour (!) event helped raise an astounding \$1.54 million, breaking the national record for a fundraiser of this type. Amazingly enough, the record the Hot A/C broke was their own, set at last year's Radiothon. What's even more amazing is that the proceeds earned come directly from KS95's listeners with no corporate underwriting whatsoever, and that the incredible chunk of change stays right in the Minneapolis-St. Paul community. The money is equally divided between two local children's charities, the Children's Cancer Research Fund (in connection with the Children's Miracle Network) and Gillette Children's Specialty Healthcare.

OM/PD Leighton Peck enthuses, "This is the best thing that we do at KS95, and every year is more amazing than the last. KS95 listeners are very generous." The Radiothon began in 1999 in connection with Van & Cheryl celebrating their show's anniversary and their wish to be able to give back to the community.

Peck says of the Radiothon's genesis, "Todd Fisher [Then PD, now GM] had worked previously at Capitol Broadcasting for Bob Lind, who was the pioneer of the concept for the Children's Miracle Network, which was something Todd wanted to employ here after arriving at the station in 1996. Plus, [parent company] Hubbard Broadcasting is the only locally owned



KS95 Minneapolis OM/PD Leighton Peck

radio operator in the Twin Cities and it's an important part of our corporate philosophy to give back to the community. No other station here would do something like this."

When addressing the logistics of staging the Radiothon and how interested stations might do something similar, Peck advises, "Be sure you're doing it because you want to help find a cure for a terrible disease. If you're just looking for a promotion, give away cars. To do this right you need to have personalities who aren't afraid of letting their emotions come through on the radio. Also, don't set any dollar goals, *whatever* you raise helps immensely. And remember your listeners, they will

"It's a scary thing to do as a personality—revealing yourself and your emotions. So many of us are taught to be funny all the time, and that's too bad. Allowing yourself the freedom to cry and show emotions in front of your listeners is very freeing."

—Morning man Van Patrick on his connection with the families of cancer victims during the KS95 Radiothon

still have expectations of the radio station and you have to continue to deliver as much of that as possible, which means, if you're a music station, playing music. Have your talent listen to the stories of the families and kids as they tell about what they have to go through with treatments or losing a child. If you're fortunate enough to have a highly skilled production director who can frame these stories so they move listeners, you'll be ahead of the game."



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

I listened to some of the audio vignettes produced by Production Director Jym Geraci. Many were emotionally charged and tugged at my heartstrings. There's the story of Greg as told by his father Fred and set to the music of Mark Schultz's "He's My Son." Greg was "an energetic teenage kid" who was diagnosed with cancer at age 14 and succumbed three



"KS95 for Kids" check presentation with OM/PD Leighton Peck, GM Todd Fisher, morning team Van Patrick and Cheryl Kaye, and the children being helped by Children's Cancer Research Fund and Gillette Children's Specialty Healthcare.

years later. And there was the more positive story of Sydney, who at the age of nine months was diagnosed with retinoblastoma, a rare type of eye cancer. As her mother told KS95 with Lee Ann Womack's "I Hope You Dance" in the background, "We were the success story...and I've never taken that for granted."

Morning man Van Patrick says he shared many emotions with these families and with his listeners. "It's a scary thing to do as a personality—revealing yourself and your emotions," he says. "So many of us are taught to be funny all the time, and that's too bad. Allowing yourself the freedom to cry and show emotions in front of your listeners is very freeing."

Patrick says this single event is the one he's most proud of in his on-air career. "Cheryl and I have helped raise over \$3 million for this cause in the three years we've been at KS95," he says. "The families we help mean a lot to us and there's nothing better than the feeling we get in helping them." According to OM/PD Peck, Van and Cheryl are involved all year long with the kids, their families, and the two charity organizations.

So where exactly does all this money go? Director of Pediatrics, University of Minnesota Cancer Center

continued on page 28



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continued from page 26

Dr. Les Robison says, "The dollars raised from the Radiothon support our immune-based therapy program; a project researching the mechanisms on how to target the body's own

most important, it allows us to venture into new programs and areas of care that could not be funded without Radiothon money. It becomes our financial security blanket and ensures that we can provide the best care for the children."



Minnesota's First Lady, Terry Ventura (center), made a cameo appearance at the "KS95 for Kids" Radiothon. She's seen here with Cheryl Kaye and Van Patrick.



St. Paul Mayor Norm Coleman helps man the phones at the "KS95 for Kids" phone bank at the Mall of America

immune system to fight childhood cancer. Partnerships like ours with KS95 and Hubbard Broadcasting allow us to continually fund new, innovative research that will make a real impact on the treatment and lives of kids with cancer."

John Barrett, Media Relations Director for Gillette Children's Specialty Healthcare (the other Radiothon beneficiary) says, "The money provides funding for research and offsets the cost of caring for children whose insurance does not provide adequate coverage. Perhaps

When all is said and done, it all boils down to being "local," in touch with listeners, and serving the community. "It's a great feeling to be at a station and working for a company that allows you to do something that has such an impact on people," says Peck. "All the time we spend talking about the next big hit and who's doing the next wacky thing seems very insignificant when you compare it to helping a family save the life of their child. To me, this is what radio does best and why we have a signal at all...to serve." ■

A/C Photos on Parade...



Atlantic recording artist Rod Stewart was featured last month on WLTW-New York's syndicated "Spotlight On..." series hosted by the station's Valerie Smaldone. Stewart is shown here at Lite/FM with WLTW OM/PD Jim Ryan; Atlantic VP, National A/C Promotion Mary Conroy; and the label's Rob Rosen.



RCA superstar Dave Matthews recently stopped by Alice@97.3 (KLLC)-San Francisco and played an acoustic set in the "Alice Lounge" for some lucky listeners...and of course, GAVIN's cameras were there! Shown here (l-r) are: RCA VP, Adult Formats and Internet Promotion Cheryl Khaner; Alice@97.3 PD Louis Kaplan; Matthews; APD/MD Julie Nakahara; and the label's Artie Gentile.



Island/IDJMG star Lionel Richie made a promo stop at the offices of Broadcast Programming in Seattle where he posed with A/C nighttime goddess Delillah (far right) and Dave Wingert (center). Wingert's Dave 'Til Dawn show airs right after Delillah, from midnight-6 a.m.



DreamWorks' red hot band Lifehouse recently stopped by Q104 (WQAL)-Cleveland to say "hi." Shown here (back row): Lifehouse's Sergio Andrade, Jason Wade, and Rick Woolstenhulme; Q104 PD Allan Fee and MD Rebecca Wilde. Up front: the label's Kevin Kay.



Decca Broadway recording artist Donny Osmond is seen here taking GAVIN A/C & Hot A/C Editor Annette M. Lai quite by surprise during his recent visit to the office in support of his latest CD and PBS special, This Is the Moment.



Reprise recording star Stevie Nicks wowed an industry crowd last month in L.A. where she showcased songs from her new CD *Trouble In Shangri-La* (including her brand new single, "Every Day"). Shown here post-showcase (l-r): KBIG-Los Angeles APD/MD James Baker, Nicks, Westwood One's Bright A/C Networks' Katie Clark, and the label's National Director of A/C Promotion Katie Seidel.



on your desk now

binocular

“deep”

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



alternative



ALTERNATIVE
EDITOR
RICHARD SANDS
richard@gavin.com

Electromixxing Up A Storm in the Midwest

By Richard Sands

Here are two words you don't expect to see together: *electronica* and *Indiana*. But nonetheless, WRZX-Indianapolis has put those two together very successfully with a specialty show called *Planet X*, which

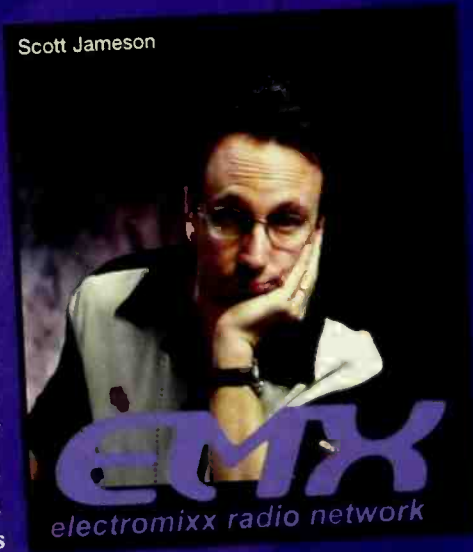
airs late each Saturday night/early Sunday morning. "*Planet X* is a one-hour, mind-trippin' mo-fo recorded and produced by The X-Men: Jonathan Keith and Rudy Kizer," explains X-103 PD Scott Jameson. "It's a show that features all kinds of electronic dance music—house, breakbeat, trance, drum 'n' bass, and techno. The show is presented as a very hip voyage with a 'nightflight' sensibility—theatre of the mind plays a big part in the show's appeal."

So how does the electronic music movement play in Peoria—er, make that America's heartland of Indianapolis? "The reaction has been split—being a niche format, you'll always have loyalists who think you don't play enough electronic music, and then you have your 'Rockheads' who think it's 'fag music,' to use their words," confesses Jameson, who hosts a specialty show of his own that plays newer, harder, and edgier Alternative titles. "Jonathan and Rudy have a great sense of never getting 'too hip for the room' on *Planet X*. They use a lot of rock titles that are mainstream within the framework of Alternative radio and play the dance versions of those songs. They package the show very nicely as well—it's a very trippy show with a cool vibe. Even if you're not wild about the music styles, it's produced in a very unique way."

If it works at X-103, maybe this show could work for you, so Keith and Rizer have decided to syndicate the program, calling the national version *Electromixx*. "I like to describe the show as

an 'Alternative Party Mix Show,'" says co-creator and DJ/mixer Jonathan Keith. "I use that phrase because I want to foster the same kind of fun, energetic party vibe that the Top 40 or Rhythm Crossover stations create with their weekend club shows. But instead of Jennifer Lopez, Jay-z, and Destiny's Child, you'll hear Moby, Daft Punk, and Fatboy Slim. *Electromixx* is designed and programmed with a rock audience in mind."

Speaking of the rock audience, what do they think of this music, I wondered? "The hardcore rockers will always be slow to adapt to new things, particularly if those new things involve dance," admits Jameson. "If you're a PD looking for something different but not so weird that you scare off listeners, this show is perfect. Keith and Rizer keep it 'normal' enough for commercial Alternative radio, but it's unique enough so it has a sound of its own.



Scott Jameson

They produce the show so it can air in any market, customized or open-ended. The fact is, whether radio is exposing this music or not, the kids are way into it. Dance parties and raves

in Indy draw thousands and the mixers and DJs are very popular within this life group. I think it's important for a radio station to try and be ahead of the curve and step out on things that may not be mainstream right now, but have the opportunity to get bigger."

Mixer Keith picks up on that theme: "I think electronic music is crucial to the Alternative format. Electronic music is pretty much the only 'Alternative' music today. In general, it's the only innovative form of music being produced. There really is no 'Alternative' rock music anymore...now I look at and try to listen to these so-called 'Alternative' rock bands. Most of them are so contrived, trying hard to fit into the mold of 'angry, extreme young men.' Moby calls it 'WWF-rape-rock.' Some of these bands are no different from the cheesy, mindless hair bands of the late

'80s. They just don't wear spandex and they have short hair. There are definitely some great rock bands making very relevant music today, but for the most part, it's become way too safe and homogenous. Rock & roll is supposed to be a bit dangerous. The Alternative format definitely needs something to kick it in the ass. Electronica is just that thing. It's the new Alternative music...it's a revolution."

Yes this is an Alternative to the norm. But

"Some of these bands are no different from the cheesy, mindless hair bands of the late '80s. They just don't wear spandex and they have short hair."
—Jonathan Keith

will it work in the ratings? As profiled in GAVIN earlier this year, LIVE 105 has had tremendous success with its electronic show, *Subsonic*, and *Planet X* is having a similar impact on Indy. "At first we had only email feedback which was overwhelmingly positive, but we expected it to be," explains Keith, whose brother-in-law is a Grammy-winning producer (he developed the TV show *Cops*).

"We figured the only people to email us would be the club kids and fans of the music. Our real interest was in the diaries. When we got our first book, our share of 18-34 was about double what we expected—we were really surprised."

"I think a show like *Electromixx* works great for small- to medium-sized markets," concludes Keith. "After all, it was designed for a very mainstream Alternative station in a very medium-sized market, Indianapolis. It's all done with the limitations of a rock audience in mind—and it does translate to that audience. It's important for Alternative stations to look for innovative forms of programming beyond the normal format. The bottom line is that this music and culture is beginning to spread all over the country, not just the major markets. *Electromixx* is the perfect introductory course." ■

STATIONS INTERESTED IN RECEIVING A DEMO OF ELECTROMIXX CAN CONTACT JONATHAN KEITH AT (317) 354-9958 OR WRITE TO HIM AT: FLOOR66@IQUEST.NET.

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Creeper Lagoon's Uneasy Entry Into the Mainstream

By Kathleen Richards

A few years ago, unsigned bands across the country would've killed to be in the shoes of San Francisco indie heroes Creeper Lagoon. The acclaim for their debut album included *Spin* dubbing them 1998's Best New Artist.

Now with their major label debut on DreamWorks *Take Back The Universe And Give Me Yesterday* (which took them two years and four producers to record) and their single "Wrecking Ball" which is impacting radio now, the boys of Creeper Lagoon—singer/guitarist Ian (pronounced EYE-in) Sefchick, guitarist Sharky Laguana, bassist Dan Carr, and drummer Dave Kostiner—are working to come to terms with their new identity as a major label act.

GAVIN: From what I've read, it sounds like recording the album was a bit of an ordeal. What was your initial idea for the record?

SHARKY LAGUANA: One of the first mistakes we made was that we didn't have an initial idea for the record. This is our first major label release. We kinda wrung our hands over it. I guess it would've been a lot easier if we were just some Blink 182 rip-off band. We could just go do our thing and then it either sounds like Blink 182 or it doesn't.

Were you trying to reinvent yourselves?

Yeah, there were some questions like, do we want to make a real sample-heavy record, a real experimental record, a real pop record, a real retro record. And

we just kinda ended up where we ended up, which is a little bit of everything. I mean, we were trying to make a record, not just a single or two and filler. And it was made harder by the fact that we didn't have a formula to follow.

Are you happy with the record?

Yeah. I mean, we don't think, "Oh my God, we made *Kid A* times ten." It's not that kind of record. Maybe someday we might make that kind of record, but our goal is just to be honest with ourselves and make the best music we could, and try to avoid trying too hard. Although we did end up trying too hard in parts. Some things got fucked up because we just didn't know what we were getting into. But I think Ian said it best—we were honest, we were coming from our hearts, and if people got time to take a couple minutes to sit down and listen to some screwed up tales from some fucked up kids, then I think they'll enjoy the record. It's definitely not like everything else that's popular right now.

Do you listen to the radio at all?

The radio doesn't play a whole lotta stuff that I like, to be honest. Although there's a couple things out there that's managed to sneak under the radar.

Like?

I think that Coldplay band is all right. I don't think they're great or anything. They're kinda like us. They're not gonna change the world with their genius vision. But they've got some promise and



L-r: Dave Lostiner, Ian Sefchick, Sharky Laguana, and Dan Carr.

they've got some good songs, so maybe some day they might make that Led Zeppelin III type record. I guess that's what we're trying to do too is just grow and get better. I mean, we want to be the best band in the world. I don't wanna play that down. I'm not like, "Hey, we suck and it's OK." I'm like "Fuck! We fucking suck!"

You're humble about it.

I mean, we wanna kick ass. We wanna be the best mother fuckin' band in the world. Hands down. So it's frustrating for us that we're not. And we haven't exactly come to terms with it either. You know, in making this record we were just so naïve walking into this process but there were so many things that caught us unawares. It was just such turmoil.

What would you have done differently?

I don't know that there's anything we could've done... See like, our dream, we opened up for this band, New Found Glory. They sold copies in the first week. Do you know what they sound like? They're like Blink 182. *A lot.* And they're nice guys, real sweethearts, real cool, and I ain't got nothing bad to say about them as people. The thing is, that's what's popular because that's what the radio is pushing and that's what the kids wanna buy and that's the bottom line.

It kinda sounds like you're struggling with the idea that good music should sell a lot.

I am kinda struggling 'cause sometimes good stuff does sell and then it gets your hopes up. I don't know how many records *Kid A* has sold, but I betcha it's sold a decent amount.

Not as many as Backstreet Boys though.

And probably not as many as Blink 182. To get anything else in there edgewise is like such a monumental struggle and it's just so wrong... In a way it's like radio stations are the tastemakers, like making what the kids like. And I think they understand that. And if they really wanna make something big they can. They can't just turn a piece of shit into a diamond, but they can take a genuinely good song like that Coldplay song... I'm not trying to compare ourselves to Coldplay, I'm just saying at least they're not Limp Bizkit. I mean if I hear one more band go "Na Na Na Na Na Na Na Na Na"—that nursery rhyme shit. It's just like, c'mon, kids aren't that stupid... are they? That can't be!

Maybe happiness doesn't breed good art.

Well, in that case we should be the Picassos of music 'cause I don't know any other band that walks such a fine line between happiness and complete desperation like we do. ■

Bobby O'Jay and WDIA



URBAN/URBAN AC
EDITOR
KEVIN FLEMING
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by Kevin Fleming

There are very few people in our business that we can call a legend, let alone a living legend. Bobby O'Jay is a living legend – alive and well in the city of Memphis on WDIA. We caught up with Bobby for a PD profile:

How long have you been in the business?

I've been in the business since 1972.

How did you get into the business? What was your first job?

I started at WRMA in Montgomery, Alabama. I went to broadcasting school and this was my first job. I tried to get a job but everyone said get some experience somewhere else. I was living in Milwaukee and I went down to WNOV and they told me how to put together my air-check to make it appear that I had some previous experience. So I told the PD in Montgomery that I was a weekender. I really think after he heard my tape he saw the potential in me but he must have known that I had never been on the air. Or maybe not, I got there on a Saturday and he threw me on the Monday afternoon. So when I popped the microphone for the first time I said "damn." It took me about a week to get used to things. I've never looked back.

Who gives you the greatest inspiration? Who are your mentors?

My inspiration comes from my mom, dad and my family. As for as radio mentors, Rick Roberts at KYOK in Houston, Chuck Smith in Dallas, and Earnest James taught me a lot about the talk show game.

What are your immediate goals for the station?

To maintain a top 5 position in the marketplace by continuing to do what we do. We don't play on the fact that we've been around for 52 years, we don't promote that we're an AM station. We promote the fact that WDIA is a part of your life if you are from Memphis. There have been generations that have grown up on WDIA.

What has been your greatest accomplishment?

Getting off drugs in 1985 and going to a major market in 1973 to do afternoons at KYOK-Houston.

What has been your greatest challenge?

Staying creative enough to hold an audience.

Along the way, if you could have done something differently, what would it have been?

I don't know.

What makes you happy?

My excellent working conditions. It's almost hassle-free. I have no problems out of management at all. Plus my staff has been around for a long time and we work well together. My family and my good health.



Complete this: Things would be perfect if...

people in our business would just keep it simple.

What do you plan to be doing in five years?

Mornings on WDIA-Memphis. I want to stay right here.

Tell me about your staff?

Beverly Johnson is the co-host of the morning show with me. We've been together for 16 years. Beverly also does a one-hour talk show. Janis Fullilove, who worked the Chicago market back in the 70's & 80's is a Memphis native and does news and a talk show. Afternoons feature the very funny Davis Bros., Jaye and

James Jaye. They have been on WDIA over 25 years in the 6 p.m. to 10 p.m. slot. It's Fred "Hollywood" Moore from 10 p.m. to 1 a.m. Cap'n Curtis Lee from 1am-6a. Mel Deberry is on the weekends along with WDIA veterans Ford Nelson, a fixture at WDIA since 1953, and Mark Stansbury, another fixture at WDIA since the early 60's.

Tell me about your GM?

Bruce Demps is my GM. I enjoy working with him. He let's me do what I need to get the job done he's been very supportive of my staff and me.

What promotions are you currently doing?

The right on the money contest. It's a version of the old high/low contest. April 25th we are doing a night with the stars of Malaco Records at the Grand Casino Tunica.

What song or artist are you in love with right now?

I like Toni Braxton. I just like her stuff.

What music video has caught your attention lately? Janet Jackson's "All For You." She's very exciting to watch. This Janet video is has something special going on.

Pick an artist you think will "blow up" soon:

Syleena Johnson because her sound is different. It reminds me of Aretha Franklin, Gladys Knight, Betty Wright with a real deep southern soul sound. A lot of radio stations are going to gravitate to this sound because it's going to set them apart from their competition. And with R. Kelly being associated with it, I think it's going to blow up. ■

QUICK FACTS ABOUT BOBBY O'JAY

Hometown: Batesville, Mississippi

Age: 47

Nickname: OJ

Astrological Sign: Leo

Marital Status: Married to Sharon since 1988

Children: Nikki, Joey, Kacey, Nicklos, Chandl and Josh

Favorite Hobby: Watching TV talk shows and going to the Casino

Secret Passion: Going to the Casino

Gadget you can't do without: My radio

Favorite Sports Teams: Don't have one

Station you loved growing up: WDIA

Favorite Car: Mercedes SL500

I drive a: Lexus and a Mercedes

Favorite Food: Fruits and veggies

Favorite Restaurant: My house

I just ate: My homemade breakfast shake – mm-mm good

Favorite City: Memphis

Favorite Vacation place: Los Angeles and Las Vegas

Favorite artist of all time: Marvin Gaye

What's in your car CD player right now: Brian McKnight, Marvin Gaye, Toni Braxton and Aretha Franklin

Favorite Non-trade Magazine: Men's Health

Favorite book: Age Erasers

Favorite Current Movie: The Sopranos on HBO

Favorite Movie of All Time: Any Malibu movie

Radio stations you admire: There are too many to mention

GHETTO FABULOUS

Bling Bling! Money ain't a thing. Iced up platinum Rolle, tats all over your body, designer clothes matching down to the shoes, socks and drawers. Navigator, S600, and Bentley roll on 20" rims. Penthouse apartment in the city and estate in the 'burbs. Two-way pager and celly blowin' up! Drinkin' Cris at the club with a mouth full of gold teeth. It's all good because you're Ghetto Fabulous!

Urban radio and record company pro's pontificate on the term. What is it? Who's got it? And where can you get some of it? Nowadays, wherever you look – somebody is *Ghetto Fabulous!*

Lamonda "L.A." Williams
PD WCDX-RICHMOND



What is Ghetto fabulous? Ghetto Fabulous is taking your ethnicity to the next level...being really exxxttraaa

with yo' blackness (trying to do it Euro style) but it just comes out real bama.

Who is Ghetto Fabulous? Sha-Nay-Nay from the *Martin* show is ghetto fabulous. Lil' Kim is ghetto fabulous (she tries hard for the Euro-style of things but at the end of the day Kim is still Ghetto Fabulous). The Cash Money Clique and Master P are all Ghetto Fabulous!

C.C. McClendon
SR. DIRECTOR OF PROMOTIONS
ARISTA RECORDS



What is Ghetto Fabulous? The Jeffersons, a class of people that have taken their low

income status and raised it to a more comfortable or lavish level than they're accustomed to.



Who is Ghetto Fabulous? Mary J. Blige, Lil' Kim and B.E.T.'s *Ob Drama* host Kim Whitley.

Jay Alan
PD, WYJM-CHICAGO

What is Ghetto Fabulous? Ghetto Fabulous is when someone is driving on the busy expressway and they are trying to read and/or page someone back on their 2-way pager. Is it really that serious?

Kevin Black
VP OF RAP PROMOTION,
INTERSCOPE RECORDS



What is ghetto fabulous? This is a term that was put on the people from the hood who have the juice. The trendset-

ters that show it, talk it, walk it and are 'bout it, 'bout it.

Who is Ghetto Fabulous? Jay-Z, the women love him, I remember when everything was gold, then Jay said platinum and everybody said let's do it! He changed the game. Al Sharpton, because the perm is definitely ghetto fab! Plus, like I said he walks it, talks it, and lets every one know who he is – deal with it!

Can anybody be ghetto fabulous? Where can you get it?

It's not for sale, it's a life style you're either a part of or you're not. You can't fake it – people see right through that. Then you're simply ignorant. Even me, I love being around people who have that twist!

Jamillah Muhammad
APD/MD WVAZ-CHICAGO

What is Ghetto Fabulous? Ghetto Fabulous to me is someone who is very ghetto and extremely proud of it.



Who is Ghetto Fabulous? Lil' Kim, Nelly and Trina. Need I say more?
Can anyone be Ghetto Fabulous?

Sure, just watch B.E.T. long enough!

Helen Little
PRESIDENT RUFFNATION RECORDS



What is Ghetto Fabulous? Something that is ghetto – yet fabulous, like expensive items that are cheaply

thrown together. Gaudy yet – nouveau rich.

Who is Ghetto Fabulous? Bobby & Whitney, Master P. and Mary J. Blige are all Ghetto Fabulous!

Can anybody be Ghetto Fabulous? Where can you get it? Madonna was satirically ghetto fabulous in her video "Music." You can get it wherever gaudy can be purchased, from the dentist to the auto parts store.

Terry Foxx
PD WQQK-NASHVILLE



What is Ghetto fabulous? I think the term Ghetto Fabulous is all in the eyes of the beholder. It's not something that you

get – it's something you create.

Who is Ghetto Fabulous? Madonna in her video imitating Puff Daddy, and the entire Rap population. Lil' Kim, who is ghetto-FINE, she just has a way of making Ghetto Fabulous look good. And last but not least Eve, who in real life is laid back and sexy, but in her video's she can stand up to the best dressed Ghetto Fabulous outfits as the rest.



LaKwanza Dixon
GM SERPERSTEIN RECORDS



What is Ghetto Fabulous? I may not know what is but I can tell you where to find it: All you have to do is go to a Los

Angeles Laker game and boy what a treat you get of Ghetto-fab "jig-gas" all night long!

John Long
MD WTLZ-SAGINAW

What is Ghetto Fabulous? I think Ghetto Fabulous is being a little country and out of the times but not knowing it. Like wearing a purple suit with matching shoes and matching Dobbs hat. Now how many times can you wear that outfit? Ha! Ha!

Who is Ghetto Fabulous? I think Beyonce Knowles of Destiny's Child is Ghetto Fabulous because she looks good but when she opens her mouth she's country as I don't know what.

Traci LaTrelle
PD URBAN-RADIO ONE
SATELLITE



What is Ghetto Fabulous? Ghetto Fabulous is a fun term to me. I associate it with someone who is from the

"hood", whether it's a nice hood or rough hood, who keeps it real, proud of who they are and ain't "skerd" to show that they're livin' large now. They've beaten the odds against them.

Who is Ghetto Fabulous? Mary J. Blige, Lil' Kim and Puffy are all Ghetto Fabulous. Don't play hate, I've been known to be Ghetto fabulous myself! ■

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Mic Patrol

By The Poetess

The Dynamic Duo

If I had to pick the best rap duo in hip-hop, without hesitation I'd choose Tha Dogg Pound. There's something magical when Daz and Kurupt put it down on a track. Jay Z knew exactly what he was doing when he put them on the west coast remix of "Change The Game." DPG was first noticed when they spit witty rhymes on Dr. Dre's 1992 *The Chronic* album. They appeared on several projects including



Snoop Doggy Dogg's debut CD *Doggystyle*, *Poetic Justice* soundtrack, and *Murder Was The Case* before recording their own album *Dogg*

Food in 1995. It's been 6 years since they've recorded an album together and a lot has changed. They're no longer on Death Row Records. Daz was one of the last to leave the label. They've gone on to do a couple of solo albums and many guests appearances. Daz Dillinger and Kurupt, Tha King Pin have started their own record labels. Kurupt is the president/CEO of Antra Records and has released two solo albums on Antra. As for Daz, he's doing the independent thing as well. He too has released a couple of solo joints on his DPG Records. Fans may be under the impression that the Tha Pound went their separate ways but Daz insists they are still a team. In fact, they've just completed their second album together titled *Dillinger and Young Gotti*. You won't find it listed under the Tha Dogg Pound tho'. Death Row Records owns that name so they now go by DPG. Their new CD drops May 1st on Daz's DPG Records.

Itchin' For A Scratch

Old school DJ Grand Wizard Theodore won't be reaching for a Heineken Beer anytime soon. The Wizard is considering a boycott against the beer company claiming that a recent TV commercial is bogus. The ad shows a DJ who spills Heineken beer on his turntables and while wiping up the

beer discovers scratching. Theodore feels the ad is misleading the public about hip-hop history by showing that scratching was invented in 1982 when the legendary DJ says he invented the technique in 1975 when he was 13 years old.

Funked Up!

Mr. Kane (formerly known as Kokane) has been around since the early 90's. He signed with the late Eazy E's Ruthless Records and cut his first single "Nickel Slick Nigga" for the *Deep Cover* soundtrack in 1991. Since then he has recorded a couple of solo albums and made guest appearances on numerous projects with artists like Snoop Dogg, Eazy E, E-40, George Duke, Dr. Dre, and many others. His funk-tainted vocal styles have been compared to the king funk-a-teer, George Clinton and the late Curtis Mayfield. The rapper/singer has paid his share of dues and has solidified his position in the rap game. Forever on the grind, he funk-ed-up hooks on at least 8 songs on Snoop's latest album *Tha Last Meal* and has sung on seven more cuts on the Eastsidaz forthcoming sophomore album. On top of all that, he's prepping for his new album titled *Dr. Jeckel and Mr. Kane* to be released on Snoop's label Dogghouse Records via Dr. Dre's Aftermath Entertainment. The album will feature Snoop and Dre along with Macy Gray, Mystikal, D'Angelo, and Cee-Lo of the Goodie Mob. Look for it to drop sometime this fall.

Life After Radio

It's been over a year and some change since Ed Lover and Dr. Dre dropped off the airwaves at 100.3 The Beat in Los Angeles. Dr. Dre returned to the east coast but his former partner Ed Lover decided to stay in Hollywood to make his cheese. Ed says he's currently talking with Viacom's BET about hosting a hip-hop game show. He didn't give many details but he says the show will cover the entire culture. Ed has his fingers crossed in hopes that HBO will bring *K.O. Nation* back for another season. You can catch Ed Lover on the big screen with Ving Rhames and Wesley Snipes in a new movie called *Undisputed*.

A Queen with Heart

Teddy Riley's former protégé Queen Pen is back after being on hiatus for 3 years. The female emcee who brought you the smash "A Party Ain't A Party" has hit a few bumps in the road after



THE POETESS
poetess92@aol.com

Riley's label Lil Man Records folded. She agreed to roll with her mentor to the next deal but her plans fell through. The Queen found herself back at square one. She recorded a demo and went through the shopping process once again. Her long time friend Kedar Massenberg who heads Motown Records took notice and offered her a contract. She is now putting the finishing touches on her second album *Conversations With Queen*. The sophomore joint has appearances by Cam'ron and Prodigy. The Queen is currently working on the Mobb Deep movie *Murda Muzik*.

A New Resolution

R&B songstress Aaliyah hasn't recorded a solo album in 5 years. The singer turned actress made her acting debut in "Romeo Must Die" and has just finished shooting her second movie "Queen of the Damned." Before she hits the set of her next movie, the *Matrix* sequel, she'll be finishing up her third album. The first single "We Need A Resolution" has already gone to radio. The new CD drops June 5th.



Fugee Member Gets High

Refugee Camp All Star Pras may not have sold as many records as a solo artist as his bandmates Wyclef Jean and Lauryn Hill, but he ain't doing bad on the movie tip. The rapper has just been offered six figures for the rights to his movie *Higher Ed*. The story is about a brotha who makes it out of the hood on a track scholarship and tries to forget his troubled path. *Higher Ed* will only be released in about 10 U.S. markets and I'm sure Pras will touch down on the soundtrack.

Since we're talkin' bout the Fugees folks...Will they ever re-unite to do another Fugee's Album? Who knows? Anyway, Wyclef ain't doin' so bad either. He just got a gig endorsing Pepsi Cola. The rapper/musician has taped 2 commercials for the soft drink company. The first one has already aired and the second one will be released this summer. ■

THAT'S THE POWER OF THE WORD. TO ASSURE THE WORLD WITH AN OLD FASHIONED TALKING POETESS AND TO GET OUT THE WORD.

The Enduring Duke, Part II

By Steve Williams

What follows is a continuation from last issue of Duke Ellington's life, accompanied by excerpts from his 1973 autobiography, *Music is My Mistress*.

1938: Ellington meets Billy Strayhorn for the first time

"Gus Greenlee's nephew was tending bar in Pittsburgh, and he told me of a friend of his who wrote music 'real good.' I hear this *many* times a year, but he was a friend, and I agreed to listen. 'Bring him to the theater,' I said, 'between shows.' I went back to partying until it was almost time for the first show and then went straight to the theater without sleep. After the show, I headed for my dressing room to lie down and rest. Greenlee arrived ten minutes later with his young man who could write music. I didn't get up, but continued lying on the bed. I told them to come on in. 'Have him play the piano over there,' I said, smiling. So this young man sat down at the piano, and I couldn't believe what I heard. It was wonderful. I didn't lie there any longer, but jumped up, *really* wide-awake. 'Hey. Play that again!' On and on, a real marriage of words and music... 'What did you say your name was again?'

'Billy Strayhorn.' 'Man, you're great... Soon, you and I in New York!' Billy Strayhorn was always the most unselfish, the most patient, and the most imperturbable, no matter how dark the day. I am indebted to him for so much of my courage since 1939. He was not, as he was often referred to by many, my alter ego. Billy Strayhorn was my right arm, my left arm, all the eyes in the back of my head, my brainwaves in his head and his in mine."

1941: Ellington debuts his first extended theatrical work, *Jump For Joy*, in Los Angeles.

"In 1941 a team of scholarly Hollywood writers decided to attempt to correct the race situation in the U.S.A. through a form of theatrical propaganda. This culminated in meetings at which the

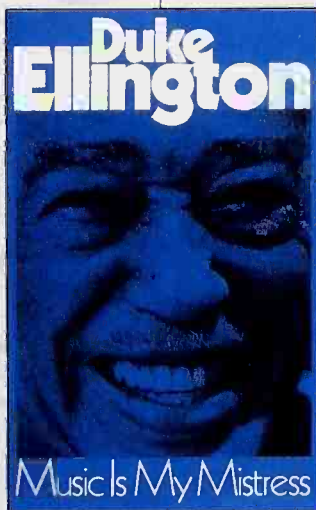
decision was made to do *Jump For Joy*, a show that would take Uncle Tom out of the theater, eliminate the stereotyped image that had been exploited by Hollywood and Broadway and say things that would make the audience think."

1943: Ellington Orchestra performs at Carnegie Hall for the first time, debuting *Black, Brown and Beige Suite*, his second major work.

1947: Ellington is commissioned by the Liberian government to compose *The Liberian Suite*, to commemorate the country's centennial.

1951: Louis Belson joins the Ellington Orchestra

1956: The Ellington Orchestra, which has been together for 30 years, appears at the Newport Jazz Festival where its historic performance of *Diminuendo and Crescendo in Blue* brings him renewed attention and the cover of *Time* magazine.



1959: Ellington writes the score for the film *Anatomy of a Murder*; and is nominated for an Academy Award.

"Although we had participated in many films, shorts, and full-length features, it was not until 1959 that I was asked to do the score for a movie—Otto Preminger's *Anatomy of a Murder*. Sunset Boulevard was wonderful and we had a magnificent view of Los Angeles, Beverley

Hills, the Hollywood Hills, everything. I spent most of my time walking around looking at the scenery... In fact, we spent almost the entire time there partying, enjoying ourselves, until one day a guy called up from the studio and said, 'You know, Mr. Ellington, we are recording Friday.' I think we had about forty-eight hours. So then the writing really started. It turned out all right too, because we won awards with it."

1961: The Ellington Orchestra records with Basie Orchestra for the first and only time.

1962: Ellington records with Coleman Hawkins, Max Roach, Charles Mingus (a former Ellington Orchestra member), and John Coltrane.



JAZZ/SMOOTH JAZZ
EDITOR
STEVE WILLIAMS
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1967: Billy Strayhorn dies of cancer at the Hospital for Joint Diseases, New York City

"It was early in the morning of May 31, 1967, when my sister Ruth called, crying, and told me Billy Strayhorn had just passed in the night. I was in Reno, and I don't know what I said, but after I hung up the phone, I started sniffing and whimpering, crying, banging my head up against the wall..."

1969: The Ellington Orchestra plays the Inaugural Ball in Washington D.C. and President Nixon hosts a 70th birthday bash for Ellington at the White House.

1973: Ellington completes and publishes his autobiography, *Music is My Mistress*, which includes a stunningly candid self interview:

Q: What are your major interests?

A: Well, I live in the realm of art and have no monetary interests.

Q: Do you consider yourself as a forerunner in the advanced musical trends derived from jazz?

A: There are many wonderful musicians who established themselves and the word 'jazz' many years before my time. 'Jazz' is only a word and really has no meaning. We stopped using it in 1943. To keep the whole thing clear, once and for all, I don't believe in categories of any kind.

Q: If you could be someone else, who would you be?

A: The son of my father and mother.

1974: Edward Kennedy Ellington dies in New York City ■

Duke Ellingtonia

- In 5000 sq ft traveling Smithsonian Institute exhibit
- 700 recordings that feature Duke and/or his music
- 130 books written with references to him
- 56 Downbeat Awards
- 55 years as a band leader
- 15 honorary degrees
- 13 Grammy Awards

Three Recommended Websites:

- The Duke Ellington Society: duke.fuse.net
- The Estate of Duke Ellington: dukeellington.com
- Rude Interlude:
www.arches.uga.edu/~rholmes/duke.htm

Smooth Jazz Great Kevin Toney Plays

ELLINGTON

For a New Millennium

By Steve Williams

It's a tempting notion to wonder what kind of music Duke Ellington would create if he were alive today. There's no doubt that it would be top notch with Ellington's ability to portray the moment with uncanny accuracy and imagination.

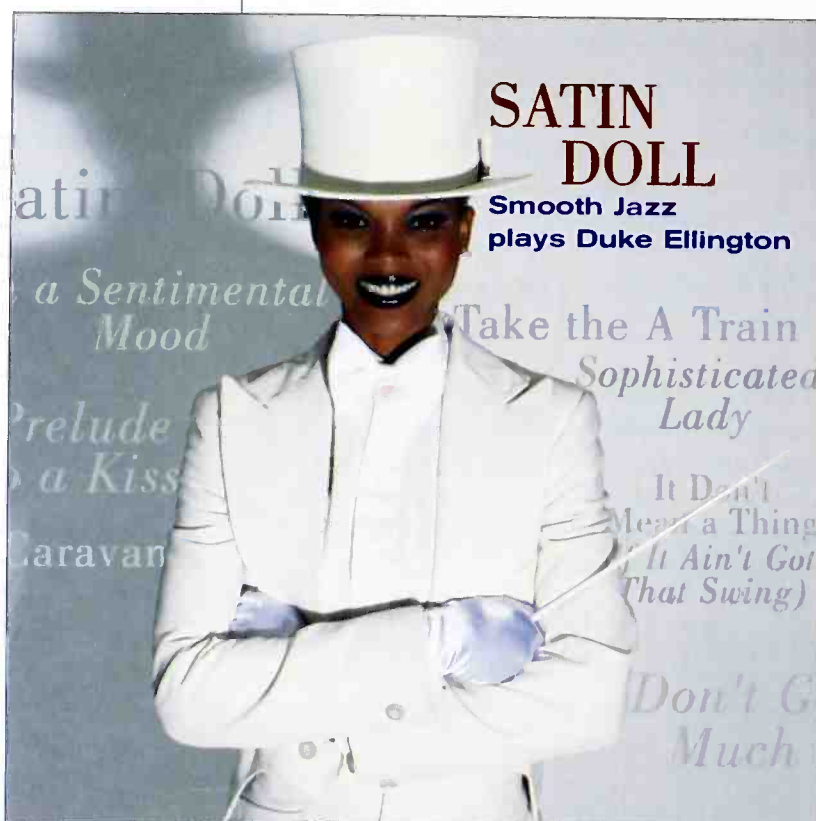
Recently, followers of Ellingtonia were given a look into the future with *Smooth Jazz Plays Ellington*, a collection of pieces by the Maestro, played by notable Smooth Jazz talent and produced by a significant figure in jazz fusion, Kevin Toney.

This is the most ambitious project in a career of successes for Toney who, like Ellington, is an outstanding pianist and composer. He shares Duke's connection to the nation's capitol due to his founding membership in the '70s fusion/funk unit *The Blackbyrds*. The group formed during Toney's days at Howard University, and represents a turning point in the commercial viability of jazz in America; similar to Ellington's fusing of disparate cultural elements into music that had almost universal appeal.

The *Blackbyrds* were receiving attention from the media and selling lots of records, not to mention their sports-star-like popularity on campus. At the time, the chairman of jazz studies at Howard was trumpet legend Donald Byrd; he and Toney grew up in Detroit, and both went to the same high school. Mr. Toney's memory of his meeting Byrd and the beginning of his successful journey was quite clear during a recent conversation.

Kevin Toney: That's what attracted me to Howard. I called him [Byrd] that summer after I got word that he was teaching down there. I was aware of his history; being a great jazz musician, and one of my favorite piano players, Herbie Hancock, was playing with Byrd and I figured that if Herbie played with him, he had to be good. I began to

work with Donald immediately, doing gigs. That evolved into working on Donald's record, *BlackByrd*, one of the best selling jazz records of all time. At that point we put together this student group; Donald arranged to have us recorded. I was a full-time student at Howard doing recording, traveling with Donald.



GAVIN: So, at this time, the student band is Donald's working band.

Yes, at this time we were the Donald Byrd Septet. He was pumping us up as his students from Howard. He would say, "These are my students, look what I got!" I was 18 or 19 at the time. Then the idea comes to "make a record with these guys." They give us a low budget contract and then we had to decide what to call ourselves.

How did you come up with *The Blackbyrds*?

A couple of names went down; *The Collegiates* and so on but we ended up settling on the *Blackbyrds* because of the popularity of Donald's record of the same name.

Who came up with the idea for *Smooth Jazz Plays Ellington*?

That was my idea. I had it from the time of the Ellington centennial (1999). I said to myself, "How can do I a tribute to Duke differently?"

Who are the players on the project?

I couldn't have had a better crew. Among them we had Chuck Loeb who did a great job on "I Got it Bad and That Ain't Good," Kim Waters played "In a Sentimental Mood" and we had Chelli Minucci do an outstanding job on "Sophisticated Lady." Minucci researched several versions of the tune before recording. We also had saxophonist Pamela Williams, who did great job. I was featured on three songs.

How did you pick the musicians?

I wanted musicians who were sensitive and open minded with making a new expression of Duke's music without being judgmental. And I wanted to work with musicians who I respected. Musicians who could come in and get it right away and make something happen. I didn't give any of the musicians the music ahead of time. I told them what the project was about, but I didn't let them hear anything in advance. I don't want them to be too prepared.

What kind of affect did Ellington have on you prior to doing the record?

Ellington has had a profound affect on me, as a musician, as a composer and also because of what he stood for; what he had to go through during his time as an African-American. He eradicated the color line. A lot of boundaries were there in front of him, and he didn't allow that limit or define his work. His music is the music that I grew up on. ■

Essential Ellington, Part II

More Must-Have Recordings
from the Ellington Discography

● ***Ellington at Newport* (CBS/Sony)**

Followers of Ellington often refer to the time periods that frame his accomplishments as "Before Newport" and "After Newport." It is most likely because of the impact this live recording from the 1956 Newport Jazz Festival had on Ellington's popularity, the popularity of the festival, and of jazz itself. There are many sterling moments but the most notable is the 27-chorus solo played by saxophonist Paul Gonsalves on "Diminuendo And Crescendo In Blue."

● ***First Time—The Count Meets The Duke* (CBS/Sony)**

This "Battle Royal" is the first and only time the two best jazz orchestras in the world were featured on the same record, and as you might expect, the results are glorious. This is one of several all-star pairings with Ellington from the early '60s.

From 6 Degrees to Mediabase Tracking: My Five-Year Fling

By **Jamie Matteson**

When GAVIN executives asked me what I'd like to have to commemorate my five-year anniversary as GAVIN Country Editor, I told them the truth: a Cartier watch and a weekend at the beach with that sexy actor guy, Viggo Mortensen. And they said, "Fine." But then my alarm went off and I woke up.

A Boomtown Booms

I can't believe it's been five years since this Los Angeles girl arrived in Nashville. Re-reading my first-year anniversary column I had to laugh. I spent it lamenting bad-hair-day-inducing humidity and the lack of Starbucks. There are now four Starbucks in Nashville! What a difference five years can make to such a growing city, huh?

Since I arrived in 1996, Nashville has built the Gaylord Entertainment Center—where did people see concerts before?—and is also home of the Predators (love those Fang Fingers). We've also gained national exposure as the Titans, in their first season at the newly built Adelphia Coliseum, went all the way to the Superbowl. We've added a new Roundabout at the entrance to Music Row, the spectacular new Country Music Hall of Fame is opening downtown next month, and the new Frist Center For The Visual Arts will bring some additional culture to Music City. Also, promo vet Mike Borchetta and his wife Martha have invited our Nashville crew to the new Nashville Superspeedway, which will now be a stop on the popular Busch Series.

An ever-growing population (the chamber of commerce estimates over 1600 people move to the Nashville area each month) has helped us. Local foodies smile and our waistlines widen as upscale restaurants like P.F. Changs, The Palm, Virago, Cafe Nonna, Fleming's, and the oh-so-hip 6 Degrees

became part of the landscape. The opening of the gourmet health food store Wild Oats brought us even more sublime urbania and new stores like Pottery Barn, Bebe's and J. Crew help keep my credit card companies happy, and there's talk of a Nordstrom in 2003. I know that would make Karen Moody especially happy—but probably not her husband Bob. Also in the last half-decade, CRS moved from the Opryland Hotel to downtown, and Opryland became Opry Mills (Shopyrland); a collection of stores, restaurants, arcades and various other outlets for family fun.

The Industry: The Rules Change

On the May 6, 1996 GAVIN Country Chart, the first week I worked here, Brooks & Dunn was #1 with "My Maria," and here they are, exactly five years later, once again in the top spot with "Ain't Nothing 'Bout You." Jo Dee Messina's first single, "Heads Carolina, Tails California," was Top 5 and turned out to be the foundation for her current stardom. And although the Dixie Chicks were working hard in Texas, Nashville and the rest of the world didn't have a clue about the impact that three talented, blonde musicians would have on our format. And who knew two other blondes—LeAnn Rimes and Faith Hill—along with one gorgeous brunette named Shania Twain, would not only cross over to mainstream but become mainstays of Pop as well as fashion and imaging icons.

Capitol Records, which built its hugely expensive Music Row building (but then never even moved in), is now helmed by Mike Dungan, their third president in the last five years. Speaking of labels, some have opened, more have closed. When I came to town, (the now) WSM-Nashville PD Tim Murphy was VP of Promotion for Rising Tide Records, Brad Chambers was heading up promotion for Imprint Records, and Larry Pareigis was leading the promo team at Almo Sounds. Five years later, those three labels are history, and industry-wide consolidation has forced Decca, MCG, Curb Universal, Virgin, Magnatone, Arista,



COUNTRY
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A&M, Asylum, Reprise, and most recently Giant Records, to fold or merge into parent labels. But there's some good campfire stories as well: synergistic companies like DreamWorks and Lyric Street have enjoyed success, and the re-launch of Monument, with their flagship act Dixie Chicks, has given Sony an even bigger piece of the country marketplace.

Many in our industry called for more chart "reality" and with GAVIN'S publishing of charts based on actual (not reported) airplay from Mediabase, songs went from 12-16 week records to singles that last six months. In 1996, GAVIN had 38 Number One singles on the Country Chart. In 2000, we had 19. Has that made our format better? For familiarity reasons, some in radio would argue *yes*, but many others believe that while it might be advantageous to play artists like George Strait, Tim McGraw, and Faith Hill longer, there's not a lot of upside in mediocre or stiff songs hanging around for three to five months. In looking back at that GAVIN Country chart from my first week here at Cummins Station, of the 58 songs on the chart or Chartbound, 23 of the artists who performed them are no longer signed to deals or are no longer receiving current country airplay.

Radio and consolidation? Well, the change has been tremendous. Two words: Clear Channel.

Representing GAVIN as the Country Editor has allowed me the opportunity to witness up-close and first-hand the launching of some incredible talent. Some broke through, some did not. Currently we've got awesome new music from superstars like Tim McGraw and Brooks & Dunn with more on the horizon from Shania Twain and (cross your fingers) Garth Brooks. Lee Ann Womack and LoneStar are rapidly closing in on superstar status and so is Jessica Andrews. And we've only scratched the surface of great music from Jamie O'Neal, Keith Urban, and Chris Cagle.

I'd like to wrap this up by saying that I'm grateful for my co-workers Paula Erickson and Marcus Rowe, who make coming to work each day a pleasure. And I want to say thanks to you, our readers, supporters, and friends. It's one thing to sit here and think about the hundreds of columns and faxes I've written over the years. It's quite another to be able to be enriched by the professional and personal relationships I've made in this unique, creative, and united format. I'm still here and happy and feeling like one lucky girl! Thanks. ■

Intellectualizing the “Is Country Music Dull?” Debate, Part 1

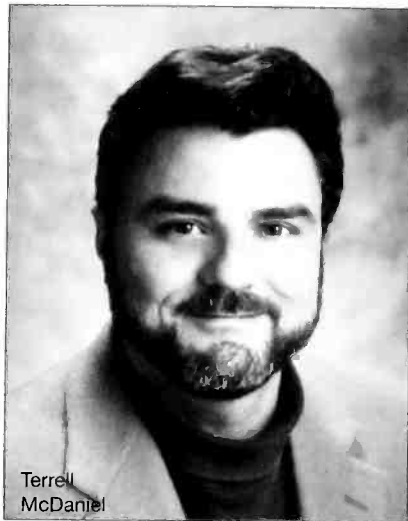
By Terrell M. McDaniel, Ph.D.

The recent fervor started by the published comments of some Nashville label execs about how boring country music is—or isn't—has provided lots of stimulating talk in the industry in the last few weeks.

As an industrial/organizational psychologist, I study these problems in businesses, and I'd like to present a few observations on where this debate springs from, and a model that might offer some solutions as well as some context for your water cooler discussions and, hopefully, management meetings.

The first concept that most immediately applies to this matter is the Product Adoption Curve, a marketing model developed in the 1960s; a bell-shaped model that divides consumers (and in this instance, Country radio listeners and industry insiders) into several groups:

- **The Lunatic Fringe**—those who jump on a new product very early, before anyone else understands or cares.
- **The Innovators**, who adopt it a little later and help to refine it. They legitimize it and are the “opinion makers” who catch the attention of the Early Adopters.
- **The Early Adopters** then develop uses of the product and recommend it to the general public.
- Businesses make their best profits on the next group, the **Early Majority**, who weigh the product price to the benefit, and make it a big success at, say, Wal-Mart.
- The satisfaction of the Early Majority persuades the **Late**



Terrell
McDaniel

Majority, who are low-risk-takers and price conscious consumers.

- Finally come **The Laggards**: those who are just now hearing about this Garth Brooks fella, and are so enthused by the great

“There are a bunch of bored and frustrated Music Row producers looking for acts that will someday excite your listeners, build momentum, make lots of numbers and bucks for your station...”

sound of “Friends in Low Places” that they’re ditching their turntable for a CD changer.

The record execs quoted in the media commenting about the state of country music are the same ones who brought us some of the staple acts of Country radio. They’re also the group who provided some really great acts that you loved personally, but didn’t play, and these acts moved to another format or just faded away.

Chances are, these label heads/producers belong in the first or second group of the adoption

curve. If these guys were too satisfied right now with the current trends, your future as radio operators would look a lot dimmer! As it is, they’re most likely back in the A&R department doing demos on a kid with a synth-fiddle-yodel-rap-fusion thing going, and a couple of very hip tattoos. You laugh? You must be a more conservative Late Majority type.

And do these giants of the record industry get frustrated by trying to please you, the radio programmer? Heck, yes: they are artistic personalities, not marketers. If you’re looking for marketers, dial zero to go back to the switchboard and ask for promotions. Producers and record execs walk the line between “catering too much to radio” (finding records that will get played a lot but don’t always push the artistic envelope) and “getting

too artsy” (please see “changed format” and “faded away” above). The compromise they often have to make is to “find an act they can believe in” from an artistic standpoint but that will also likely gain popularity as radio listeners and record buyers hop aboard the product adoption curve.

So, be pleased—excited even—that there are a bunch of bored and frustrated Music Row producers looking for acts that will someday excite your listeners, build momentum, make lots of numbers and bucks for your station and then, ultimately, seem eventually ho-hum and “long in the tooth”

because, well, everybody’s already heard of them!

But this whole line of talk so far ignores the real important person in this equation: *You*. Remember, the product adoption curve is about *people*, not products.

Which category do you fall in? Which category fits your GM? Your corporate execs? Can you identify listener groups, day-part audiences, live venue promoters, or others who fall into the different groups? How about particular vendors, competitors, or sponsors?

It’s essential that you answer these questions for this reason: As a product matures, the corporate pressure is to focus on the people in the Early and Late Majority because that’s where the biggest numbers and the easy money are, so it’s easy to take your profits and focus on efficiency—corporate execs love that sort of stuff. The problem is that the people in the less populated “early groups” *define* the excitement, direction, and future of country music and Country radio. Those groups are where creativity and liveliness is most appreciated and sought after.

And as for your listenership, if your numbers dip, the country fans who were the first to go are The Lunatic Fringe and The Innovators—and they’re taking the successive groups with them! To succeed, they’re the ones you have to get back! In the meantime, think about this stuff and don’t necessarily jump on the yodel-rap-fusion trend just yet. ■

IN THE NEXT ISSUE OF GAVIN, MCDANIEL TAKES A LOOK AT THE LIFE SPAN OF A PRODUCT AND WHAT HAPPENS WHEN YOUR PRODUCT HAS PEAKED. TERRELL MCDANIEL IS A NASHVILLE-BASED CONSULTING PSYCHOLOGIST WHO WORKS WITH CORPORATIONS TO CREATE SUCCESS STRATEGIES. HE CAN BE REACHED AT TMCD@ATTGLOBAL.NET.

Freshman PD Jim Ziegler Takes Over WTTS-Indy



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By Dave Einstein

In September of 2000 Jim Ziegler, who was doing evenings at KFOG-San Francisco, replaced longtime WTTS Program Director Rich Anton.

What was it about Ziegler that impressed the management of WTTS enough to give him his first shot at PD? If you ask Ziegler, he'll say it was his personality-driven on-air experience in Chicago, San Francisco, and Miami, and his tutelage under mentors like Paul Marszalek (KFOG), Dave Benson (KFOG), and Gregg Steele (WZTA). "A lot of elements that I

learned at both KFOG and WZTA, even though it's an Active Rock station, were very applicable to WTTS," he says.

While at WZTA-Miami in 1998, Ziegler won the Achievement in Radio Award for Best Music Midday Show. It was his work there that got the attention of Marszalek, landing him the job at KFOG. "I sent him a tape of all these phone bits that I learned while doing mornings and redesigned for a midday style show at WZTA. That turned out to be what Paul was looking for at KFOG and allowed me to spend two years learning from the best in the business. I want take all of this past experience and make 'TTS a more 'interactive' station with more audience feedback on the phones and specialty programming. One of my favorites is called the 'TTS Cage Match.' It's a 'battle of the bands' feature that's always been a part of Top 40 radio but here we get 40-50 year olds talking about life experiences they had with the bands that are battling. The audience gets very involved with it if a song wins more than six or seven times. If it wins 10 nights in a row, it gets retired to the Cage Match Hall of Fame."

Ziegler also says he has plans to create more unique experiences for the listeners using devices like the private concerts that KFOG is known for and does so well. "TTS is doing a series of these shows with the Hard Rock Café in Indianapolis with artists like Robert Bradley's Blackwater Surprise, Josh Joplin, David Gray and, most recently, the Old 97's," reports Ziegler, who feels that by increasing 'TTS's involvement with live music events the station can take advantage of their exclusive-to-the-market airplay of quality core Triple A



Jim Ziegler



(L-R) The Pat McGee Band (John Small, Chris Williams, Pat McGee), Artist-Kenny Wayne Shepherd, WTTS-PD Jim Ziegler, Artist-Shannon Curfman



Pictured here with Sting is WTTSD MD Marie McCallister



Three Pale Amigos on the beach at Michele Clark's Sunset Concerts in Columbus

continued on next page

continued from previous page

artists. "Recently we've been very fortunate to have a series of strong releases that should bode well in the next few months in helping us attract and hold listeners to our radio station," he says. "Dave Matthews comes to mind right off the bat. We're one of a handful of stations playing Matthews here and by going deep on the album we create an identity with him. Then when he comes to the market we can expand that with a 'special' event that will make a stronger connection between the artist, the station, and the audience."

To help him find the right music for WTTS, Ziegler relies on Marie McCallister. She was music director before Ziegler's arrival, and she was promoted to assistant program director/music director after he arrived. "Marie has been a phenomenal asset to the radio station and very beneficial to me," says Ziegler. "The biggest benefit is her knowledge of the format and what it means here in Indianapolis. It's much easier to evolve toward the future if you know what the past has been." Says McCallister: "We're rebuilding our music with Indianapolis as our primary target. There have been a lot of artists who are coming out that are true to Triple A and not just trying to sound like the next matchbox twenty, and that's good for us."

When asked to sum up the station's music policy, McCallister says, "In general we're very conservative because Indianapolis is that way, and that's the market we're going after."

"We have a very powerful signal that covers most of the state. It's a grandfathered class B signal (37KW @ 1000 feet) and we have to take advantage of that, especially in Indianapolis," says Ziegler. "Even though we are licensed to Bloomington, we consider ourselves an Indianapolis station. We've moved our sales and promotions departments to Indianapolis, and without excluding Bloomington, that's where we intend to compete."

When asked how he felt about his decision to step up to being a program director, Ziegler remarks, "I want to thank Dave Benson because he believed I could be a good PD and pushed me in that direction. I wouldn't be here if it weren't for his encouragement. I've never had a job where I could say, 'I would be happy doing this for the rest of my life,' but *this* is it."

WTTS's latest trend moved from a 3.8 to a 4.2 share in their target demo of persons 25-54. It's the second 0.4 upward trend in a row. Things are moving in the right direction for WTTS and its new PD. We'll check in later in the year and see how things are going. ■

Chicago Blues Monarch Buddy Guy Heads South to Brew Sweet Tea

By Jimmy Leslie

Mississippi is the hottest blues spot in the nation thanks to the success of the North Mississippi Allstars and RL Burnside. Over the last decade, the country-blues music of the Northern Hills has gained many new fans, including producer Dennis Herring (Counting Crows, Jars of Clay) who also happens to own a studio called Sweet Tea in Fat Possum country (Oxford, Mississippi). A huge Buddy Guy fan, Herring got the notion to record Buddy playing his brand of blues in the context of hill country blues pioneer Junior Kimbrough (1931-1998). That's where the story of *Sweet Tea* begins. Buddy, who we caught up with in his "Sweet Home Chicago" picks it up from there. "Michael from

Silvertone knew about this guy (Herring) and they sat me down to listen to some of the stuff from Mississippi, which is the first time I ever did it. You know, I've been around the world but I think I've only played in the state of Mississippi twice, and it just brought goose pimples on me."

But as far as recording his own versions of the music he was being introduced to, Guy was not convinced. "At first I didn't like the idea," he admits. "I thought, 'I can't do this, I don't know what this is, I ain't gonna mess these guys' music up.' But they said to me, 'No, just play Buddy Guy on top of what they're doin'."

Sweet Tea

To get the authentic, raw sound of *Sweet Tea*, Herring utilized vintage gear and a crack backing band. He assembled a main unit consisting of Oxford native and founding Squirrel

Nut Zipper Jim "Jimbo" Malthus on rhythm guitar, T-Model Ford drummer Spam, and bassist

Davey Faragher. Guy recalls, "They locked me up in a room and these guys went to playing and I said to myself, 'OK. Buddy, you got to go get your shit together'!" Guy admits having to get used to the music and the recording situation, but concerning the playing he says, "That stuff don't leave you. Dennis locked me out in the hall with those vintage amps turned up and I said, 'Oh man!' And each time I played it the hair was standin' up on my head."

Dennis locked me out in the hall with those vintage amps turned up and I said, 'Oh man!' And each time I played it the hair was standin' up on my head.



Baby Please Don't Leave Me

The same thing happened to us here at GAVIN upon first to Guy's opening lead phrases on "Baby Please Don't Leave Me." But it's not just the guitar work that produces such an effect. Guy's vocals sound as if he was being prodded with a hot iron during recording. Asked if that was the case he responds, "Music always did poke me, man. When I get to the point where it doesn't do me like that you won't have to worry about calling me 'cause I won't play."

Done Got Old

But before the fireworks of *Sweet Tea* explode, there's an absolutely brilliant April Fools trick on the album. The record opens with "Done Got Old," on which Guy sounds, for the first time, like a man bearing the age of 65. The confessional

continued on page 44

TURIN BRAKES the Optimist lp

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continued from page 42

lyrics, "Well I done got old, can't do the things I used to do," are sung in strikingly honest fashion and begin to lull the listener into belief, or disbelief as it may be, that the sentiment is a true one. "I was sittin' in the engineer's room strummin' an acoustic guitar and singin' that," says Guy, "and the next thing I know, they was bringin' in a microphone—that wasn't planned or anything."

Look What All You Got

Guy continues, "I don't lie about music, none of this stuff you hear was dubbed or anything. It was all done right then and there." One of the most striking moments on the album occurs during the rollicking T-Model Ford number "Look What All You Got," when the key changes suddenly and Guy stabs into his guitar solo. Guy, however, pleads ignorance. "I heard that this morning too! I was like—what the hell happened there! There wasn't no cognac in the studio, so I can't put it on that." He finishes, "I went down to do whatever they threw at me. I'm like a batter with one of the best pitchers out there; I'm gonna try and hit anything you throw me."

Buddy's Blues

Buddy's been knockin' dingers out of the park for over 40 years, and not just blues. Anyone familiar with Guy's work knows of his versatility—especially when it comes to vocals. However this was his first at bat in Kimbrough Park.

"You know all that labeling of the blues came up during the '60s. Before that, it was Muddy Waters or Lonnie Johnson or T-Bone Walker or whatever, you was just a blues musician, a musician. And then in the '60s they started callin' it Memphis or Chicago or Motown. When they found out where you was from, they would brand you with that. Man, if you just take that (labels) from us we all just a bunch of musicians who stole somethin' from everybody, learned somethin' from everybody, and played somethin' from everybody."

Concerning song structure and the fact the Kimbrough's music does not generally adhere to form,

Guy says, "None of 'em did before music got so modern. Muddy and Little Walter and them came up with the 12-bar blues pattern, but John Lee Hooker just plays what John Lee Hooker plays."

"I went down to do whatever they threw at me. I'm like a batter with one of the best pitchers out there; I'm gonna try and hit anything you throw me."



Radio Blues

Buddy goes back to the days before every household had a radio, so songs were transmitted and translated like old stories around a campfire. He recalls how he began to learn who those songs belonged to: "When my dad finally got a radio

down home in Louisiana we would pick up the *Randy's Records Shop* show and you could get three 78s mailed to you for 79 cents. You could hear that radio station—WLAC—anywhere in this country and throughout Canada, and that's when radio stations was playin' everybody's music, man, which I wish they'd go back to. They'd play a spiritual, a jazz, then a blues. Even in the '50s they'd play everybody's music. Now they don't."

Today's tight playlists and what's called "classic" confuses Guy. "When you listen to the big radio stations now and one of the superstars do a Muddy Waters song it's called *classic* and they'll play it, but they won't play the version Muddy Waters made 'cause that's not *classic*. Now we must be talkin' about two different definitions 'cause to

week, just play me, Muddy Waters, and Lightnin' Hopkins somewhere in the seventh day. Those big *classic* stations that you can hear for a hundred miles away will not play that music and I would like an answer, but who am I? They're not gonna give it to me. WXRT here in Chicago will play it, but most of 'em won't. What did blues do to be completely shut out? And it's been like that all the time. I guess that's why they call it blues."

Blue Futures

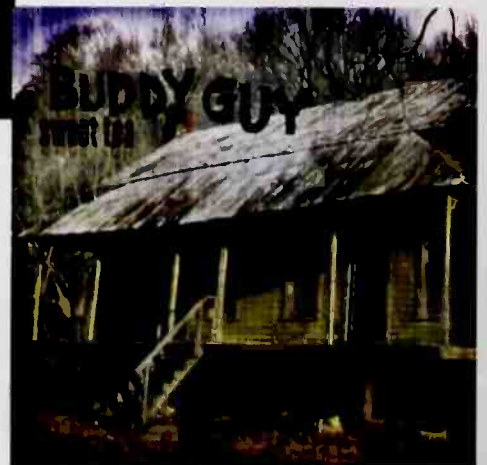
Guy is also concerned about the effects of limited exposure. "When the giants was still livin' we had a lot fighting for us," he says. "Ten years ago I would have said there's a handful of us left, but now the hand is not full anymore. Do you know that as far as black guys, me and B.B. King about the last two who's travelin' out there. There's some young guys who are not as well known as me, and to be honest with you, I should be more well known than I am, but I'm not. So I'm fighting like hell to say, 'Man, just play me once a week; and don't wait until 3:30 in the morning.'"

Guy feels it's his responsibility to continue to spread the gospel, and his new record should help that cause. "Eveybody's sayin' this new record is good blues," he beams.

Buddy Guy finishes with a thought for the future: "If you put blues out there where everybody can see it, the young kids will come along and try it and then maybe the blues won't die."

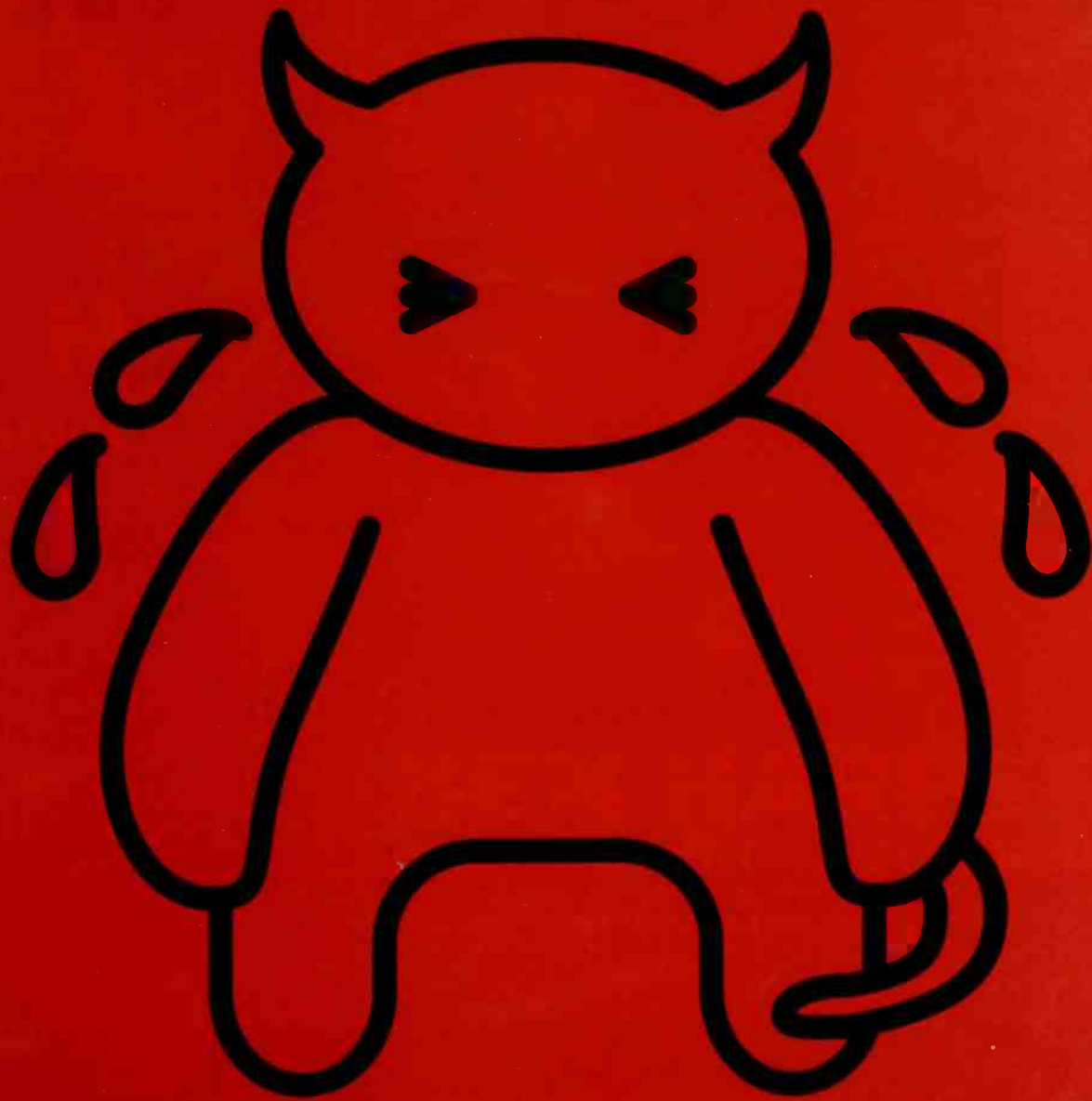
Buddy wants to bring his message to the world. As for touring plans he says, "If you call me, I'm comin'." ■

FOR SERVICE, CONTACT LORRAINE CARUSO, (212) 697-8001.



me, like with my classic car, the older it is the more classic it is." He further makes his case: "You can count the radio stations that your gonna hear Buddy Guy, Muddy Waters, Junior Kimbrough. We are limited. And what did we do to not deserve?" He asks. "Play the rest of 'em six days a

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BLUES TRAVELER BUILDS A BRIDGE TO THE FUTURE

By Jimmy Leslie

Blues Traveler organized the jam-band scene of the early '90s with the creation of the H.O.R.D.E. festival. Triple A titans from Dave Matthews to former second stagers Sheryl Crow and Bob Schneider (Ugly Americans) owe a debt to the big guy in the hat and his band of high school buddies.

Despite their influence, Blues Traveler went without a radio hit until their breakthrough 1994 album *Four* spawned the runaway smash "Run-Around," which coincided with the rise of the Triple A format. After releasing six albums in eight years Blues Traveler took 1998 off. Popper released *Zygote*, and while touring to promote it, the unthinkable happened. Bassist Bobby Sheehan died in his New Orleans home of a drug overdose on August 20, 1999, and the future of Blues Traveler was suddenly in doubt.

Guitarist Chan Kinchla took some time recently to fill us in on what happened from that point to now, and



The new Blues Traveler: new bassist Tad Kinchla, a leaner, meaner John Popper, drummer Brendan Hill, guitarist Chan Kinchla, and keyboardist Ben Wilson (formerly of Big Dave and The Ultrasonics).

the release of the band's bouncy new disc, *Bridge*.

GAVIN: A lot has changed in the music world since 1997, including your label A&M becoming part of Interscope. How did you feel when you found out and has it affected Blues Traveler?

Chan Kinchla: Well, it's strange, because part of the reason we took that year off was we looking to shake up the way we did things, and changing record companies was just what we needed. As much as we had

a great relationship with A&M, it's been really good for us to have fresh ideas and fresh input working with all the good people at Interscope.

For the first time, Blues Traveler is a five-piece. Introduce us to the new members.

On bass is my brother Tad who was really close with Bobby and the band for years, so he was very sensitive to the whole situation. Plus it's just fun for me to be playing with my brother. And in order to keep moving forward we set out to get a keyboard player, so we put out an ad

and just picked the best looking guy, which was Ben, and luckily he could play too [laughs].

Popper was always the guy in Blues Traveler whose health was a concern, and then Bobby dies. It was documented that he had a problem, but did anyone suspect it was to that degree?

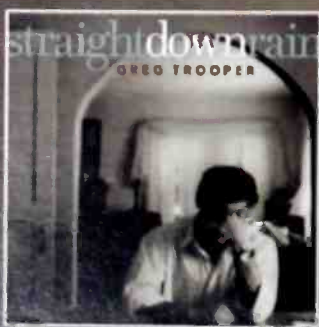
I don't think that, consciously, we really did. I think him moving to New Orleans probably wasn't the best

continued on page 48

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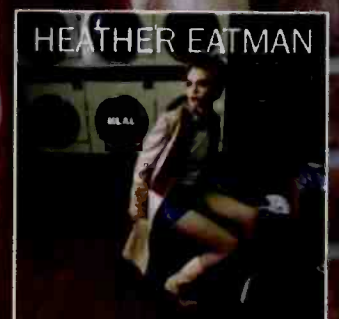
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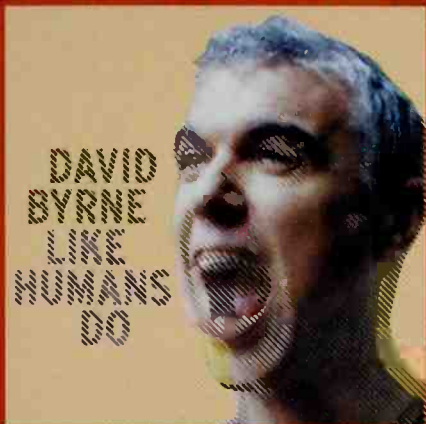
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Late Night with David Letterman 5/16

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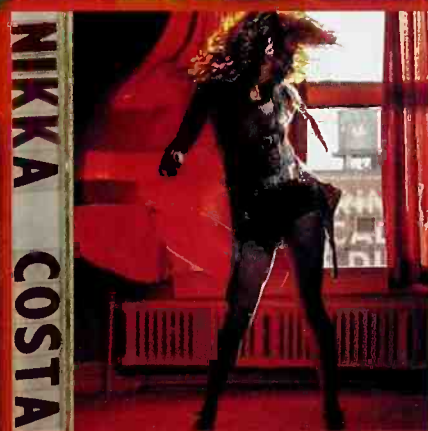


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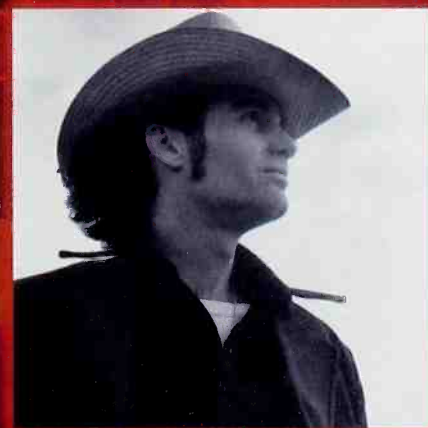
JIM WHITE

"Handcuffed To A Fence In Mississippi"

the first song from the new album **No Such Place**

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Late Night with David Letterman 6/12



continued from page 46

idea. He wound up in a big 'ol house with lots of money and notoriety and just a bunch of knuckleheads down there and got in a little deep. We've always watched out for each other, and without us around, we couldn't really catch it.

What toll did Bobby's death take on you and the band?

Initially it was very hard. At a certain point you have to move forward, and due to that you have to put what happened in a good place. I think that whole thing was kind of what John needed to take care of his situation. He's down to 230 pounds and now he has so much fuckin' energy it's just impossible to stop him.

"Back In the Day" begins the album in a reflective way, noticing the changes in the scene.

Blues Traveler in that it is a boy/girl pop-rock song with no ripping harmonica or guitar solos in it. Instead there's a keyboard solo. Can you give us some insight into that tune?

We kind of wanted to come out with something a little unexpected, just to sort of wipe the slate clean. Everyone is involved in the songwriting. Tad wrote that one, and it's perfect radio stuff. It felt like it could be played on lots of different types of stations, and crossing formats is something you do consider when releasing a single. We thought about releasing "Back In the Day" first, but at the same time, we thought it was very Triple A only.

Do you have any idea what the next single will be?

We're back and forth about that. "Just For Me," "Back In The Day," and "You Reach Me" are the ones we've been



How is it different for you now?

It's always different, but before the success of *Four* we were always hell-bent on taking it over the top. And once we did, everything from the audience to where our motivation was coming from changed. Now we're much more into leading balanced lives. And we have an audience that ranges from age 12 to 50, and not so much the one type of twenty-something, crunchy kind of concert goer.

The lead single "Girl Inside My Head" is a different tune for

going through.

What sort of promo and tour plans do you have?

Most recently, we shot a VH1 *Behind The Music*. We've got a lot of cool plays; radio plays, getting-the-record-off-the-ground stuff this spring. This summer we start at Red Rocks and are doing a whole bunch of amphitheatres with a package we're putting together and we'll see where it goes from there.

Wherever the road leads, this *Bridge* is solid.

For service, contact James Evans, (800) 982-1812 ■

Whiskeytown

"Don't Be Sad"

The first single from their
Swan Song Record

Pneumonia

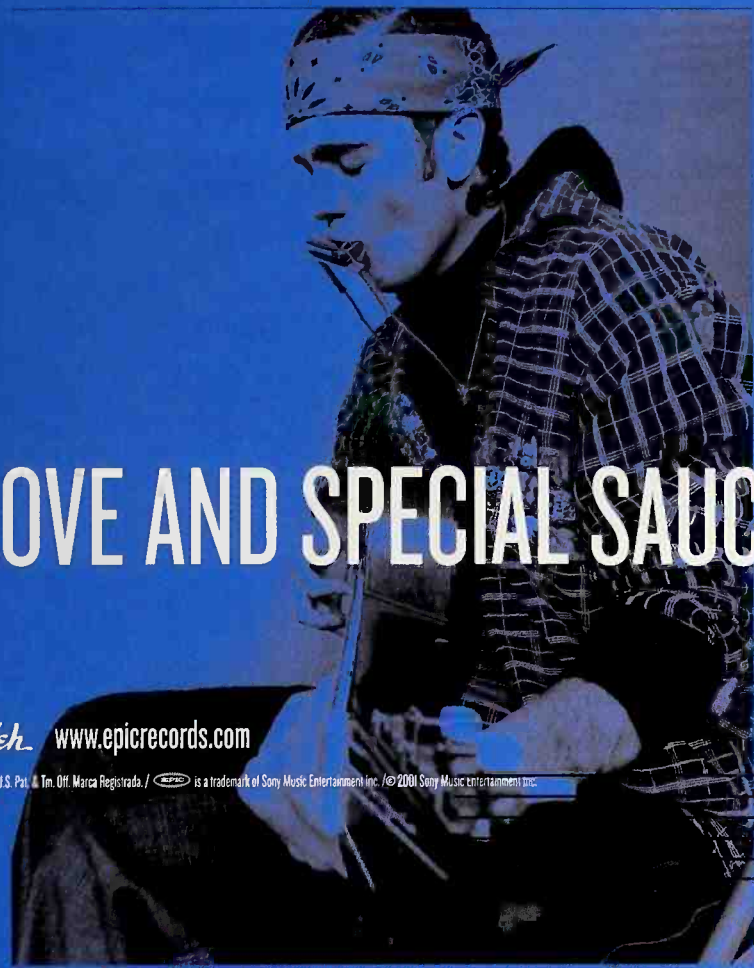


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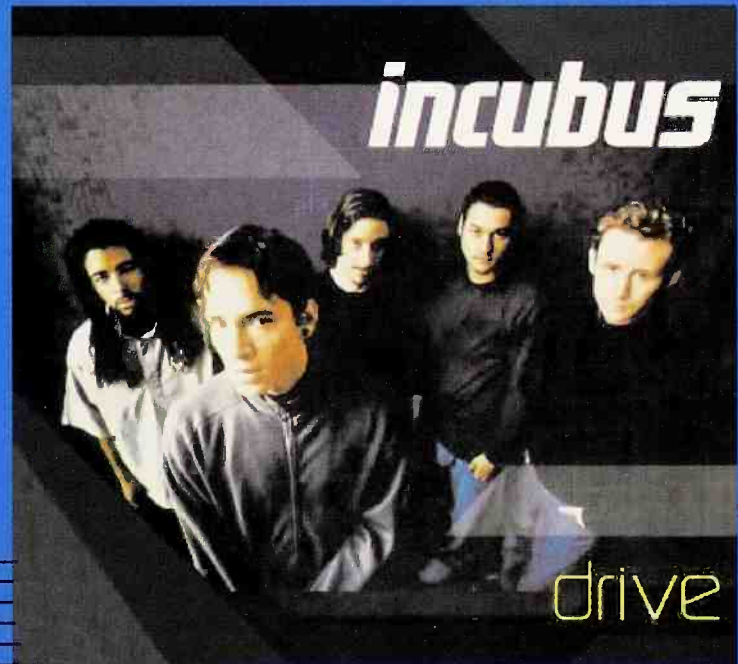
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Independiente



Reviews

R.E.M.

"Imitation of Life" (WARNER BROS.)

The latest single from alterna-ions cum superstars R.E.M. is catchy enough for radio but with enough melancholy twinges to make it distinctively R.E.M.. "Imitation of Life" follows in the footsteps of predecessors like "Man on the Moon," "The Great Beyond," and "The Sidewinder Sleeps Tonite." Sardonic lyrics like "you want the greatest thing / greatest thing since bread came sliced" tease hipsters while hooks like "c'mon c'mon no one can see you cry," reveal that even the phonies have feelings too. Keyboard and violin lines grace the background behind Peter Buck's signature jangly guitar, which suspends shamelessly before each chorus. Pat McCarthy, who also helped produce *Up*, continues lending his production, mixing, and recording skills. Although Top 40, Alternative, and Rock radio have already started to spin "Imitation..." the album, *Reveal*, doesn't drop until May 15. R.E.M. fans will thank you for the preview. Contact Mike Rittberg, (818) 953-3723. —Delphine Hwang



Shelby Lynne

"Killing Kind" (ISLAND)

February was a good month for Shelby Lynne, who won a Grammy for Best New Artist, and the 2001 GAVIN Triple A Award for Best Artist on a Major Label. This month she's

stirring things up with a new song, "Killing Kind," off the soundtrack to the Renée Zellweger film *Bridget Jones's Diary*. Soundtrack producer Glen Ballard (Dave Matthews, Alanis Morissette) took Lynne out of the funky Memphis style of last year's *I Am Shelby Lynne* and gave "Killing Kind," a Shelby original, his signature "big" studio sound, and the feel of latter-day kd lang recordings. The soundtrack balances new and previously unreleased tracks by Sheryl Crow ("Kiss That Girl") and Tracy Bonham ("Just Perfect"). "Killing Kind" will sound great in the middays on any station. Contact John Rosenfelder, (212) 603-7871 —Dave Einstein



The Cowboy Junkies

"I'm So Open" (ZOE/ROUNDER)

"I'm So Open" is the new single from the Cowboy Junkies' first studio album in three years and it's drawn quite a bit attention at Triple A radio in the first few weeks. Their 15 years of solid history at radio, including the early hit remake of "Sweet Jane" and lead singer Margo Timmins' achingly beautiful vocals, are just two of the reasons for the early success. Produced



by Margo's husband and Junkie guitarist Michael Timmons, "I'm So Open" is uncharacteristically up-tempo, while holding on to the trademark sound of the band. The album is due out May 15 and will include other must-listen tracks like "Dark Hole Again" and "Bread and Wine." *Open* reinforces the songwriting strength of the Junkies and makes you wish they hadn't stayed away so long. Contact Katrina Suydam, (617) 354-0700. —Dave Einstein

G. Love and Special Sauce

"Unified" (EPIC/OKEH)

Whether you're programming music for your station's next concert event or even your next home BBQ, make sure to include the new G. Love because, without a doubt, this bouncy, feel-good single is a crowd pleaser. G. still delivers that unique concoction of folk, blues, and funky white-boy rap that yielded the hit "Baby's Got Sauce" five years ago, and "Unified" adds a new reggae/ska element that will surely be sampled by NYC dancehall DJs. It's the perfect pick-me-up for daytime listeners. This is off the new album *Electric Mile*. Contact Cheryl Valentine, (212) 833-4994. —Steve Meicke



continued on page 52

"...a number of the most spontaneous-sounding and emotionally direct performances since the Junkies' 1988 RCA breakthrough The *TrinitySessions...*" —Chris Morris, *Billboard* 3/31/01

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- 4/28/01 Boston, MA
- 5/27/01 Boulder, CO
- 6/16/01 Boston, MA
- 6/19/01 Vienna, VA
- 6/24/01 Pittsburgh, PA
- 7/1/01 NY, NY
- 7/12/01 Apple Valley, MN

insert call letters



3 1/2 Stars. "After ten years apart, the Blake Babies have recorded a powerful keeper - and it's about time...excellent new reunion album."

—Rob Sheffield, *Rolling Stone* - 4/26/01

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- 5/19/01 Birmingham, AL
- 6/6/01 Columbus, OH
- 6/8/01 Detroit, MI
- 6/9/01 Chicago, IL
- 6/10/01 Minneapolis, MN
- 6/13/01 Seattle, WA
- 6/15/01 San Francisco, CA
- 6/16/01 Los Angeles, CA

insert call letters



"...Something I Saw or Thought I Saw, another finely wrought collection that reestablishes Morrissey as one of the best musical storytellers you'll likely ever hear." —Nick Cristiano, *Philadelphia Inquirer*

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- 5/6/01 Chicago, IL
- 5/7/01 Madison, WI
- 5/18/01 Cambridge, MA
- 6/30/01 Philadelphia, PA
- 7/1/01 Washington D.C.

insert call letters



The Cash Brothers How Was Tomorrow



"...they've been conquering the highways and byways of the country with a knack for the kind of intuitive harmonies that only blood relations can pull off." —Carly Carioli, *Boston Phoenix* - 4/13/01

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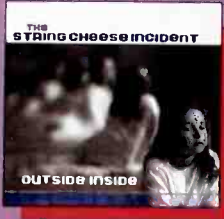


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Reviews

String Cheese Incident
"Outside Inside" (SCI FIDELITY)

String Cheese Incident, Phish, moe, and others have contended for the throne of "king of the jam bands" since Garcia's passing and the subsequent Grateful Dead dismantling. String's sound has been based more on the latter-day Dead than the others, and the new album *Outside Inside* continues to pursue that direction.



This is their first studio album in a while, and the question of who would produce it was a big one. Steve Berlin (Los Lobos) was chosen to do the job and gave the band a tight, clean sound, and focuses them on the material. "Outside Inside" is a feel-good summertime song with strong vocals, a chunky backbeat, and ringing guitar breaks. With 400,000 tickets sold in 2000, SCI is doing the kind of box office business that requires radio to take a good look at full-time rotation, not just specialty show airplay. Contact Reif Baron, (303) 544-1818. —Dave Einstein

Concerts for a Landmine Free World
Various Artists (VANGUARD)

The first series of Concerts for a Landmine Free World was presented in December 1999 on five successive evenings. The purpose being to raise awareness of the terrible damage that landmines continue to inflict on the populations of war-torn territories. The passion for the project comes through in every performance, from executive producer, Emmylou Harris's rendition of "The Pearl," to the eloquent "The Mines of Mozambique" by Bruce Cockburn. As wonderful as these songs are, they're secondary to the work that needs to be done to clean up the estimated 60-75 million landmines buried around the world that kill or maim 26,000 people each year. Vietnam Veterans of America Foundation has more information on the ongoing Campaign for a Landmine Free World, if you would like to get involved. For service, contact Art Phillips, (310) 829-9655



—Dave Einstein

John Mayall & Friends
"World of Hurt" (EAGLE/RED INK)

John Mayall is the elder statesman of the British blues. Throughout the '60s his Bluesbreakers served as a training ground for a remarkable succession of

British blues-rock musicians just before they moved on to greatness: Eric Clapton, Peter Green,



Mick Taylor, Mick Fleetwood, and John McVie to name a few. Mayall's latest, *Along For The Ride*, is literally John Mayall and friends. Those relationships that Mayall made throughout his career come to life here. The first single "World of Hurt" features Steve Cropper (Otis Reading, Booker T) on lead guitar as well as Jeff Healy on lead guitar and backing vocals, with Mayall on lead vocal and keys. "World of Hurt" hearkens back to "Green Onions" and the Memphis roadhouse sound that Booker T made so popular. The list of Mayall's friends who show up on the album reads like a who's-who of blues-rock, including Gary Moore, Billy Gibbons, Otis Rush, Steve Miller, Chris Rea, Jonny Lang, and many others. Brilliant individual performances are all over the album. Contact Dave Morrell, (212) 337-5457. —Dave Einstein

Lloyd Cole & The Negatives

***The Negatives* (AT SOURCE/W.A.R.?)**

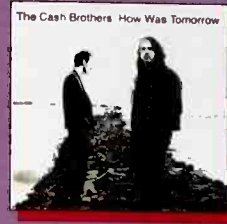
Six years after releasing the critically acclaimed *Love Story*, masterful singer-songwriter Lloyd Cole is back with a new full band, the Negatives, and an album that's anything but negative. Cole's current back-up ensemble



features Jill Sobule on guitar and vocals and the Dambuilders' David Derby on bass. Mixed by Stephen Street (The Smiths, Blur, Cranberries), *The Negatives* returns to the verdant soft guitars of the last album. Longtime fans of the literate and sullen Scotsman can listen for lyrical references Cole makes to his earlier work with the Commotions, and revel in his clean whisky-tinged voice, reminiscent of the Go-Betweens' Grant McLennan and the Church's Steve Kilby. The contagious "Impossible Girl" is a likely candidate for radio play, although every track on *The Negatives* is just as lovable. "Past Imperfect" grabs at the get-go in fresh poetic Cole style, providing the perfect opener for this consistently stellar album. Contact Jillian Reitsma, (303) 440-0666. —Delphine Hwang

The Cash Brothers
***How Was Tomorrow* (ZOE/ROUNDER)**

Canadian brothers Peter and Andrew Cash have a natural vocal harmony that's rare and a songwriting talent that's undeniable.



"Nerve" displays their vocal blend as well as the band's twangy guitar firepower. The lover's cry of "Show Me the Reason" is another mid-tempo jewel, as is the working class daydream "Guitar Strings and Foolish Things." "Dream Awake" has an alienation attitude about it that could have easily come from the Beatles' *White Album*. Thankfully there are several singer songwriters out right now like Ryan Adams, Glen Phillips, and Tim Easton, who believe the songs and the writing are the most important thing about a recording. The Cash Brothers are up there with the best of them. Contact Katrinka Suydam, (617) 354-0700. —Dave Einstein

The Pushstars
***Opening Time* (CO-OP POP)**

The Pushstars continue to write songs

that matter with their fourth album *Opening Time*. Produced by the band's own bassist/keyboardist Dan McLoughlin, *Opening Time* embraces the real-people tradition of tellin' it like it is with an upbeat simplicity that has the feel of slipping into an old pair of Vans at the end of every day. On the first single, "Waiting, Watching,



Wishing," vocalist/guitarist/songwriter Chris Trapper sings about escaping small town ennui through grand theft auto thrill-seeking. The single is one of the album's harder-edged tracks, but never deviates from the comfortable pop sensibility that pervades the album, especially in tracks like "Meltaway" and the title track. "Millionaire," which grumbles about the frustrations of working for minimum wage, musically recalls Everclear's "I Will Buy You A New Life." It's this kind of accessible writing and rockability that's landed the Boston-based trio numerous spots on television and Hollywood soundtracks. Contact Ralph Jaccodine, (617) 441-3808. —Delphine Hwang

JONATHA BROOKE

"Linger"
 from the album
STEADY PULL



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4th Annual

CITY OF HOPE

MUSIC AND ENTERTAINMENT INDUSTRY

GOLF TOURNAMENT

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MONDAY, MAY 14, 2001

EL CABALLERO COUNTRY CLUB



**City of
Hope**

**To Register or for Further Information:
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FROM THE G-FILES:

SURVIVING SCHOOL

"Our Power 106 'School Survivor' contest is burning up our website," reports Dianna Obermeyer, Sr. Director of Marketing for Emmis-L.A. "Over 1,000 schools are participating. Every 48 hours, 106 more schools are eliminated. Schools can only survive by getting classmates and friends to log onto power106.fm and vote like crazy." In other words: schools with the wimpiest voter turnout get dropped like a bad habit. And the winner? Well, the grand prize is a private concert by Bad Boy/Arista artist 112. "Our night jock Felli Fel gets the schools all wound up by announcing the leaders every night...he'll announce the final two schools Friday (April 27)." The "School Survivor" winner will be announced next Monday.

FANTASY ISLAND

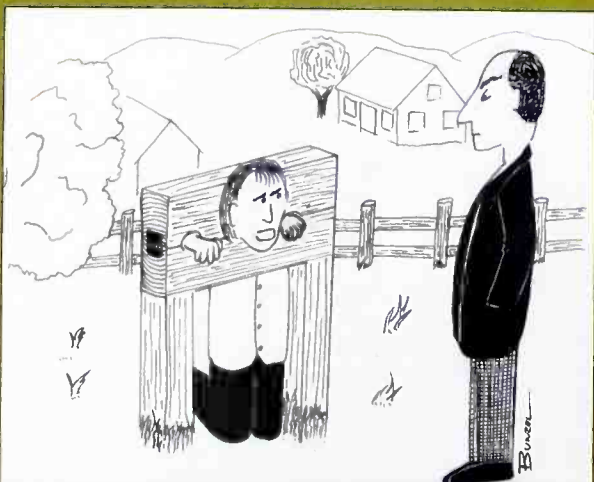
"99X is doing Rock N' Roll Fantasy Camp." That's the word from Leslie Fram, PD of WNNX-Atlanta, who explains: "During the upcoming Music Midtown Festival, a listener might experience different fantasies with the bands that play the 99X stage each week—they could interview the band live on the air and then introduce them on stage, or they could actually perform with Marvelous 3," she says. Other bands on the 99X stage include the Black Crowes, Offspring, Train, Rehab, Fuel, and Wallflowers.

TWO FOR THE PRICE OF NONE

"God-scrilla The Cash Creature is back, laying down the free money...and this ain't no national contest," says Scooter B. Stevens, PD of KQBT-Austin. "It's all theater of the mind, with God-scrilla knocking over buildings, and people screaming and running for their lives. And I've been waiting a year to use this idea: the 'Ginuwine & Cheese' party bus to Houston. The best part was that the listeners had to whine for the tickets." The last line of the promo: "From the station that's gonna wine ya, dine ya, and...69 winners are going to the show."

BUDDY, CAN YA SPARE A DIME?

"In response to the federal indictment of our mayor, Buddy Cianci, we're running a promotion called 'Bust your Boss,'" says Ben Harvey, APD of WBRU-Providence. "If listeners aren't hearing 'BRU at work, they write in so we can bribe their boss with CDs, dinner, IMAX tickets, and a grand prize trip to LA," says Harvey, ever mindful of making new friends. "It's a fun promotion...as long as Cianci's Mafia cartel doesn't come kick our ass!"



"Buy high-tech, they said. Invest in dot-coms..."

Plain Or Peanut?

"I decided not to play Eminem. The guy has been convicted of carrying a concealed weapon. If you want Eminem played this morning you better come down here and play it yourself." —BRMB (BIRMINGHAM, U.K.) DJ GRAHAM MACK, EXPLAINING WHY HE WOULDN'T PLAY EMINEM'S "STAN"

Pay Or Play

"I don't pay you for opinions...I pay you to play what I tell you to play. Just play the bloody song." —BRMB PROGRAM CONTROLLER ADAM BRIDGE, CAUSING MACK TO WALK OUT OF THE STUDIO

Dark Shadows

"I'm usually the Dungeons & Dragons, spooky dude. On this record I made a conscious effort to not do that, to keep our dark themes but also write stuff that people can relate to. I tried to think about what pisses me off and why and how people could relate to that rather than just saying, 'The devil's over there fucking your mother,' or something." —SLAYER'S KERRY KING, EXPLAINING THE APPROACH HE AND FELLOW BANDMATES TOOK TO WRITING THEIR NEW ALBUM, *GOD HATES*

Raging Bull

"I can confirm that Peter Buck has been arrested and charged in connection with an air rage incident. Safety of passengers and crew is paramount. British Airways will not tolerate any threat to that safety." —SPOKEMAN FOR BRITISH AIRLINES, AFTER R.E.M. GUITARIST PETER BUCK WAS ARRESTED AT LONDON'S HEATHROW AIRPORT FOLLOWING A FIT OF AIR RAGE



No Comment

"I am very sorry for the incident, and, of course, very embarrassed about the whole thing. However, on the advice of my lawyers I have been advised to make no further comment." —BUCK'S RESPONSE

Changes In Attitude

"We have a total freeform attitude right now, so we could go any which way we want." —METALLICA'S JAMES HETFIELD, COMMENTING ON WHY THE GROUP IS IN THE STUDIO RECORDING AN ALBUM WITHOUT A BASSIST

IMPACT DATES (SUBJECT TO CHANGE)

APRIL 30 & MAY 1, 2001

AEROSMITH "Fly Away From Here" (Columbia/CRG), *TOP 40, HOT/MODERN & MAINSTREAM A/C*
SUNSHINE ANDERSON "Heard It All Before" (Soulife/Atlantic), *TOP 40*
BABYFACE "There She Goes" (Arista), *RHYTHM & CROSSOVER*
CO ED "Been Around Town" (Universal), *RHYTHM*
LESLIE CARTER "Like Wow!" (Dreamworks), *TOP 40 & HOT A/C*
EVAN & JARON "From My Head to My Heart" (Columbia/CRG), *MAINSTREAM A/C*
SARAH HARMER "Basement Apt." (Zoe/Rounder), *HOT A/C*
KRYSTAL HARRIS "Supergirl" (Geffen/Interscope), *TOP 40*
LIL' MO "Superwoman Pt. 2" (Elektra/EEG), *CROSSOVER*
MANDY MOORE "In My Pocket" (Epic), *TOP 40*
98° "The Way You Want Me To" (Universal), *TOP 40, RHYTHM, & HOT A/C*
OUTKAST "So Fresh, So Clean" (LaFace/Arista), *TOP 40*
PASTOR TROY "This the City" (Universal), *RHYTHM*
POE "Hey Pretty" (FEI/Atlantic), *HOT/MODERN A/C*

MAY 7 & 8, 2001

JONATHA BROOKE "Linger" (Big Dog), *HOT/MODERN A/C*
KOFFEE BROWN "Weekend Thing" (Arista), *CROSSOVER*
CAMOUFLAGE "Cut Friends" (Universal), *RHYTHM*
BILLY CRAWFORD "When You're In Love With Someone" (V2), *TOP 40*
DIAMOND RIO "One More Day" (Arista/RLG), *MAINSTREAM A/C*
MISSY ELLIOT "Get Ur Freak On" (Gold Mind/EastWest/EEG), *TOP 40*
JOY ENRIQUEZ "Shake Up the Party" (LaFace/Arista), *RHYTHM*
FAITH EVANS "Good Life (The Remix)" (Murder Inc./Def Jam/IDJMG), *CROSSOVER*
ANDREAS JOHNSON "Glorious" (Reprise), *HOT/MODERN A/C*
K-CI & JO JO "All the Things..." (MCA), *TOP 40*
POWDERFINGER "Happiness" (Republic/Universal), *TOP 40 & HOT/MODERN A/C*
JESSE POWELL "I'm Leaving" (MCA), *CROSSOVER*
TWIS "Uh Uh" (Universal), *RHYTHM*

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