

gawwin

JULY 13, 2001 • ISSUE 2345

Differences GINUWINE

*My whole life has changed
Since you came in
I know back then
You were that special one
I'm so in love
So deep in love*

OVER 1300 SPINS!

TOTAL AUDIENCE OVER 17 MILLION!!

- R&R Urban Mainstream 20*
- R&B Mainstream 24*
- Top Crossover 36* New Entry !
- Gavin Urban 21*
- Billboard Hot R&B Hip Hop Singles and Tracks 33*
- Billboard Hot R&B Hip Hop Airplay 27*

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The next unquestionable hit from his new album, *The Life*

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COO-COO-CAL

"My Projects"



JUST ADDED THIS WEEK @
XHTZ-SAN DIEGO, CA
KXHT-MEMPHIS, TX
KGGI-RIVERSIDE, CA
KSEQ-FRESNO, CA

WPHI-PHILADELPHIA, PA
KTTB-MINNEAPOLIS, MN
KOHT-TUCSON, AZ
KHTN-MODESTO, CA
KKUU-PALM SPRINGS, CA

ALREADY ADDED & IN ROTATION @

WHHH-Indianapolis
KBLZ-Tyler/Longview
KBMB-Sacramento
WCHH-Charlotte
KHTE-Little Rock
WCKZ-Fort Wayne
WGZO-Savannah

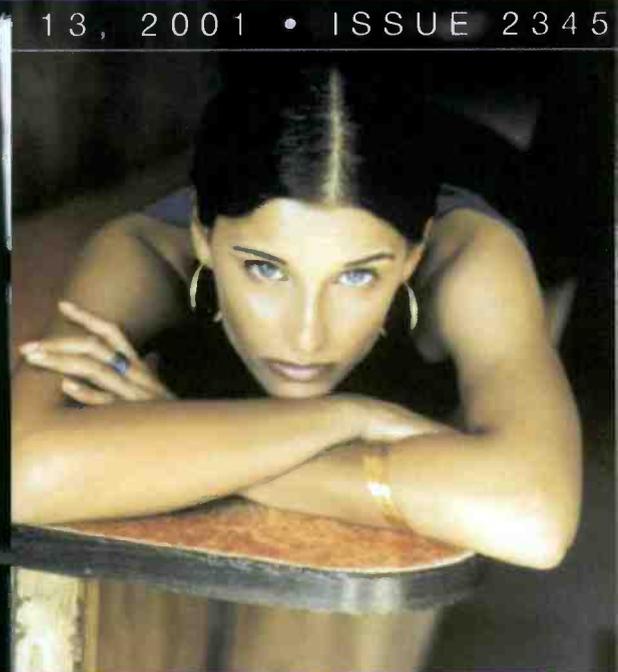
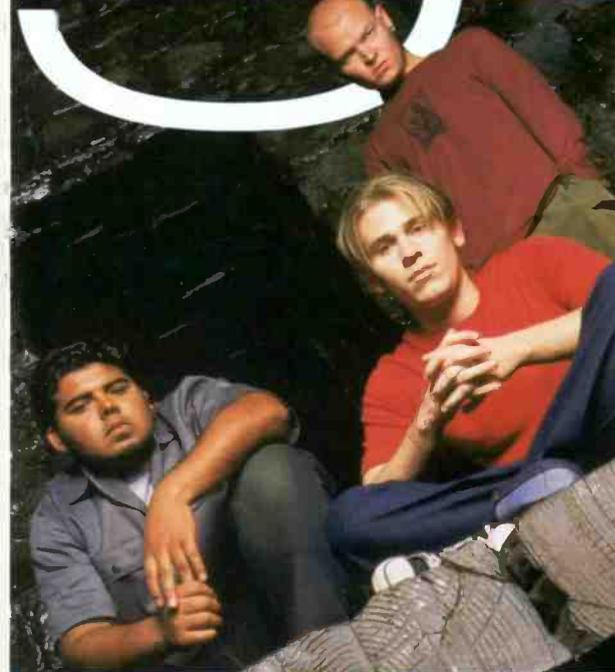
WBHJ-Birmingham
KRTX-Houston
WJMH-Greensboro
WKPO-Madison
WJFX-Fort Wayne
KBBT-San Antonio
WRVZ-Charlston, W.V.



**ADDED AND IN ROTATION
ON BET**
#1 SALES IN MILWAUKEE
FOR 6 WEEKS
#7 Sales in St. Louis
Top 20 Sales in
Indianapolis and Cincinnati

radio

JULY 13, 2001 • ISSUE 2345



FEATURING

ROOKIES OF THE YEAR

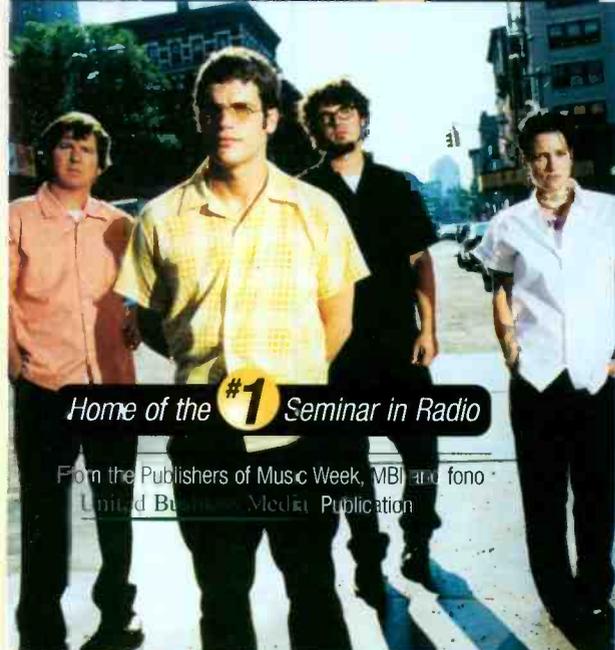
(Clockwise From Top Left): Lifehouse, Ludacris, Nelly Furtado, Tantric, Sunshine Anderson, Lee Ann Womack, Josh Joplin Group, and Jamie C. Neal.

STAR 98.7-LA'S "Fan Nation"

Third Quarter Top 40/Rhythm Releases

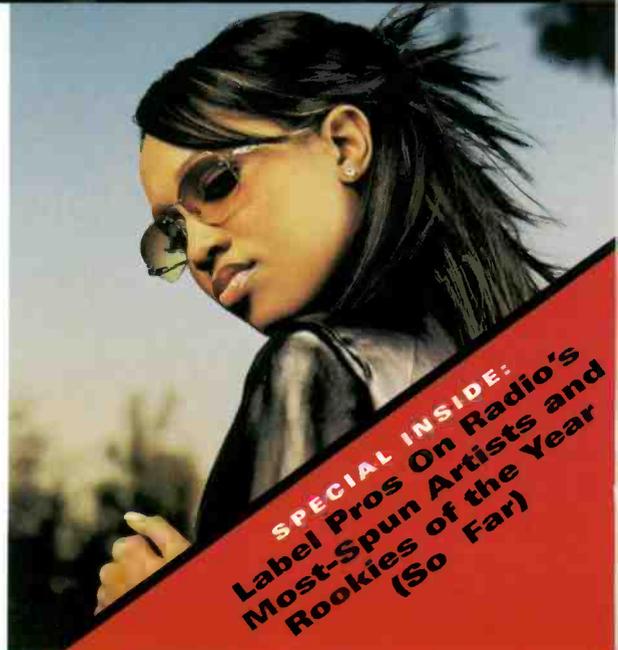
Elektra's **JAY BROWN**

Rap-Rock Pioneers **311**



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

From the Publishers of Music Week, MBI and Info • United Business Media Publication



SPECIAL INSIDE:
Label Pros On Radio's
Most-Spun Artists and
Rookies of the Year
(So Far)

ADEMA

GIVING IN

THE FIRST SINGLE FROM THEIR
SELF-TITLED DEBUT ALBUM.

COMING THIS SUMMER.

Produced & Engineered by Tobias Miller & Bill Appleberry
Radio single mix by David J. Holman
Album mix by Alan Moulder
Management: Terry Lippman Company

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BDS Active Rock: 35 - 29* (+89)
BDS Modern Rock: 37 - 31* (+113)
BDS Mainstream Rock: 48 - 35* (+98)

HUGE REACTION:

KROQ KNDD WHFS LIVE 105 WFNX CIMX WNFZ KXTE

IN ROTATION:

WXRK	Q101	WBCN	99X
WXTB	KUPD	WRIF	KEDJ
WLZR	KQRC	KUFO	KIOZ

ON TOUR WITH STAINED

gavin

FEATURES

- 14 TEN MOST SPUN SONGS ON THE NET.** Gavin looks at what albums have been most frequently streamed or downloaded on the Internet.
- 15 SPIN CITY: MID-YEAR AIRPLAY REPORT CARD.** Radio programmers have spoken, and the mid-term grades for airplay are in. Who, between January 1 and June 15, went to the top of the class in each of GAVIN's formats? Find out, and hear from the label folks who pulled the all-nighters to make the success happen.
- 22 GET READY TO CATCH THESE TOP 40 & RHYTHM CROSSOVER RELEASES.** Hard to believe, but the first half of 2001 is already over...now how old do you feel? To put it in football terms—the way God intended—the cheesy halftime show is over and it's now time to see what strategies the labels have in store for that all-important third quarter...
- 24 STAR 98.7-LOS ANGELES PRESENTS "FAN NATION".** With a tip of the hat to country music's very own Fan Fair, Clear Channel Modern A/C Star 98.7 (KYSR)-Los Angeles recently presented their very own Fan Nation. The day-long interactive event allowed Star's listeners the chance to get up-close-and-personal with acts they're normally used to just hearing on radios and stereos.
- 26 THAT OL' VACATION PHOTO PAGE.** It was the best advice WHFS-Washington PD Robert Benjamin ever gave GAVIN Alternative

Editor Richard Sands: "Remember, if you ever get stuck, there's always the old 'photo page.'"

- 30 JAY BROWN A&R IS IN HIS D&A.** GAVIN Urban/Urban A/C Editor Kevin Fleming recently sat down with Elektra's Vice President of A&R Jay Brown at his favorite West LA Sushi spot for some California rolls and a ride on his A&R Elektra Glide!



- 33 TRANSITION TIME!!! (THE THINGS WE DO FOR THIS CRAZY BUSINESS!).** For the past 30 days GAVIN Jazz/Smooth Jazz Editor Steve Williams has been in the midst of a cross-continental relocation. Read up on the story of his harrowing but rewarding transition, and the latest in the Jazz/Smooth world.

- 35 CHALLENGES 2001: PROGRAMMERS' POST-CONSOLIDATION HURDLES REVEALED.** GAVIN Country Editor Jamie Matteson asks several radio and consultant friends, in light of the consolidation in radio, what the hardest parts of their jobs are today.

- 33 JEFF COOK SADDLES UP WITH NEW WEST.** GAVIN Triple A Editor Dave Einstein sat down to talk with Jeff Cook recently about his new gig.



EDITOR'S NOTE

FOCUS GROUP OF ONE

The editorial staff at GAVIN no doubt is tired of hearing me refer to my "focus group of one" (specifically, my stepdaughter Jenny), but that has yet to keep me from sharing her very pointed observations about all things music and media. As a high school junior (she turns 16 on Sunday) Jenny is right in the middle of the teen "taste-maker" demo, and while her opinions can yield a statistical margin of error of 100 percent, she provides valuable insight into the future of our collective industries.

As with most teens, Jenny buys a lot of CDs. She watches videos on MTV and sometimes even more videos on VH1. She shares her CDs (and a few tapes) with her friends. And she did the P2P download thing until the courts buried Napster. And oh, yeah, she listens to radio sometimes. In the car, if there's no CD player. And otherwise very reluctantly, as a last resort.

Same with her friends. CDs, videos, concerts, MP3s: they're all an integral part of their daily routine, a common thread that binds. It could be said that change and music are the two constants in their lives. Unfortunately, the same cannot be said for radio.

Oh, sure: teens listen to radio, but not the way they did a generation ago. Before cable and the Internet and CD-R burners, radio played a critical role in the life of a high school kid. It was free, it was current, it was fresh, and hip. It was all there was.

Not today. Contrary to the insistence (wishes) of many of today's group executives, radio in many cases is falling on deaf ears. While music sales have continued to grow (albeit slowly, at times) over the past ten years, radio listenership has declined 15 percent during the same period. Meanwhile, MTV has emerged as a household name synonymous with video, downloading MP3s has become a teenage rite of passage, and burning CDs is, well, it's just way cool.

So what's wrong with radio? According to my focus group of one (and several scientific focus groups convened by Paragon Research for GAVIN), lots. Playlists are too tight. DJs are stupid. Promotions are boring. Stations are afraid to play the "new stuff." In general, to quote several blunt participants, "radio sucks."

The record labels know that the teenage years are those in which most consumers acquire the tastes and habits that will stick with them well into adulthood. That bodes well for music sales, cable viewership, and online commerce (current implosion notwithstanding), but the same cannot be said for radio. Because unless the industry wakes up, sees the new media convergence, and does something to make radio a critical part of these people's lives, well, like, it's so over.

Hello...is anybody listening?

Reed Bunzel, Editor-in-Chief

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United Business Media
INTERNATIONAL

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FCC Dismisses Indecency Complaint

The FCC's Enforcement Bureau has dismissed an indecency complaint filed by David E. Smith of Chicago against WKQX, alleging that morning show host Eric "Mancow" Muller broadcast a discussion of sexual intercourse between a 27-year-old man and 9-year-old child. The incident, which allegedly took place February 23, 2000, prompted Smith to file three complaints outlining five separate instances in which Mancow made comments he

deemed to be "indecent and extremely inappropriate for broadcast on the public's airwaves."

During one of his broadcasts, Mancow apparently claimed that at age 27, he had had sex with a 9-year-old. As a result of Smith's complaint, the station was slapped with a Notice of Apparent Liability. But the agency decided that no further action was required. John Winston, spokesperson for the FCC's Enforcement Bureau, told GAVIN,

"The complaint simply didn't meet the test, which is very clear about what is considered indecent."

The FCC's revised guidelines, issued in April, define broadcast indecency as "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory organs or activities."

RCA Names David Weyner General Manager, EVP

Robert Jamieson, President and CEO, North America, BMG Entertainment has appointed David Weyner to the posts of Executive Vice President and General Manager of RCA Victor Group. The appointment is effective immediately and Weyner will report directly to Jamieson.

In his new position, Weyner will oversee the worldwide operations of RCA Victor Group. BMG's newly formed label group responsible for music bridging a diverse musical spectrum that includes classical, jazz, blues, world, singer/songwriters, soundtracks, Broadway, pop instrumental, and roots rock.

Comprised of Windham Hill, Private Music, RCA Red Seal, RCA Victor, Bluebird, and DHM, RCA Victor Group is headquartered in New York City with support staff to be based in London and Munich.

Weyner most recently served as Executive Vice President, General Manager of Sanctuary Music Productions, where he led the Sire/WEA-distributed independent rock label, Jericho Records. Prior to that, was Senior Vice President of International Product Management/U.S. General Manager of Sony Classical and President of Polygram Classics and Jazz.

Ad Revenues Continue Downward Trend

According to new numbers from the RAB, national and local sales slipped a combined 9 percent in May compared with the same month a year ago. Combined local and national revenues jumped 25 percent in May of 2000, making that month a very lopsided comparison when measured against ad revenue performance this year. When compared to the same month a year ago, local dollars were down only 5 percent while national sales declined 22 percent.

"Radio will withstand the effects of the current economic slowdown because of its localism. Radio stations across the country serve the needs and tastes of their local communities and generate ad sales from within their marketplace. This will keep radio solvent through the tough national economy and when the turnaround comes, radio will be well positioned for growth," Gary Fries, President & Chief Executive Officer of the RAB said.

From a year-to-date perspective, local ad revenues were 4 percent behind the first five months of 2000, while national sales were down 21 percent. On a combined basis, local and national year-to-date numbers trailed 2000 by 8 percent. These monthly totals are based on the RAB revenue index of more than 100 markets.

FRIENDS OF RADIO

BY ANNETTE M. LAI

Graeme Revell



COMPOSER

Hometown: Los Angeles

Recent credits: Scored *Tomb Raider* and *Blow* and for TV *Anne Frank: The Whole Story*. Presently working on upcoming films such as *Collateral Damage* (Arnold Schwarzenegger) *High Crimes* (Ashley Judd & Morgan Freeman), and *Human Nature* (Tim Robbins & Patricia Arquette). Will also soon be releasing an album of his work on Elektra Entertainment. Additionally, he's producing/co-writing for French singer Emma Shapplin's U.S. debut, due out later this year.

What radio stations did you grow up listening to? I grew up in New Zealand and listened to rock stations.

What stations do you listen to now? KROQ, KCRW, and 105.9.

What was the last record you went out of your way to listen to and why? Radiohead's CD... I love their originality.

What was your favorite scene in *Tomb Raider* to score? "Lara Croft goes to Siberia." I always enjoy creating ethnic/exotic atmospheres for movies.

What movie do you wish you could've scored? *Being John Malkovich* because it was such a great, strange idea!

Who'd you still like to work with someday? Francis Ford Coppola. He's a truly great director I could learn a lot from.

Best career moment so far: Working on *The Crow* and [subsequently] writing a requiem of sorts for Brandon Lee.

#349

Measurement Firm on Arbitron's Acquisition Radar

Arbitron has purchased the RADAR (Radio's All Dimension Audience Research) radio network audience measurement service of Statistical Research Inc. (SRI), for \$25 million, payable over two years. As part of the purchase agreement, a number of SRI employees who work on the RADAR service become Arbitron employees but will continue to work at RADAR's offices in Westfield, New Jersey. Gale Metzger and Dr. Gerald Glasser, the two principals of SRI, will continue in their roles at SRI while working closely with Arbitron during the transition.

Also as part of the deal, Arbitron obtains the processing software used to produce the network radio ratings database and the RADAR PC 2010 desktop application used to analyze the RADAR audience data. SRI has agreed to work with Arbitron to adapt the RADAR processing software to the Arbitron diary survey method.

"RADAR has established itself as the 'gold standard' for network radio audience measurement services," said David Lapovsky, executive vice president, Worldwide Research, for Arbitron. "National advertisers are willing to pay a higher cost per rating point for commercials run on RADAR-rated networks in part because the audience estimates are based on the commercial clearance system."

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Colorado Station Appeals FCC Fine

Citadel Communications, parent company of KKMG-Colorado Springs, will appeal a fine levied against the station for playing the radio edit of an Eminem song. In a ruling made on June 1, the FCC said that the track, "The Real Slim Shady," was deemed to contain "unmistakable offensive sexual references... that appear to be intended to pander and shock." That ruling prompted Citadel to tell the FCC that the station was not in violation of any rule, since the song had been edited for the airwaves in the version provided by Interscope Records.

The FCC's June 1 indecency ruling "raises the specter of a dominant culture exerting its power to bar those groups who do not share its

mores from the public forum," Citadel Communications said in appeal papers filed with the regulatory agency.

While the FCC's Enforcement Bureau has determined that the radio edit of the song was still provocative and raunchy, no other radio station has been fined for playing the song in question.

In papers filed by Citadel, Kathleen Kirby, who is representing the company said, "The emergence and concomitant popularity of artists like Eminem may evidence the fact that this country has reached a cultural crossroads, as when Ed Sullivan decreed that Elvis be shown only from the waist up ... the Doors refused to alter their

lyrics for appearances on national television, *All in the Family* addressed mature themes, and more recent programs incorporated same-sex relationships."

Check it out: gavin.com

SFX Changes Name, Appoints New EVP, COO

SFX has changed its name to Clear Channel Entertainment. The company has also announced several executive management appointments and promotions, including the appointment of Steve Smith as Executive Vice President and Chief Operating Officer.

Clear Channel Entertainment chairman and CEO Brian Becker said, "This is a natural step for the company to make, given how closely we have been working with Clear Channel Radio, Outdoor, Television, Interactive, and International during the 11 months since our acquisition. Formally adopting 'Clear Channel' as part of our name will help consumers and marketers more easily identify and understand the vast array of media and entertainment products, assets, and resources available throughout Clear Channel Worldwide. If they understand who and what we are, they are more likely to understand how they can be doing business with us."

The Executive management announcements include the appointment of Steve Smith to the post of EVP and COO. Formerly a corporate Executive Vice President, Smith joined the company in 1998. In addition, the company named Mike Trager to the post of Chairman of the newly formed Television division. Other promotions and appointments are: Former President of Marketing Paula Balzer to the position of Chief Marketing Officer; Jeff Lewis, former Chairman of Clear Channel Entertainment's Motor Sports Business promoted to the post of Chairman, Sports; CFO Ed Stacey has been named EVP, Chief Financial and Administrative Officer; and Dale Head joins the company after 10 years at Maxxam Corporation as General Counsel.

Who is The T-Man?

How does he get these ratings?

Teens 12-17 #1

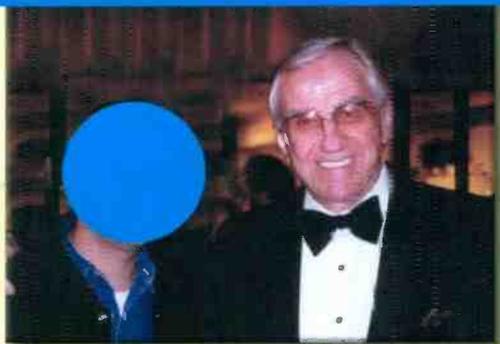
Adults 18-24 #1

Adults 18-34 #1

Adults 18-44 #1

Adults 18-49 #1

6AM-10AM • KUBE-FM/Seattle*



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THE T MAN SHOW

with ROB TEPPER

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RADIO NETWORKS

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*Source: Arbitron, WINTER '01 -- M-F, Cume Persons 6AM-10AM, MSA

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PREMIERE TALENT

"When Promotions Attack!"

By Paige Nienaber

The following GAVIN special contains graphic depictions of marketing disasters and may not be suitable for interns, GMs, corporate attorneys, and public affairs directors. Contains no nudity. Sorry.

We've all had 'em. It's simply a matter of doing the math. If you do enough promotions, contests, events, and stunts, one of them will head south on you. It would be flying in the face of the odds to expect that one of these wouldn't turn bad. So don't take it personally. I never did. I've attributed my handful of promotional catastrophes to everything from government-mandated fluoridation of the water supply, to a freak alignment of the planets. How else can you explain doing a massive school spirit contest that involved 110 high schools, generated 400,000 entries, and had only eight students show up in the gym for the free concert by a soon-to-be-Grammy-nominated act?

A promotional disaster is like a death. The people involved go through all the Elizabeth Kubler-Ross stages. Anger. Denial. Blame placing. Not me. I just settled down to the next big thing. But the psychic damage lasts forever, no matter how much you try to cover it up. Doubt me? Walk up behind Jo Jo Wright at KHS or Erik Bradley at B-96 and whisper "Sports Nest Sunfest!" and watch them lose control of various bodily functions.

I've passed along a couple of my marketing mayhems, so, in the spirit of sharing, lets see what some friends point out as their career lowlights.

Cat Thomas

PD, KLUC-LAS VEGAS

The "Richard Pryor Self-Emulation Award" goes to one of Cat's listeners from a decade ago, who acci-

dentally set herself on fire while trying to win "The Craziest Thing That You Would Do For Front Row New Kids Tickets." "In Vegas the freaks always come out for these things and she came down to the station to do a fire-eating trick," says Thomas. While going into her grand finale, she dribbled some of the solution and as she brought the torch close to her head, she burst into flames. "A couple of quick-thinking staffers grabbed a rug and put her out...just as the new GM walked through the door for his first day on the job. Luckily he was a true radio guy and thanked us for giving him a firey welcome." The girl was rushed to the hospital in an ambulance with 2nd degree burns on her face and shoulders. She won the tickets but had to give them to her sister and a friend since she was in the hospital bathed in gauze and ointment the night of the concert.

Drew Fleming

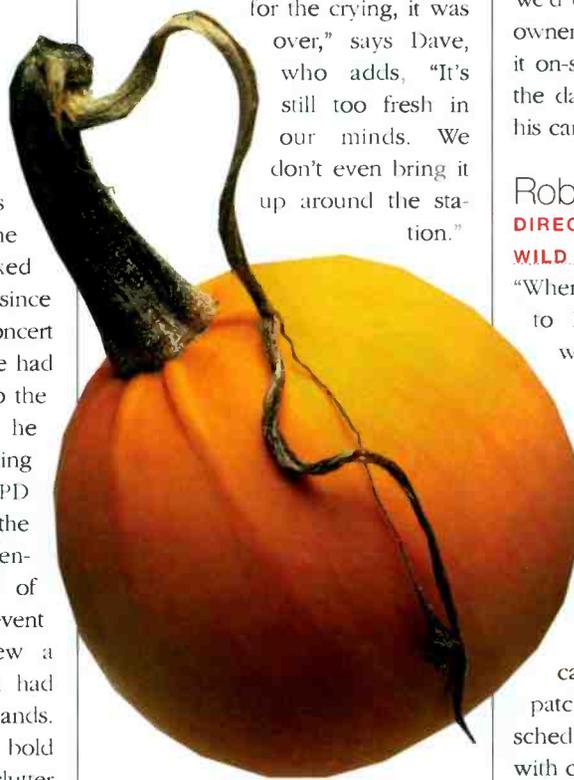
MARKETING DIRECTOR, WILD 98.7-TAMPA

The Heritage Festival is a major music event in Sacramento where Drew was the promotion director of The Zone. The promoters asked Fleming to sponsor a stage, but since his mega-"Day In The Zone" concert was the following weekend, he had to take a pass. When talking to the Heritage Festival organizers he explained, "If I started promoting this show as well as ours, my PD would kill me for cluttering up the airwaves and confusing the listeners." And that was the end of it...until the day after the event when someone brought Drew a Heritage festival program that had been distributed by the thousands. There, on the inside cover, in bold lettering read, "I would never clutter my airwaves by promoting this event," says KZZO promotion director Andrew Fleming." And the next time you're in Tampa, take Drew out to Mons, buy him a beer, and have him tell you about the time he accidentally hired a convicted child molester as the kiddy photographer at an Easter Bunny appearance.

Dave Ryan

MORNINGS, KDWB-MINNEAPOLIS

After weeks of begging, pleading, and cajoling, Dave and his morning partners got the sales staff at the station to find them a car for a "Survive It And Drive It" stunt. And it was a beauty. Dave asked and sales delivered...a brand spanking new, gorgeous SUV. Hallelujah. They solicited four contestants, moved them into the car, and 24 hours later it was over. *Far* short of the three- or four-week run they'd prayed for. Turns out, well, let's let Dave explain it: "One of the contestants was a psycho. He screamed in his sleep. He threatened the other contestants. He spilled stuff all over. In the middle of the night three of the four walked out. There was an intern on duty and she didn't know to tell him to cut it out and quit bothering the other players, so she did nothing. And except for the crying, it was over," says Dave, who adds, "It's still too fresh in our minds. We don't even bring it up around the station."



Renie Hale

MARKETING DIRECTOR, WPXY-ROCHESTER

It wasn't the promotion that attacked, but his listeners. When he was at WPGC in Washington, Renie and the station did a Biggie Smalls show with a promoter with whom they'd never



PAIGE NIENABER
nwcprmo@earthlink.net

worked. When Ticketmaster sold out the show at the Hyatt ballroom, the promoter wheeled up a mobile box office and sold an additional 1500 tickets, basically doubling the number of bodies who had hard tickets to a 1500 capacity venue. What ensued was a riot with people punching people through plate glass doors, down escalators...you get the picture. The Metropolitan Police showed up with choppers, K-9s, and assorted other anti-riot personnel and toys. "The promoter disappeared as soon as it looked like it was getting out of hand, so the crowd turned on us. We'd done *too* good of a job taking ownership on the air and bannered it on-site," says Hale, who describes the damage control as the worst of his career.

Rob Riddlemoser

DIRECTOR OF MARKETING, WILD 100-DALLAS

"When Pumpkins Attack" happened to Rob at a previous station, where they hung a giant "pumpkin piñata" from a crane next to a freeway for a week. It was filled with candy, shirts, and other prizes. Four hours before the wood and papier-maché creation was to be dropped, it fell on its own. Quickly the staff stuffed the candy and other prizes back in, patched it and dropped it on schedule. The kids were rewarded with crushed candy, wood splinters, and dirt. "Of course this was the *one* time TV showed up for an event," says Rob. ■

PAIGE NIENABER'S ENTIRE CAREER COULD BE A FOX SPECIAL. THE VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR CAN BE REACHED AT (651) 433-4554 OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET

Loudeye Acquires Assets Of The Dial

Loudeye Technologies has acquired certain assets of theDial, the Seattle-based creator and syndicator of original, online radio programming. Loudeye, said it will integrate theDial's proprietary programming capabilities, production facilities, and on-air personalities into its online radio infrastructure product line, Loudeye Radio. theDial provides customized, private-labeled

radio programming to a wide variety of affiliate sites.

Jupiter Research projects a growing global online music market, from \$600 million in 1999 to \$8.6 billion in 2005, and by 2005 nearly five percent of terrestrial radio advertising—approximately \$1.1 billion—will have moved onto the Internet. Jupiter Research also

reported that, as of last year, ten percent of online music fans have already listened to streaming music at non-music sites, indicating that enough demand exists to drive considerable expansion in the private-label radio market.

"Last month, theDial streamed more than 30 million minutes of content across their network, demonstrating the

power of migrating the terrestrial radio model to the Internet. With targeted advertising, personalized content, custom programming, integrated e-commerce, and other online improvements, CPM rates are higher, advertisers and sponsors benefit from higher returns on their ad dollars, and the consumer receives an enhanced listening experience," Baker concluded.

LMiV LAUNCHES FIVE NEW WEBSITES

On July 10 LMiV announced the launch of websites for five radio station affiliates and outlined plans to roll out another 166 sites. The five beta sites—consisting of stations owned by Bonneville, Corus, Emmis, Jefferson-Pilot, and Entercom—showcase the concepts and network infrastructure behind LMiV.

Jeff Smulyan, chairman of LMiV and chairman and chief executive officer of Emmis Communications said: "These are five unique websites, each developed to fit one station's personality and audience, each dedicated to helping that station extend its on-air relationships with listeners and advertisers into the digital world. And yet they're all part of the same network."

The beta sites are: News and Talk station WTOF/FM-Washington (www.wtop.com), owned by Bonneville International Corp.; EnergyFM (www.energyfm.ca), a Canadian station owned by Corus Entertainment; Q101-Chicago (www.q101.com), an Alternative rock owned by Emmis Communications; Star94-Atlanta (www.star94.com), a Top 40 station owned by Jefferson-Pilot; and 94.7NRK-Portland, Ore. (www.947nrk.com), an Alternative rock station owned by Entercom.

"In an incredibly short amount of time, we have negotiated agreements with more than 20 leading content and technology providers and woven it all together seamlessly to create a powerful, flexible network that meets our affiliates' needs," said Jack Swarbrick, president and CEO of LMiV. "The result—LMiV Digital Station—will enable our affiliates to extend their success from on-air to online."

Webnoize: Dutch P2P Company on the FastTrack

Webnoize reports that Netherlands-based FastTrack, a business-to-business company selling P2P infrastructure to companies that want to offer file-sharing services, will eclipse Napster's popularity. In a recently released new study, "FastTrack: The New Napster," Webnoize contends that FastTrack—which has doubled in popularity in the just the last month—is poised to become the "new Napster" for a number of reasons.

"Unlike the redundant search requests that clog networks like Gnutella, FastTrack's design keeps the user experience fast regardless of how many people use it," said Webnoize. "The model FastTrack uses—utilizing what's called

"SuperNodes"—solves decentralized networks (such as Gnutella's) ceiling of 100,000 simultaneous users."

Also, FastTrack in a way mimics the old Scour, which made available movies, software, and music. This will make FastTrack far more controversial than Napster ever was, and due to FastTrack's unique architecture, copyright owners will have a nearly impossible task of halting the sharing of content.

According to the report, FastTrack has already developed two versions of the software—KaZaa and Morpheus. Webnoize has analyzed how FastTrack has significantly increased throughput and scalability while ensuring that

even if authorities shut down the central server, the network can operate at full functionality without one. Media companies will have a much tougher time prosecuting FastTrack than they had Napster.

Webnoize found that during June an average of 300,000 simultaneous users downloaded 370 million files using FastTrack's file-sharing technology. FastTrack is as popular as Napster was in April of last year, when it received national press attention. Webnoize indicated that is now has evidence to suggest that planned services from Pressplay and MusicNet cannot compete with FastTrack.

Napster Explains Suspension

In a notice posted on its website, Napster explains why it decided earlier this week to suspend file-sharing among users. According to the company, problems with the database upon which its file identification technology relies were flawed somewhat, causing the file-sharing service to be less effective.

The company stressed that the difficulty was with the database, not the song-recognition software. File identification technology (fingerprinting) is an essential element of Napster's new service, set to launch later this summer. Song-recognition software, known as fingerprinting, compares various properties and data about song files with the master database that Napster is now building. Without

a robust (and bullet-proof) database, the fingerprinting technology that tracks the number of times a song is downloaded, is rendered useless.

Building such a database—consisting of hundreds of thousands of song title and artist combinations—is no easy endeavor. The company has somewhere in the neighborhood of 800,000 musical works for which Napster has received notice from record companies and publishing companies that it must track. Napster said that the database of these works had to be rebuilt to support the new file-identification technology. "When you're dealing with such large numbers, things are bound to be complicated."

Napster said it's working to quick-

ly allow the resumption of file-sharing, but stopped short of making an estimate as to the precise time that the service would begin again.

The statement explained: "This is a brand-new technology, and we're still fine-tuning all the parts. Napster's engineers have been hard at work on resolving the database problem. Once this problem is worked out, file transfers will start again."

Napster is scrambling to maintain its user base as other for-fee digital music subscription services are also set to launch this summer. Universal and Sony have paired to form pressplay, while Napster in early June joined AOL Time Warner, Bertelsmann, EMI, and RealNetworks in developing the MusicNet service.

Digital Dis

READY OR NOT, HERE IT COMES

BY REED BUNZEL

As digital distribution emerges as the "next generation" in music delivery, the Big Five record labels all have made major investments in companies and technologies that will allow them to market and sell music via online services. BMG, EMI, and Warner Music have partnered with RealNetworks to form MusicNet, while Sony and Universal (which recently announced its acquisition of MP3.com) have entered into a joint venture to develop pressplay, an on-demand music subscription service formerly referred to as Duet. Other mergers and acquisitions continues to dot the news, and additional partnership announcements should be expected in the coming months.

Still, the picture is anything but clear. Content, pricing, ease-of-use, and consumer acceptance all remain unknown quantities as the industry presses forward to bring online delivery systems to market. And then there are the questions: Will music fans pay for digital music while the notion of open peer-to-peer file-sharing continues to linger? Are consumers ready to accept music as a computer file rather than a physical product? Are the labels ready to concede that a 100-year-old product model (discs with holes in them) might be reaching its end? Will subscription supplant per-unit sales, and what will emerge as an acceptable price point? And how long will it take for a significant portion of the market (40 percent) to shift from retail sales to digital distribution?

"No one knows what will work," says Jay Samit, Senior VP, New Media at EMI Recorded Music. "We've taken stakes in over three dozen different dot-com ventures, each of which have

looked at the digital distribution of music from a different perspective, and until these things are available for consumers to try we just have no way of knowing."

Samit predicts an emergence of many different services that fit many different consumer electronic platforms, depending on individual needs and tastes. "Everyone consumes music in different ways," he says. "You hear it in restaurants, in movies, on television, on the radio. What we need to do is make more consumers of music customers. People will gladly pay to have a soundtrack for their lives. It's giving people the interactivity or the control to get the music experience that they most want to match their mood, location, device."

While many industry executives won't say so publicly, a number of analysts believe that digital music distribution's long-term effect on the bricks-and-mortar music retail environment could well be fatal. "In the next two to five years the majority of consumers are still going to want physical product, but five years out it's possible that people might want only the download," says EMusic CEO Gene Hoffman, whose own business model was dealt a near-fatal blow by Napster. "Three years from now online distribution will be about five percent of the entire retail picture, but that will grow to 25-30 percent by 2006." A number of people who consume music today aren't very comfortable using their computers as stereo systems, but the next-generation devices that are expected to hit the market in the next five years could change that picture radically, he says.

Hoffman believes that, at some point in the not-too-distant future, portable music players will come with a default music service subscription,

similar to buying Direct TV. "That service would have a couple of components," he predicts.

"Clearly it would give you the music. But it also has a software component that ties into your computer that allows you to really easily handle creating playlists, creating mixes, and then managing those directly. Once it starts doing that it has the ability to start making recommendations for you, allowing you to drill down into genres you wouldn't necessarily have been interested in before."

An extension of Hoffman's scenario includes the potential for a consumer to listen to new music while acquiring (or at least listening to) music that fits his or her "tried and true" taste. "Through this process you're both entertaining and educating the consumer, introducing him to a new product that he wouldn't necessarily tried before. There will come a time when people can set up their preferences list, put a blank CD in the CDR every night and the next morning have a CD ready to listen to on the way to work."

Hoffman suggests that this system would work best via subscription, with a set fee that covers all catalog music 18 months old or older and a separate, "premium tier" that provides unlimited access to all music for an additional charge.

MusicMatch CEO Dennis Mudd predicts that the successful music distributor will "be built around centralized servers where all the music is available, perfectly and consistently tagged, offering the highest quality, and on servers that can guarantee very fast download times that almost seem like streams." In this scenario the user clicks on a button and music streams from the server into the music player instantly. "If you want to keep it it's already on your hard disk so you

tribution:

can just unlock it," Mudd says. "It allows that instant gratification of the highest quality of music."

Mudd agrees that short-term conversion to online distribution will be slow, predicting that three years from now the percentage of the business that's digital downloads or even subscriptions for downloads will be under 10 percent. But five years from now? "I expect to see some sort of hockey stick," he says. "Once the model is determined and high speed access gets out there, once the business model is proven and content is available, the percentage of music sales that come from digital download music subscriptions will increase dramatically—maybe close to a majority of sales."

With that in mind, the bricks and mortar retailers are investing heavily in developing their online storefronts, Mudd notes. "That's going to be pretty critical for them, because seven to ten years from now there's not going to be a significant amount of music that's sold by through tra-

ditional retail."

While that hockey stick might be five years away, "the music industry is being transformed at this very moment," observes AOL Music Sr. Vice President Kevin Conroy. "Today, thanks to the Internet, there are many new ways that consumers can discover, listen to and buy music. As we go forward, a good deal of our focus will be on translating the excitement around the Internet into even easier and more convenient ways to own music. These will include, but not be limited to, subscription services that will offer both streaming and downloading services."

One critical lesson that most dot-com entrepreneurs learned through the pain of failure was that it's next to impossible to create false consumer need. Traditional industry has been very successful at being able to manage demand, but ultimately the customer determines the marketplace. So, while it became very clear at a very early stage (around Day One of Napster) that consumers were not willing to pay for music on a

per-song basis (it's hard to beat a price point of zero), equally clear was the acceptance of the Internet as a delivery method for music. Maybe that method is a veritable smorgasbord of all the world's music available at one low subscription price. Maybe it's a tiered system that differentiates between new music and catalog product. Or perhaps it's something that has yet to emerge from the ashes of the new economy. However it evolves, what's clear is that the system has to work for the customer. No more "if you build it, they will come" mentality.

"In the first one hundred years of this business we made one product—a round thing with music on it," EMI's Samit observes. "The CD is the most successful consumer platform in history and it still has a long life ahead of it. That said, there are now portable players the size of a Walkman that can hold 100-300 hours of music. It's clear that being able to listen to a lot of different music on one device is wonderful...and CD is not the most practical way of doing that." ■

MP3: SURVIVAL OF THE FITTEST?

Twenty years ago VHS and Beta were slugging it out on the video playing field to see which of the two would be dubbed the standard of the video recording industry. Most critics judged Beta to be a better technology, but VHS emerged as the victor—and to it went the spoils. Only now is that standard losing market share to DVD, which ultimately will be replaced by another technology that has yet to be developed. It's the nature of technical evolution.

We're seeing the same thing in digital technology today. The MP3 file format, widely held as the master of the online universe, is widely drubbed by many critics as

yesterday's news. Still, its broad acceptance (aided and abetted by Napster) has given it traction that might prolong its life. "MP3 is like DOS—it is not at all the best technology, but it is so widely deployed at this point and so widely trusted that you'll have a hard time unseating it," says EMusic's Gene Hoffman. "That's not to say something else won't unseat it, but the only thing that would unseat MP3 as a *de facto* standard is if there was something else that was cheaper."

In fact, any new standard would have to be a fully open standard that didn't have a lot of patent encumbrances and was

more available to the hardware manufacturers, he says. Unlike size, file format really doesn't matter, observes MusicMatch's Dennis Mudd. "As long as you have a 'client' that can see that file format, most people never know whether they're streaming Windows Media or Real or MP3," he says. "It becomes harder when you talk about downloads, and for the time being MP3 will remain an extremely powerful standard." Mudd predicts that, for the time being, consumers will pay more for MP3s than they would for secure files that can't be ripped or burned. "People know them,

they're comfortable with them, and they know they own them and can do whatever they want with them," he says.

The term "MP3" confuses many people since they don't know whether the reference is to a file format, audio codec, or something else entirely, points out EMI's Jay Samit. "There is no doubt that a standard would be beneficial and this is something that the music, technology, and consumer electronics industries continue to work towards," he says. "The reality, however, is that we are still largely in an experimental stage of online music discovery."

MOST SPUN On The Net

BY DOUG WYLLIE

We have Mediabase, BDS, and GAVIN's G2 charts to track what albums are being sold and spun throughout the country, but with the ever-increasing popularity of music on the Internet, how do we know what people on their PCs and other web-connected devices are listening to?

When GAVIN first began to look at the question, we decided to ask Gracenote to help us find out what records released in the first half of the year are blowing up on the Net.

Gracenote employs several methods for song identification. For identification of CDs, the company uses information from the album's table of contents. When a file is created from a CD using a Gracenote-enabled ripper, it automatically has artist and song information inexorably imbedded into the file itself with something called an ID3 tag. Another way that Gracenote identifies songs is by adding a tag called the Track Unique Identifier (TUID). Used for mp3 song identification, the TUID associates a track with the album it came from.

The company's new Gracenote Data Service allows radio and record companies to find out what albums are being played in specific geographic regions. The service is being beta tested by each of the five major record labels, as well as about two-dozen other companies, and will become commercially available this month.

Because the technology cannot currently differentiate between tracks and album plays, the list below differs from the other "most spun" lists throughout the rest of this issue (see p. XX). Gracenote will introduce the capability to track individual songs sometime this fall. So, whereas GAVIN's off-line lists relate to singles, (except for AAA), the artists and titles that follow are for entire albums. Another list containing overall performance is also in this story.

Explains Hugo Cole, general manager of data services for GDS: "There are many titles that were released in October,

November, and December of 2000 that get many plays over and above the titles released in 2001. Even though they weren't actually released in 2001 proper, they have received the bulk of their play this year. Artists like Ja Rule, Limp Bizkit, the Beatles, U2, Linkin Park, Lenny Kravitz, Backstreet Boys, Outkast, Sade, Enya, Radiohead, and many others released their albums at the end of 2000, so they didn't make the 2001 releases list. That's even though they have many more plays in 2001 (and in general) than most of the top titles on the 2001-only release list."

The 2001 release date qualification cuts off many of those titles, whose plays are actually much higher than many of the 2001 releases,

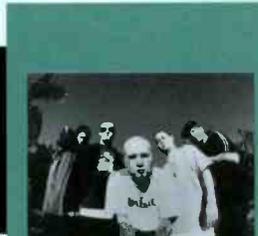
even though they were basically only released during the holiday selling season at the end of 2000. Cole adds, "For instance, that's why Jennifer Lopez is so high up, even though she's rarely ever been in Gracenote's weekly Top 10. Also, artists such as the Southern All Stars, Dream, and Ministry of Sound show up in the 2001 top 15, even though they've never cracked any of our top charts." Because of this, we have two lists below, one with only albums released in this calendar year, and another overall list of all albums spun on the Net this year.

None-the-less, here's the top ten most spun on the Net among records released in Q1 and Q2 this year:

GRACENOTE OVERALL TOP 5, JAN. 1 - JUNE 15, 2001:

This list includes albums released in 2000 that led in spins in Q1 and Q2, 2001.

Artist	Album	Genre	Release Date
Eminem	The Marshall Mathers LP	Hip Hop/Rap	May 23, 00
Limp Bizkit	Chocolate Starfish And The Hot Dog Flavored Water	Alternative	Oct. 17, 00
The Beatles	1	Pop	Nov. 14, 00
Dido	No Angel	Electronic	June 1, 99
U2	All That You Can't Leave Behind	Rock	Oct. 31, 00



GRACENOTE TOP 5 ALBUMS RELEASED IN 2001:

This list is limited strictly to albums released in this calendar year.

Artist	Album	Genre	Release Date
Dave Matthews Band	Everyday	Rock	Feb. 27, 01
2Pac	Until the End of Time	Hip Hop/Rap	March 27, 01
Jennifer Lopez	J.	Lo Blues/R&B	June 23, 01
Southern All Stars	Ballad 3	Pop	Jan 16, 01
Daft Punk	Discovery	Electronic	March 13, 01

MID-YEAR AIRPLAY REPORT CARD

EACH FORMAT'S MOST POPULAR, AND MOST LIKELY TO SUCCEED ARTISTS, SO FAR

BY GAVIN FORMAT EDITORS

Radio programmers have spoken, and the mid-term grades are in for airplay. Who, between January 1 and June 15, went to the top of the class in each of GAVIN's formats? Find out, and hear from the label folks who pulled the all-nighters to make the success happen. Below they describe their secret strategies (lots of coffee? double-sausage pizza? trucker speed?) for taking their acts magna cum laude. We also identify the Most Likely to Succeed (aka Rookies of the Year) who are setting the curve for each format's new talent. Aren't you glad you don't have to go to school anymore? Ahhh.

mainstream a/c

BY ANNETTE M. LAI

TOP FIVE SPUN SONGS

(according to GAVIN/Mediabase Charts):

Boy bands and country crossovers dominate the format.



1. **'N Sync** "This I Promise You" (Jive) **55,406 spins**
2. **Lee Ann Womack** "I Hope You Dance" (MCA Nashville/Universal) **50,204 spins**
3. **Backstreet Boys** "Shape of My Heart" (Jive) **47,650 spins**
4. **Faith Hill** "The Way You Love Me" (Warner Bros.) **46,032 spins**
5. **BB Mak** "Back Here" (Hollywood) **39,809 spins**

MOST POPULAR

(so far):

'NSync



Tom Cunningham

Jive's Tom Cunningham and Richard Marx On "This I Promise You":

Isn't it every promo

person's dream to have a song that radio *can't wait* to play...and, in fact, are pounding on your door asking, "When will it be a single?"

Relatively speaking, that was the scenario for Jive's Director, Adult Formats Promotion Tom Cunningham and his journey with 'N Sync's chart-topping smash, "This I Promise You."

The superstar group spent the first three months of 2001 at the top of GAVIN's Mainstream A/C chart (and presently, is still locked into the Top Five) with this tender ballad penned by another A/C household name: Richard Marx.

"It's a quintessential hit record, and it has every attribute you look for in a hit record. Once the callout locked in, the rest really was history,"

Cunningham states about the song's appeal, "The adult format was jonesing to be part of the *No Strings Attached* project. Yes, some stations played the first two singles, 'Bye Bye Bye' and/or 'It's Gonna Be Me,' but not everyone could. And [with this ballad,] obviously the Richard Marx connection was just more fuel for the fire...I couldn't have asked for a better package," he says.

Marx, who also produced the song, tells GAVIN: "This song had a destiny from the start. While I didn't write it with 'N Sync in mind, their record company contacted me soon after the project that I wrote the song for fell through. I thought 'This I Promise You' was a strong song...but I'm not a good judge of my own writing in terms of 'hit' potential. The 'N Sync camp felt all

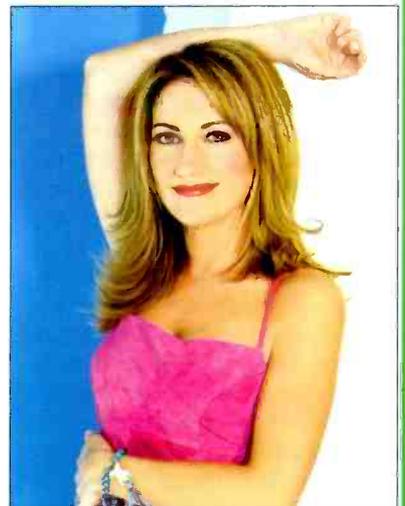
along it was a smash."

Marx and the group cut the song in Orlando within three days and had great fun in the process. He says, "Thanks to the talent of all the guys, the outcome was better than I'd imagined it. I had never had such a feeling as a producer. It was a great ride watching the song become a big hit, and I'm proud of the fact that it seems to be the song that will outlast the craziness and bigger-than-life phenomenon of the *No Strings Attached* project." Marx laughs, "My only beef is that now I have cute teenage girls come up to me and say, 'Wow! You're Richard Marx! My mom loves you!'"

ROOKIE OF THE YEAR

(so far):

Lee Ann Womack



Universal's Charlie Foster, Lee Ann Womack, And Co-Writer Tia Sillers On "I Hope You Dance":



While no "rookie" at Country radio (the format she calls home) Lee Ann Womack propelled her way into Adult

Contemporary listeners' consciousness and hearts with "I Hope You Dance," an inspiring song penned by Mark D. Sanders and Tia Sillers.

"It was about 11 months ago, when the song was #1 at Country, that we first started to cross this song to Pop. All along the way we scheduled multiple add dates to show radio that we were committed and serious about the song," Universal Records Senior VP, Pop Promotion Charlie Foster tells GAVIN.

The label's persistence and belief worked because the song went on to spend 11 weeks at the top of the Mainstream A/C chart, and even still, is holding steady in the Top Five. Add to that overall impact the fact that the song inspired a spin-off companion book that sold 125,000 copies, and that Womack's album of the same name was recently certified double-platinum.

Womack says she had an instant connection with the tune. "The second I heard 'I Hope You Dance,' the song had me. As the mother of two little girls, it's everything you'd want your children to know about life. I remember thinking, 'If my girls live their lives by these rules, I will have done my job as a mother.' We didn't cut it to crossover. We didn't even think about that. I fell in love with what the song had to say. The fact that the Universal people in New York believed in it so passionately was a lot of the reason we decided to go for it, but then that's been the way of this song: it makes its own friends and it sweeps people up in its message."

We asked co-writer Tia Sillers about her role in the creation of this song: "I'm humbled by this. To write from the gut and heart is a very hard thing to do. To write with no ulterior motive is even harder. The truth is, I wrote 'I Hope You Dance' with my good friend Mark D. Sanders then went home, did my laundry, grilled some chicken, and wondered if I'd written a good song. Everything that has happened with this song these past few years has been nothing short of miraculous; and in the face of miracles, I tend to be humbled."

In terms of stations that lead the way in carving Womack's path up the A/C chart, Foster tips his hat to WLTW-New York's Jim Ryan.

"Although he wasn't a leader in the definition of adding the record first, Jim Ryan ended up becoming a leader in the sense that he added a record that really had no Country exposure in New York. To have the record work so well for him and have it become one of his best-testing and most active records, we were able to use his story to get other stations to add the song. Having him in a market like this with no Country airplay for the most part was certainly a good tool for us."

Foster believes that Womack's future at Mainstream A/C will carry on. "Lee Ann is about recording good songs, and if that song is something that will lend itself to other formats, then by all means we're going for it. A/C Radio was very key in our being able to take 'I Hope You Dance' to Top 40 and Hot A/C. They confirmed what we were already hearing from the Country side...they told us that the masses would like this record, and to not pigeonhole it. Lee Ann is not someone who's just set on singing country records...she's a person who wants to be known for singing good songs."

hot a/c

BY ANNETTE M. LAI

TOP FIVE SPUN SONGS

(according to GAVIN/Mediabase Charts):
Ballads and male rock to the top of the class.



Rob Thomas

1. **matchbox twenty** "If You're Gone" (Lava/Atlantic) **70,194 spins**
2. **Dido** "Thank You" (Arista) **69,781 spins**
3. **Lenny Kravitz** "Again" (Virgin) **67,084 spins**
4. **Creed** "With Arms Wide Open" (Wind-up) **49,212 spins**
5. **U2** "Beautiful Day" (Interscope) **45,271 spins**

MOST POPULAR

(so far):

matchbox twenty

Atlantic's Mary Conroy on "If You're Gone":

For anyone who's followed matchbox twenty's path to success, it

shouldn't come as much of a surprise that the group—a core artist for the format—earns #1 most-played record honors at Hot A/C with their power ballad "If You're Gone."

From the get-go, when the group's latest CD, *mad season*, was released last year, programmers nationwide picked this track as one of their favorites, so it became a natural choice for a single. Longevity-wise, the song hit #1 in the middle of January and held onto that spot until early March. Add to that the fact that it only just recently fell out of Hot A/C's Top Ten. Additionally, the song also found acceptance at Mainstream A/C and landed itself in the format's Top Five at the end of March/early April. As Atlantic VP, National A/C Promotion Mary Conroy explains, "I think matchbox was just following in the great tradition of rock groups that do ballads. Foreigner did it with 'I Wanna Know What Love Is,' and Aerosmith did it with their song from *Armageddon*, 'I Don't Want To Miss a Thing.' Plus, I also think that Rob Thomas is one of the best lyricists the industry has right now... and it's their time, too. [As a label], we're lucky to have these guys."

Conroy says that factors like matchbox twenty's popularity and that this was a beautiful love song all helped create a record "that researches like crazy." It was also the first time the band used a string section, which Conroy says "gave matchbox a new sound and was a nice experiment that worked for them."

But when you have a record react and test this strongly, does it impede your plans for a follow-up single? She says matter-of-factly, "Their current single 'mad season' is really a different sounding record from 'If You're Gone,' so you can have more than one matchbox twenty song on your playlist. But I still was a little surprised at how quickly 'mad season' came onto the charts and was happy that the previous single's success didn't really pose a problem for us."

When all is said and done, a well-written and emotionally charged song that's performed from the heart will find its audience, and matchbox twenty certainly created a definitive career tune with "If You're Gone."

ROOKIE OF THE YEAR

(so far):

Nelly Furtado

DreamWorks' Marc Ratner on "I'm Like a Bird":

It's hard to believe that at this same



Marc Ratner

time last year, there were very few of us who knew of an artist named Nelly Furtado...well, that's not the case

today. The Canadian-born singer-songwriter is now a multiple Juno Award winner and, thanks to Hot-Modern A/C's early support, has scored her first Top Five smash with her debut single, "I'm Like a Bird." Additionally, her debut CD has also been certified gold.

Helping champion her at radio is DreamWorks' Marc Ratner's job and he tells GAVIN that with regard



to Furtado's success, "When you roll out any artist and project, there are always doubts because music is so subjective. Music is different to each person, so you don't know what the reaction is going to be; but as a label, we were very secure in Nelly's talent and the diversity of her music. Sometimes with artists, their diversity is what helps them break really big when they do break, but it's also their being 'more different' that makes it harder in the beginning."

"The thing that's most fascinating about Nelly is that she's an artist that absolutely broke out of and built her base from Hot and Modern A/C and spread into other formats from there," he says. That fact alone makes Ratner very happy because he knows that Furtado is just the first of many new stars on the horizon coming from DreamWorks. "I'm of the belief that we can break a whole lot of artists this way. I just think the format needs an education on their value as a viable, lively, and interesting format that can develop and break artists." Ratner believes that the format's core female audience is "the Rolls Royce of listeners" and that "women are really the long-term music listener/buyer."

Ratner's first clue that Furtado

was for real was when KTOZ-Springfield, Mo. PD Michelle Matthews (now MD at KALC-Denver) and MD Simon Nights reported that "I'm Like a Bird" was their #1 most requested tune.

Ratner gives props to legendary Top 40 programmer Bill Tanner for the lesson that "no one puts a record at #1 unless there's something really going on with it." From there, Ratner says, DreamWorks took its commitment a step further. "Nelly worked really hard. We went out on the road and did the acoustic thing all over the country for months. She was part of that acoustic storyteller-lounge thing that radio stations do, which is a really special and unique event. In fact I heard from stations like The River in St. Louis and Q104 in Cleveland, that listeners were calling up and bribing the jocks just to get tickets."

But for every positive sign that came his way, there were also "roadblocks" to surpass. "Since the song didn't callout for a very long time and took time to develop, getting people to hang in there and continue to have faith was the hardest thing in the world. Everybody wants instantaneous response and again, the thing with Nelly is that sometimes the different—sort of unique—things take longer to develop, but in the long-term, they're more valuable for you. The old record business way of 'You didn't get any adds...it's over'—you can't work like that anymore. It's a smaller universe these days and records take longer to develop. You just have to have faith and persevere. Nelly worked hard, this company worked hard, everybody worked hard for this, and we never gave up."

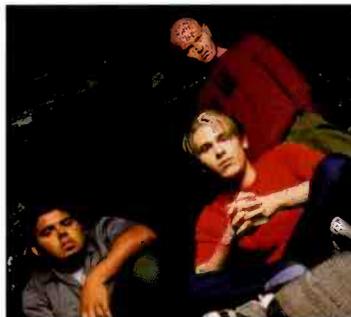
alternative

BY RICHARD SANDS

TOP FIVE SPUN SONGS

(according to GAVIN/Mediabase Charts): Hooks, crunch, electronica: A little bit of everything...

1. **Incubus** "Drive" (Epic) **53,041 spins**
2. **Lifeline** "Hanging By a Moment" (DreamWorks) **42,598 spins**
3. **Crazy Town** "Butterfly" (Columbia/CRG) **39,457 spins**
4. **Moby with Gwen Stefani** "South Side" (V2) **38,989 spins**
5. **Linkin Park** "One Step Closer" (Warner Bros.) **37,806 spins**



MOST POPULAR



(so far):
Incubus
Epic's Jacqueline Saturn On "Drive":

Epic VP/Promotion Jacqueline Saturn is one of the hardest working babes in the business, and I mean that in a good way. It's not an accident that the label is hotter than a firecracker at Alternative right now. For one thing, they have the Number One record of the year so far, based on total spins—Incubus "Drive." But Saturn is only too happy to share the glory with her teammates: "We have an incredible



field staff who worked their asses off on this project," she says. And I'm sure they did. But I've had my eye on Ms. Saturn since she was "knee high to a Bergen" (former Epic exec Stu Bergen, that is), and I could tell from the start that she was destined for *big* things, regardless of her modesty.

More on the current success in a moment—first some history on the band. Incubus signed its label deal back in 1995. They hail from Calabassas, California, which coincidentally just happens to be the current home of one of the leading programmers in the country, Kevin (and Margie) Weatherly. Audiophiles remember the band had an independent record called *Fungus Amongus* that was recently reissued by Epic. The band also made an EP titled *Enjoy Incubus*. The first real record made exclusively for the label was called *S.C.I.E.N.C.E.*, which was followed by *Make*

Yourself. This album is the one that has spawned the monster hits "Pardon Me," "Stellar," and "Drive." Calling it a big seller is an understatement. "On July 1, the record hit double platinum," notes Saturn proudly.

So how did "Drive" get to be such a gosh-darned huge record? "We worked it after 'Pardon Me' and 'Stellar' each made it into the top three, respectively," Saturn tells me. "We had so many fans at Alternative radio from those first two songs, that when we worked 'Drive,' practically the entire panel added it the first week out." She and her co-horts at Epic knew it would be a smash. "This was always the track that we knew we would get to because everyone (radio included) knew it was a monster!"

The route to success, naturally enough, went through many a station early on in the project. "When we started to work 'Drive,' the band had already performed at many radio stations doing acoustic versions of 'Pardon Me' and 'Stellar,' so we didn't do very many promotions," explains Saturn. In this case, "Drive" pretty much sold itself. "The merit of the song did the job for us. And right now, 'Drive' is a multi-format smash, doing very well at Modern A/C and at Pop radio, as well—it's first song by Incubus that has crossed over," Saturn exclaims.

"The band has just finished its new album, and it will be in stores in

October," says the always-enthusiastic Saturn, as she quickly goes for the close, "We'll have a single at radio in the middle of August and *get ready*—it will *not* disappoint!"

It's sure to be one of the most anticipated records of the fall at Alternative radio, and knowing the hard-working Jacqueline Saturn as I do, I'm sure it'll be bigger than what has come before. In fact, I'm bettin' on it.

ROOKIE OF THE YEAR

(so far):
Tantric



Maverick's Gaby Skolnek on "Breakdown":

Technically speaking, Tantric is a rookie band. But realistically speaking, they've been around. After all, three of the four members were once the foundation

of Days of the New which tasted success at Alternative and Rock radio several years ago. Now its smash "Breakdown" has made it all the way up to number three on the GAVIN chart, and the nearly 29,000 spins this year at Alternative radio has made Tantric the "Rookie of the Year" of bands launched inside this calendar year.

"When the band came to LA for its initial showcase, everyone at Maverick freaked," recalls promotion goddess Gaby Skolnek. As you might be aware, Buzz Bennett, Ted Volk, Dennis Blair, Gaby, and several others at the label had worked Days of the New when they all were at Geffen. Now that team was going to get to work with what almost was a new version of the band all over again. "It was very exciting for us," says Skolnek.

The way Tantric came together is kind of interesting. After Days of the New was dissolved, Todd, Jessie, and Matt were living in Louisville, nearly destitute. Enter new lead singer, Hugo. Hugo was well known around Boston, but decided to head for the West Coast. He only made it as far as Detroit, where he ran out of money. Many gigs later, his manager put Hugo in touch with the other three in Kentucky. Add producer Toby Wright (Korn, Alice in Chains, and the rest, as they say, is history.

"They made an incredible record, and we pretty much started to set up it up primarily at Rock radio back in November and December of last year," says Skolnek. "We went 'door-to-door' with Hugo and Todd, going from station-to-station. We decided to create a base at Rock, before going to Alternative in mid-February."

Early supporters? "A long time ago, I played a demo for Lynn Barstow at KMYZ-Tulsa, and he would have played the song from that demo if I had let him," Skolnek tells me. "The Edge (Tulsa) has been tremendous—so has John Moschitta and Lenny Diana at The X in Pittsburgh. They were aware of the song from its initial success at WDVE. WBCN also helped lead the charge...but the problem with mentioning these guys is I'm afraid I'll leave out some of the others. And we're very grateful for *all* the support that Alternative radio has given the band," says the personable Skolnek.

All the hard work from Skolnek and the Maverick team has paid off. "The band is just shy of a gold record right now," she says. The band is touring in support of 3 Doors Down this month before

leaving for Europe in August. What's next? "We're setting up the next single, 'Astounded,' and we're looking to get that one going in mid-July—so get ready!"

country

BY JAMIE MATTESON

TOP FIVE SPUN SONGS

(according to GAVIN/Mediabase Charts)
A mix of new and established artists rule.

1. **Jessica Andrews** "Who I Am" (DreamWorks) **100,453 spins**



2. **Toby Keith** "You Shouldn't Kiss Me Like This" (DreamWorks) **98,393 spins**
3. **Diamond Rio** "One More Day" (Arista) **98,153 spins**
4. **Keith Urban** "But For The Grace Of God" (Capitol) **90,675 spins**
5. **Travis Tritt** "It's A Great Day To Be Alive" (Columbia) **89,916 spins**

MOST POPULAR

(so far):

Jessica Andrews

2001 is turning into one hell of a year for DreamWorks Records. In the first half of the year, the label has held the #1 position on GAVIN's 24/7 Mediabase Country chart for a total of six weeks. —JM



DreamWorks' Scott Borchetta On "Who I Am":

The plan

"In terms of this project, we felt like we knew what we needed to do," says DreamWorks Sr. Executive/Promotion & Artist Development Scott Borchetta. "Radio had accepted and acknowledged Jessica's talent and over 90 percent of reporting radio stations had played her previous singles, but we hadn't quite given them that '3 minutes.' Radio told us with the

right record, they were ready to bust her wide open. When we heard the demo of 'Who I Am' in the studio, we knew we had it. As for the set-up for this single, we wanted the music to speak as loudly as possible, so we put together an advertising campaign with the major trades, where we ran just a silhouette of Jessica which read 'Can you guess who I am' and a CD single with a toll-free number. We received over 200 calls, 95 percent of the people knew it was Jessica. (One pop programmer thought it was Gloria Estefan.) The great thing was it got people's attention—it was focused on the music and all the response was incredibly positive.

Crossover connection

"There are a handful of Top 40 and Hot A/C stations who're now playing this song, and this forced our hand to work in partnership with our Pop division to take this song to mainstream. This may be a crossover single, but Jessica's home is in Country music."

On the move

"We're very excited about the 'Equals 29' Tour with Jessica and Billy Gilman (their collective ages equals 29). This is her first co-headline tour and there's excitement and anticipation for it, especially with the younger audience. Whether or not programmers acknowledge this, we need the next wave of passionate, Country listeners and fans. Jessica and Billy are a perfect combination to capture those fans. We've basically juiced our superstars about as much as we can. This is really about being a part of the future of our format.

"The first six months of 2001 have been fantastic for DreamWorks, especially Toby's big win at the ACM's for Album of the Year and Male Vocalist of the Year! His new album, *Pull My Chain* hits stores on August 28. Toby has taken his success from the last project and put all his energy into the studio for this record. He's very proud of it and we're very excited to be the ones to deliver it to radio. I believe it will allow our team to raise up another level."

Radio responds

KZLA-LA OM R.J. Curtis On "Who I Am":

"Last fall, Scott was in town and stopped by to play me some new music, which included 'Who I Am.' It had a contemporary sound, which works well for us and I immediately knew it really fit KZLA,"

says station OM R.J. Curtis. "It had a great hook, plus it referenced family values and roots—always good for this format. What also appealed to me was this young person singing about how comfortable she was in her own skin. It sounded even better on the air than in the office and it tested great from the start. To date, we have 2000+ spins, with virtually no fatigue and passion scores consistently in the Top 3. It's an enduring song and one of those rare records that listeners connect with on many different levels."

ROOKIE OF THE YEAR

(so far):



Jamie O'Neal

GAVIN's Jamie Matteson On "There Is No Arizona":

Most everyone knows I'm the biggest Jamie O'Neal fan in the world, and it's great to see that so many people have also jumped on Jamie's fan wagon. We were first introduced to Jamie at last year's Fan Fair, and her awesome voice, cool style, and this attention-grabbing debut single had most of us in Country excited from the onset of the project. In late January, "There is No Arizona" hit #1 on GAVIN's G2 Country chart and #2 on our Mediabase chart, and this song has remained a very strong recurrent ever since. Album sales are approaching 300,000, and Jamie's second single "When I Think About Angels" has already hit #1 on GAVIN's G2 chart and is currently Top 5 on GAVIN's Mediabase Country chart. Her stellar rendition of the '70s hit "All By Myself" on the *Bridget Jones Diary* soundtrack has also given her added media exposure. In a past article I wrote that if Jamie didn't become a huge star, I was leaving the format. I don't plan on going anywhere soon! —JM

rhythm-crossover

BY KEVIN CARTER

TOP 5 SPUN SONGS

(according to GAVIN/Mediabase Charts)
People seem to enjoy the hip-hop.

1. **Ja Rule** "Put It On Me" (Island/IDJMG) **66,271 spins**
2. **Nelly** "Ride Wit Me" (Universal) **55,720 spins**
3. **Joe** "Stutter" (Jive) **52,513 spins**
4. **Shaggy** "Angel" (MCA) **44,931 spins**
5. **K-Ci & JoJo** "Crazy" (MCA) **42,544 spins**

MOST POPULAR

(so far):

Ja Rule

Island Def Jam's Ken Lane & Mike Easterlin on "Put It On Me":

"We're very proud of the music that Ja Rule has given us to work with," says Island Def Jam Sr. VP/Promotion Ken Lane. "His music transcends all formats, and we are slowly building him into a mass appeal artist." Adds VP/Pop Promotion Mike Easterlin: "And I think that happened faster than we expected. We're also finding that these records just test amazingly well. The initial idea with Ja Rule was to play on the success of 'Holla Holla' from his first album and grow from there, but he exceeded even our expectations on what he could do, not only radio airplay-wise, but sales-wise. As far as the radio picture goes, the initial reaction to Ja was that he was a little bit more hardcore than he has now become. I believe people have now accepted the unique quality of his voice, and we've also done some things to touch up the records to make them more palatable for radio. The other great thing about Ja Rule that we've been able to do is develop a new artist like Christina Milian, who sang with Ja on 'Between Me & You.' We've been able to use that opportunity as a springboard to launch Christina. I'm looking forward, the first single from his new record, 'Do I Do,' which samples the old Stevie Wonder song, sounds like an absolute home run. That's coming in late September."

ROOKIE OF THE YEAR

(so far):

Ludacris

Ken Lane and Mike Easterlin On "Southern Hospitality":

"Ludacris is the freshman signing of Def Jam South, and we're so

pleased with the results from this former DJ from Hot 97 in Atlanta," says Ken Lane. Adds Mike Easterlin:



Ludacris

"What was great about that record was that Pop radio came to us, because they were feeling it off of the Crossover and Rhythm play. As far as Mainstream goes, there was no real plan to ever force this down Top 40's throat. That was the first time we ever went to [IDJMG President] Lyor Cohen and said, 'You know what? Radio's coming to us. Let's not go out and do silly things—let's let this thing develop.' Yes, it took longer that way, but, in the end, Ludacris is becoming even more Pop. And his new single, 'Area Codes,' off the *Rush Hour 2* soundtrack is definitely straight down the middle. Mainstream Pop can play it, and the reaction from Crossover and Rhythm has been amazing so far." The fact that Ludacris worked in radio (at Hot 97-Atlanta) certainly doesn't hurt his case either. "And it shows when he goes to radio, because he just takes over the radio station," says Easterlin. "He knows what he's going into before he gets there. With a lot of artists, radio visits can sometimes be uncomfortable or intimidating, but Ludacris just rolls with it and usually just takes over for the DJ on the air. He's an absolute pro."

top 40

BY KEVIN CARTER

TOP 5 SPUN SONGS

(according to GAVIN/Mediabase Charts): Crazy shaggy uncle Lenny says "thank you."

1. **Shaggy** "Angel" (MCA) **137,112 spins**
2. **Lenny Kravitz** "Again" (Virgin) **132,662 spins**
3. **Crazy Town** "Butterfly" (Columbia/CRG) **114,728 spins**

4. **Uncle Kracker** "Follow Me" (Lava/Atlantic) **104,688 spins**
5. **Dido** "Thank You" (Arista) **103,632 spins**

MOST POPULAR

(so far):

Shaggy



Craig Lambert

MCA's Craig Lambert on "It Wasn't Me" and "Angel":

MCA grabs and holds the Most-Played Top 40 slot at the half-year mark with the third single from Shaggy's mega-selling *Hot Shot*. (The label also owns slots #4 and #5 on the Rhythm-Crossover side, with "Angel" and K-Ci & JoJo's "Crazy.")

MCA Sr. VP/Promotion Craig Lambert looks back to the point where all the Shaggy madness started: The breakout success of "It Wasn't Me."

"Obviously, Shaggy's been a radio favorite—praised by many for a number of years, and he's certainly enjoyed a number of hits. The first single off the new album, 'Dance And Shout,' didn't quite hit the sweet spot with the audience, but then, a few stations in Hawaii discovered 'It Wasn't Me,'" he says. "Now we had certainly known about that record, and knew that it was going to be a potential second or third single, but these stations took it upon themselves to go on it early. The record blew up in Hawaii, and the rest is history. We brought it over to the mainland where there were a number of people responsible for breaking it here early on: people like Kid Curry at Power 96-Miami and Michael Martin in San Francisco.

"It was one of those classic 'magic-in-a-bottle' records that the industry might see ten of in a year—maybe. It was Shaggy's time, and the record just hit that zone. The rest of that story was just filling in the gaps. Immediately upon this

record being played at a station just 7-10 times a week, the phones would ignite; within two weeks of that airplay, sales ignited. That kind of activity certainly generated the heat underneath 'Angel,' which was as big, if not bigger, back-to-back Number-One record. We're now reaping the benefits of that with the success of 'Freaky Girl,' and with an album that has scanned six million units domestically and another three million internationally."

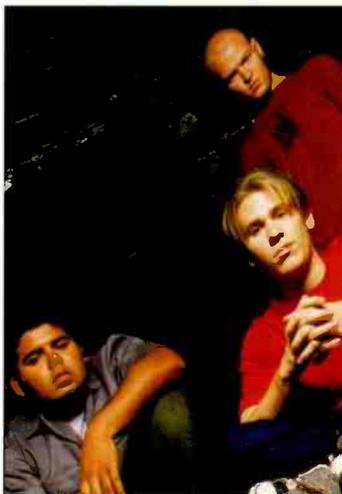
Not bad for a guy who, just two years ago, was a moderately successful, mid-level opening act. "Funny thing happens when you write hits," says Lambert. Oh yeah...and people just flat-out love this guy: "He's been extremely cooperative with radio, always professional with all mediums, whether it's MTV, television, or other forms of press. In particular, he hasn't forgotten where he needs to go—the various radio formats that supported him in the past, and are certainly reaping the benefits of his current success."

So, what's next for Shaggy? "He's currently on the Backstreet Boys tour, and we've also signed a production deal with Shaggy's Big Yard Productions, which will foster other artists to come out of his arena, that being the signature voice behind 'It Wasn't Me,' Rik Rok; and Rayvon, the signature voice behind 'Angel.' He also has Prince Mydas, another act called Marsha, and a host of others. A talented recording artist, producer and arranger, Shaggy has only shown us the tip of the iceberg for where he can be as an artist, not only in the music world, I also believe that Shaggy has the potential to be successful in the film industry, as well."

ROOKIE OF THE YEAR

(so far):

Lifeline



DreamWorks' Paula Tuggey & Johnny Barbis on "Hanging By a Moment":

"We knew what we had with this song: a one-listen record for just about everybody," says Paula Tuggey. "A lot of the Top 40s were starting to feel it off of the Alternative and Rock stations in their markets, but we waited until the time was right to cross it. We assumed it was going to go #1 at Modern Rock, and we really wanted to solidify them in the Rock world. After seeing the previous success with artists like 3 Doors Down or Creed, we just knew it was gonna go—there wasn't a doubt in our minds."

Says Johnny Barbis: "We wanted ownership to be taken in the obvious arena, the Alternative/Modern Rock arena, because the record had such edge on it. We never stopped anyone from playing it; we just wanted to heat it up properly and bring it across, while imaging the band the right way. It was just a matter of having patience—and thank God! We caught lightning in a bottle...and you know what? They just don't come that often. But when they do, they make all of us look great. At the end of the day, it's always about the record."

With the band's success at Hot/Modern A/C and Top 40, did Barbis ever worry about Lifeline losing its Rock cred? "Absolutely! That's something that you're always concerned about, but I think the track we have out currently, 'Sick Cycle Carousel,' reinforces that image." In fact, to further solidify the image, Barbis and Michael Ostin recently gave Lifeline a little dose of old-fashioned Rock religion. "We took the band to Chicago to get them spiritualized, if you will. We wanted them to keep that edge, so we took them to see a U2 show. I introduced them to Bono, Edge, Adam, and Larry, they saw the show, and afterwards, we all went back to the hotel where Bono was kind enough to give them an hour of his time to discuss what rock & roll is all about. They were mind-blown."

The Lifeline bottom line, according to Barbis: "Radio was so wonderful—they embraced this record and they got it. The other great thing about 'Hanging By a Moment' was that it just burned up the phone lines when you put it on. We were blessed and lucky enough to catch this lightning across the board, and it stood the test in all formats."

triple a

BY DAVE EINSTEIN

TOP FIVE SPUN SONGS

(according to GAVIN/Mediabase Charts): Male artists dominate the female-friendly format.

1. **U2** *All That You Can't Leave Behind* (Interscope) **26,166 spins**
2. **Dave Matthews Band** *Every Day* (RCA) **22,232 spins**
3. **Eric Clapton** *Reptile* (Reprise) **15,865 spins**
4. **Josh Joplin Group** *Useful Music* (Artemis) **15,538 spins**
5. **Train** *Drops Of Jupiter* (Columbia/CRG) **15,277 spins**

MOST POPULAR

(so far):

U2



Interscope's James Evans On *All That You Can't Leave Behind*:

There were two contenders for the top slot, U2 and Dave Matthews Band. *Every Day* (RCA), the new album by Matthews represented a reinvention of their sound. They had scrapped an album that was near completion in late 2000, turned to a new producer, Glen Ballard (Alanis Morissette), and wrote a new batch of songs for what became *Every Day*. U2's *All That You Can't Leave Behind* (Interscope) on the other hand, has been compared by many as a return to the sound that served them so well on earlier albums such as *Joshua Tree*. Both groups get high points artistically while capitalizing on the momentum that only a sold-out tour can give to a project. Triple A radio supported both bands with equal enthusiasm, putting Matthews and U2 out in front of the pack. In the final analysis, U2 came in at number one.

As the man in charge of Triple A promotion at Interscope Records, James Evans gave me some insight into what he had done to set up and deliver the airplay that U2 is getting:

"When I first heard it, I knew peo-

ple would eat it up," he says. "The band returned to a sound that people were comfortable with but that still had a freshness to it. I'd love to take all the credit for the success for *All That You Can't Leave Behind*, but the truth is that it was the right record at the right time for U2. All we really needed to do was make sure that everyone had it and listened to it. The music and the tour took care of the rest."

There have been three singles from *All That You Can't Leave Behind* ("It's a Beautiful Day," "Walk On," and "Elevation"). Getting the singles to enter and exit the charts at the right time can be difficult with such a strong album. "It's really a good problem to have," Evans evaluates, "because it means that the first two songs ["It's a Beautiful Day," "Walk On"] are still researching very well. So, we will have to be patient with 'Elevation.' I think all of these songs can have a life of their own and it's our job to make sure that they all have a shot." When asked if he thought that he would be working *All That You Can't Leave Behind* next year, Evans responds: "I'll certainly be working until the end of this year. We could take five or six singles from this album because it's so radio friendly. It's really a question of what's best for U2."

When we do the wrap up second half of 2001, it is very possible that we will once again be speaking with James Evans about U2 and *All That You Can't Leave Behind*, and how he held onto the Number One spot for an entire year.

ROOKIE OF THE YEAR

(so far):

Josh Joplin Group



Artemis's Ray Di Pietro On *Useful Music*:



While looking at the research for most played artists from January to

June of 2001, we noticed that there were two "rookies" (Coldplay and Josh Joplin Group) in the Top Ten.. Josh Joplin Group's *Useful Music*

(Artemis) led Coldplay's *Parachute* (Capitol) by 860 spins; good enough to put it in the number four spot on the half-year chart with a total of 15538 spins. Rival Coldplay was close on his heels at the number six slot with 14678. Two new artists to the format to be that high on the chart is a testimonial to the openness of Triple A radio to new music.

"It's amazing," says Artemis Records National Director of Adult Radio Promotion Ray Di Pietro, when asked how it feels to have a project do this well out of the box. "It's something that we believed in and are grateful that radio believed in too. The fact that 'Camera One' [first single from *Useful Music*] resonated with the listeners once airplay started and went on to become a number one song at the format, validated our belief."

When asked what he did to promote *Useful Music*, Di Pietro says, "Josh has a very warm personality and we decided to take him out on a promotional tour in late 2000 to introduce him to radio and the programmers that would be playing his music. We went into conference rooms and offices to introduce them to Josh and his music. It worked very well. It was also [President of Artemis] Daniel Glass's idea to come out with 'Camera One' late in the fourth quarter of 2000 so that we would have some momentum going into the first quarter of 2001. People told us we were crazy to do it that way, but it worked to our advantage." Di Pietro also said that communication both to radio and to the Artemis staff was very important to the process. "I used emails, faxes, and face-to-face communication to make sure that each week when we gained new ground, everyone inside the company and at radio knew about it. Its hard work but it added tremendously to the excitement of the project."

A powerful combination of the promotional intuition of industry veteran Daniel Glass and passion from Ray Di Pietro for the project, and lest we forget, great music, *Useful Music*, by the Josh Joplin Group came together to make it our most spun rookie of the first half of 2001.

urban

BY KEVIN FLEMING

TOP FIVE MOST SPUN SONGS

(according to GAVIN/Mediabase Charts): Cuz every thug needs a hit.

1. **Ja Rule** "Put It On Me" (Def Jam) **36,364 spins**
2. **Musiq** "Love" (Def Soul) **36,361 spins**
3. **Jagged Edge** "Promise" (So So Def) **35,337 spins**
4. **Sunshine Anderson** "Heard It All Before" (Soulife) **34,313 spins**
5. **Tank** "Maybe I Deserve" (Blackground) **32,714 spins**

MOST POPULAR

(so far):

Ja Rule

Def Jam/Def Soul's Johnnie Walker On "Put It On Me":

Ja Rule's "Put It On Me" is the most played Urban artist of the first six months of 2001 with 36,364 Mediabase recorded spins. Def Jam/Def Soul Records Sr. VP of Promotion Johnnie Walker directed the team for taking the Ja Rule project to da house!

GAVIN: What was your goal for radio promotion on the Ja Rule project?

Johnnie Walker: Our goal was to simply get the record played. When we set a goal for an artist like a Ja Rule we try to get 2500 to 3000 spins and then we know that we have a record. When we can advance from 2500 to 3000, then we go for 4000 and to try and maintain a high weekly average. "Put It On Me" just exploded. We had set spin goals with the staff and a lot of times we went right past our goal. We under-bid and under-projected ourselves. It's always great when you get a record like this, not only did radio accept it, but the consumers accepted it as well. We were able to maintain over an eight-week period over 4000 spins a week, and that's incredible.

Does the success of this record make the strategy easier or harder on the next record?

It makes it harder because the pressure is there to duplicate that success. I'm a firm believer that no artist is any bigger than his previous success. When Ja Rule comes with another single, radio is expecting another great record. They want that continual success pattern.

Musiq's "Love" is so close to Ja Rule's "Put It On Me" in total spins, is this a surprise to you?

No, and I say it so confidently because I'm a woman. And women love good music. "Love" was a good song for women but it wasn't all for women. Men "got it" too. It is such a potent song. It touches all

genders, all lifestyles, all races, all personalities and situations. This wasn't a surprise to me at all. The surprise was how radio pulled "Just Friends" from the *Nutty Professor II* Soundtrack. We were watching Mediabase and BDS and this record was constantly raising its head. That was the surprise, that radio was so aggressively pulling that song from that album.

What do you attribute all your success at radio to? Is it the music, your relationships, your promotions, what is it?

It's a little of all that, but I'm going to add *passion*. Passion for our artist, passion for our product, and a very passionate belief in the philosophy of Def Jam. There's respect and passion for the culture of black music that being R&B and Hip-Hop. Of course, you've got to have great music. You can come up with an excellent promotion and marketing campaign, but if you don't have quality product, it's not going to matter. Having great music, having great artists, and having a great passion combines to make for some successful runs. We have been very fortunate. There's passion behind the walls at Def Jam!

ROOKIE OF THE YEAR: Sunshine Anderson

(see story in Urban Adult Contemporary)

urban adult contemporary

BY KEVIN FLEMING

TOP 5 SPUN SONGS

(according to GAVIN/Mediabase Charts):
Love Songs R Us

1. **Jill Scott** "A Long Walk" (Hidden Beach) **15,233 spins**
2. **Musiq** "Love" (Def Soul) **12,960 spins**
3. **Tamia** "Stranger In My House" (Elektra) **12,364 spins**
4. **Dave Hollister** "One Woman Man" (DreamWorks) **11,733 spins**
5. **Carl Thomas** "Emotional" (Bad Boy) **11,291 spins**

MOST POPULAR

(so far):
Jill Scott

Hidden Beach's Thornell Jones On "A Long Walk":

Jill Scott's "A Long Walk" is the most played Urban Adult Contemporary Artist of the first six

months of 2001 with 15,233 Mediabase recorded spins. Hidden



Beach Recordings Head of Marketing, Thornell Jones headed the strategy team for delivering this project.

GAVIN: When did you know that you had something special?

Thornell Jones: When we put the record out we knew that it was going to be a growth story and that's what Steve [McKeever] was looking for. "Getting In the Way" was a positioning song. The early feedback from consumers was favorable to "A Long Walk." We knew that there would eventually be multiple favorites. "A Long Walk" came back as an early favorite from the fans. We had fans who wrote us and said once the record became a hit, "I've been hearing so long, it's not my favorite song anymore."

Knowing that Jill was a different type of artist than radio was used to, did that create different challenges and strategies for marketing her to radio?

We knew she was a special artist, but we also have a company philosophy that if you bring quality music and awareness of that product to the consumer that they'll buy it. In essence, that strategy worked because we released the first single to radio in early June and that song didn't peak on the charts for 17 weeks. So when the second single was released we had already developed a sales base and consumer buzz and when we came to radio there was an immediate reaction from the consumer.

You're obviously working for an atypical record company.

The unique thing about Hidden Beach is that we're committed to our artists long term and not every record company can afford to take that long-term development strategy at radio or retail. I'm sure you will continue to see unique things come from us. We definitely have a consumer-based strategy when it comes to records. I've had the privilege of working at a bunch of major

record companies with some really wonderful people including the ones at Epic, but sometimes you have to think outside of the box. It's been a blessing to be associated with Hidden Beach and have an artist like Jill Scott to come out and blow up. It puts the label on the map and affords us the opportunity to do more things and bring more people to the table. The energy around the place is great. I thank God for the blessing.

ROOKIE OF THE YEAR

(so far)
Sunshine Anderson



Atlantic's Ronnie Johnson On "Heard It All Before":

The Rookie of the Year for both Urban and Urban

Adult Contemporary Mediabase charts by spins year-to-date is Sunshine Anderson's "Heard It All Before." Sunshine is signed to Soulife Records, which is distributed by Atlantic Records. I talked to Sr. VP of Urban Promotion, Ronnie Johnson:

GAVIN: Sunshine's "Heard It All Before" is the Rookie of the Year with 34,313 spins on the Urban chart and 8201 spins on the Urban A/C chart.

Ronnie Johnson: It's exciting when you break a new act and it's a testament to the power of radio; when they feel passionate about an artist and a sound, you can just see the embrace. Our partners at Soulife did a great job of setting this record up. They were committed to a sound and to branding the label. They were visible at events and conventions long before we serviced the promotional CD on Sunshine. The long-lead set-up was there and we were fortunate that radio felt passionate about the song as well as the artist. Plus the record researched and was requested as well.

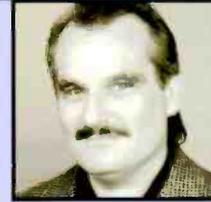
Are you surprised that "Heard It

All Before" performed so well on both the Urban and Urban A/C Mediabase charts?

It crossed all demos and was embraced by people from ages 8-80. It's a great song from a great voice and the subject matter is topical so people can relate to it. The record is already a gold album, and we are just now launching the second single "Lunch or Dinner." We look for this project to be a long-time seller. This is a one-year plus record. Hopefully we'll be working the Sunshine Anderson full-length this time next year. Again, our partners at Soulife Records did a great job setting this project up. ■

Check it out: gavin.com

Halftime's Over—It's Time For The 3rd Quarter Kick-Off...



TOP 40/
RHYTHM CROSSOVER
EDITOR
KEVIN CARTER
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Get Ready to Run With These Top 40 & Rhythm Crossover Releases

Compiled by Kevin Carter

Hard to believe, but the first half of 2001 is already over...now how old do you feel? To put it in football terms (the way God intended) the cheesy halftime show is over and it's time to see what strategies the labels have in store for that all-important third quarter. Which reminds me of those immortal words from the movie *Grease*: "If you can't be an athlete, be an athletic supporter."

Remember: consider this list a fluid entity—dates and releases are always subject to change, caused by forces beyond our control or comprehension...



Trick Daddy "I'm A Thug" July 2 (Rhythm)
STP "Days of the Week" July 16 (Top 40)
Lil' T & One Track Mike "Shaniqua" July 16 (Top 40 & Rhythm)
Ray J TBA late July (Rhythm)
Corrs "All The Love In The World" August 6 (Top 40)
Uncle Kracker "Yeah Yeah Yeah" August 6 (Top 40)
Lina "It's Alright" August 13 (Rhythm)
Invertigo "Desensitized" August 20 (Top 40)
Drama TBA sometime in August (Rhythm)
Brandy TBA (Rhythm)
• "Also looking at another matchbox twenty, Kid Rock, Brandy, and Jewel."



Dream "This Is Me (remix)" July 2 (Rhythm)
Blu Cantrell "Hit 'Em Up Style" July 2 (Top 40)
Toya "I Do" July 16 (Top 40)
Joy Enriquez 2nd single July (Rhythm)
Dido "Hunter" August 13 (Top 40)
Lisa "Left Eye" Lopes "The Block Party" August (Rhythm)
Pink new single from new album September (Top 40/Rhythm)



Blackground Entertainment

Aaliyah "We Need A Resolution" out now (Top 40)



Coldplay "Trouble" TBA (Top 40)

COLUMBIA

Lil' Bow Wow "Ghetto Girls" July 3 (Rhythm)
Krazie Bone "Hard Time Hustlin'" July 3 (Rhythm)
Maxwell "Lifetime" Remixes by Rockwilder & Jermaine Dupri July 24 (Rhythm)
Royce "Da 5-9" July
Jermaine Dupri TBA July
Marc Anthony TBA August



Jessica Andrews "Who I Am" July 10 (Top 40)
Soluna "Bring It To Me" July 10 (Top 40)
The KGB "Lover Undercover" July 17 (Top 40)
VP215 "She" July 31 (Top 40)
Daniel DeBourq September 25 (Top 40)



Missy Elliott "One Minute Man" July 3 (Rhythm)
Lil' Mo "Superwoman Pt. 2" July 9 (Top 40)
Fabulous f/Nate Dogg "Can't Deny It" July 23 (Rhythm)
Tamia "Tell Me Who" July 23 (Top 40)
T.C.P. "I Gotta Girl" July 30 (Top 40/Rhythm)



Mandy Moore "Crush" July 17 (Top 40)
Jamiroquai "Little L" July 17 (Top 40)
Ruff Endz "Cash, Money, Cars" July 17 for Rhythm, July 31 for Top 40
Macy Gray TBA August 7 (Top 40)
3LW "Curious" August 14 (Top 40)



RECORDS

Jennifer Paige "These Days" July 24 (Top 40)
3G's "One More Second Chance" August 14 (Top 40)



2Pac "Letter To My Unborn" July 10 (Rhythm)
City High "Caramel" July (Rhythm)
Jadakiss "We Gon' Make It" (Rhythm)
Eve TBA (Rhythm)



MUSIC GROUP

Christina Milian "AM to PM" July 23 (Rhythm/Top 40)
Melissa Etheridge "I Want To Be In Love" late August (Top 40)
American Hi-Fi "Another Perfect Day" TBA (Top 40)
Ludacris "Area Codes" from *Rush Hour 2 Soundtrack* TBA (Rhythm)
Montell Jordan "Mine, Mine, Mine" from *Rush Hour 2 Soundtrack* TBA (Rhythm)
LL Cool J "Crazy Girl" from *Rush Hour 2* TBA (Rhythm)
Vita "Justify My Love" TBA
Ja Rule "I Cry" TBA (Top 40 edit)

• Also, "Get ready for new singles and albums from Jay-Z, Ludacris, Musiq Soulchild, Kelly Price, Foxy Brown, and Montell Jordan before the end of the year."



Petey Pablo "Raise Up" July 10 (Rhythm Crossover)
 Jive Jones "Me, Myself & I" July 31 (Top 40)
 Steps "Mars & Venus" July 31 (Top 40)
 Syleena Johnson "Hit On Me" July 31 (Rhythm Crossover)
 The Click "Money On My Mind" July 31 (Rhythm Crossover)
 R. Kelly "Feelin' On Your Booty" July 31 (Rhythm Crossover)

On Deck:

'NSync single #2
 Aaron Carter single #2
 Too Short, "I Luv"
 Melissa Leffon "My Hit Song"



Leona Naess "I Tried To Rock You, But You Can Only Roll" TBA (Top 40)
 Allure "Enjoy Yourself" TBA (Rhythm)
 No Angels "Daylight In Your Eyes" July 10
 Res "Sittin' Back" July 16 (Rhythm)
 Mary J. Blige "Family Affair" July 23 (Rhythm)
 Rayvon "Two-Way" August 6 (Rhythm, Top 40)



Dante "Lawdy Lawdy" July (Rhythm)
 Tyrese "What Am I Gonna Do?" July (Rhythm)
 Carlito "The Fame Game" July (Rhythm)
 Public Announcement "John Doe" July (Rhythm)
 The Verve Pipe "I Will Never Let You Down" end of July (Top 40)
 The Calling "Wherever You Will Go" August (Top 40)
 Sugarcorn TBA late summer (Top 40)
 Handsome Devil "Makin' Money" Crossing late summer from Modern Rock (Top 40)
 Shea Seger TBA coming this fall (Top 40)
 Cherokee "Nectarine" TBA (Rhythm)
 Smash Task TBA (Rhythm)

**Reprise**

Kelly Levesque "Some Hearts" (from the *America's Sweetheart* soundtrack) July 17



ROBBINS

Dee Dee "Forever" TBA
 Laut Sprecher "Omnibus" TBA
 Kate Ryan "Scream for More" TBA

Transcontinental

Natural "Put Your Arms Around Me" July 23



Stella Soleil "Pretty Young Thing" July 10 (Top 40/Rhythm)
 Nelly "Batter Up" July 10 (Rhythm)
 Queen Pen "QP Walks" July 10 (Rhythm)
 Lucas Prata "Wanna Get Witch Ya" July 17 (Top 40/Rhythm)
 Lil' Wayne "Shine" July 17 (Rhythm)
 Twise, "Uh-Uhh" July 17 (Rhythm)
 Brian McKnight "Love of My Life" July 17
 Rasheeda "Get It On" July 23 (Rhythm)
 Three 6 Mafia "Baby Mama" July 24 (Rhythm)
 Turk "Freak Da Girls" July 24 (Rhythm)
 Pastor Troy "Can You Stand The Game" July 31 (Rhythm)
 Black Crowes "Soul Singing" late July (Top 40)
 St. Lunatics "Summer In The City" August 7 (Rhythm)
 Stereophonics "Have a Nice Day" mid-August (Top 40)
 Kristy K. "Who's That Lovin' You Now" August 31 (Top 40, Rhythm)
 Mr. Cheeks "Lights, Camera, Action" August 31 (Rhythm)
 Paulina Rubio "Sexual Lover" August (Rhythm)



Lil' Johnny "I Got You" July 24 (Rhythm)
 Lindsay Pagano "Everything U R" August 14 (Top 40)



Creed TBA October (Top 40)

ARTIST PROFILE**Angela Ammons**

Single: "Big Girl"
 Album: *Angela Ammons*
 Label: Universal

Pop newcomer Angela Ammons may only be 18, but this Texas-raised gal isn't your average manufactured teenage singer. As can be heard on her debut single, "Big Girl," Ammons is not only far more mature for her years, she's also got the skills to become a star.

"I was never like a real big teeny-bopper and I kind of knew what the odds were just 'cause my mom always wanted to be a singer and stuff," Ammons says about her now-realized childhood dream to be a singer. "I knew what the odds were, so I didn't focus on it, it wasn't like my main goal until the first time I ever performed in front of somebody. It was my eighth grade talent show and once I felt the rush of how the audience responded, I was like, 'aw great, this is what I gotta do [laughs].'"

Discovered shortly after moving to Los Angeles with her mom and brother, Ammons landed a spot on the soundtrack for *Save The Last Dance*.

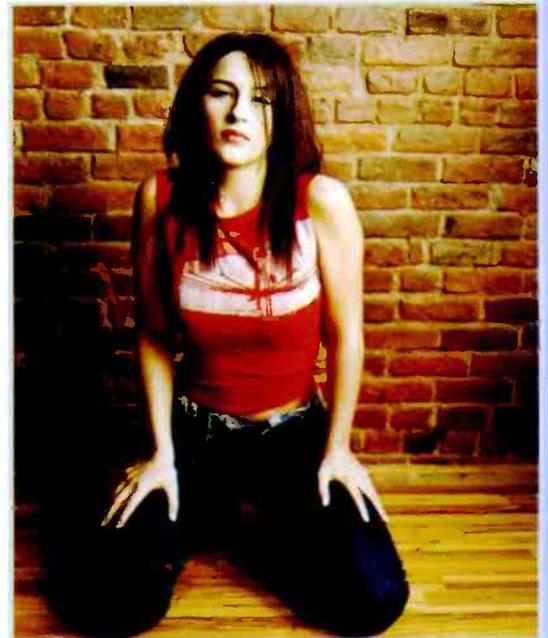
For her debut album, Ammons says the songs were carefully thought out, which enabled her to give input—a fact of which she is quite proud. "I write a lot of my stuff...they didn't audition me out of thousands of kids and it wasn't a manufactured thing. I never took lessons,

I never did *Star Search* when I was younger...So we did it very slowly. [They] didn't do it for me, but allowed me to mature, and they let me grow with my music and with my writing."

"Big Girl," Ammons' first single, made an impressive start at Top 40 thanks to its catchy chorus and demographic-oriented message. "That's one of the songs on the record I didn't write," she discloses, "but as we were looking for stuff, I heard it and I was like 'oh my gosh! This is so me,' 'cause when I picked it up I was only 17. And I was like, 'Oh, my parent's are driving me crazy, I can't wait till I'm 18, I'm gonna move out.' So it really fit me and I knew a lotta girls who were going through the same thing."

For an 18-year-old rising pop star, Ammons is not only well spoken and talented (she also admits a desire to become a history professor), but she has a down-home aura about her which she says comes from her small-town upbringing. But despite her small-town roots, Ammons still had access to good music. Besides her mother who was an aspiring singer ("I grew up listening to her, plus she'd sing around all day in the house"), her parents raised her on everything from The Beatles to Aretha Franklin to The Eagles ("The Eagles had a big impact on my life"). As she got older, Ammons leaned towards female songwriters like Sheryl Crow and Jewel.

So amidst a sea of teenage wannabe pop stars, how does Ammons plan on holding a candle to the rest? "I wanna have a different kind of audience and a different connection with my audience," she says. "I want to



entertain them, of course, but I also want them to understand what I'm talking about and know, 'Wow, she's gone through the same experience I have.'"

—Kathleen Richards

Star 98.7-Los Angeles Presents "Fan Nation"



AC/HOT AC
EDITOR
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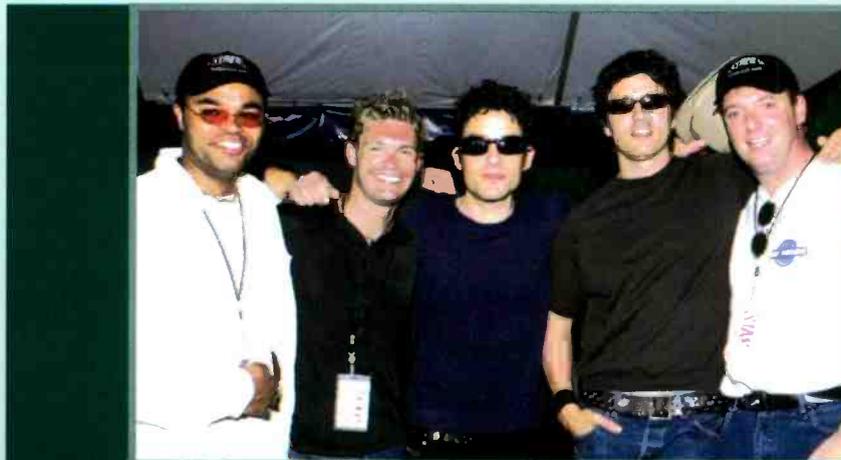
Listeners get up-close-and-personal with some of the format's hottest acts at day-long event

By Annette M. Lai & Kathleen Richards

With a tip of the hat to country music's very own Fan Fair, Clear Channel Modern A/C Star 98.7 (KYSR)-Los Angeles recently presented their very own "Fan Nation." The day-long interactive event allowed Star's listeners the chance to get up-close-and-personal with acts they'd normally just hear on their radios and stereos.

"The base concept was being able to connect fans with the artists. [Co-sponsor] ArtistDirect.com came to us last year with the concept, and we felt it was keeping in line with events we've already put our stamp on, like our Star Lounge and the Star Lounge World Tour," says Star 98.7 Marketing Director Robert Lyles.

The star-studded lineup included Third Eye Blind, The Wallflowers, the Counting Crows, Eve 6, Uncle Kracker, the Go-Go's, and Billy Idol. The well-choreographed event, held at Verizon Amphitheater (Irvine Meadows), included live music from all of the acts on one of two stages—the main stage or the Star Lounge stage—as well as the opportunity to attend a band conference/Q&A session or autograph session with each



Seen here enjoying "Fan Nation" (when they weren't busy working) are l-r. Star 98.7 (KYSR)-Los Angeles Marketing Director Robert Lyles, p.m. driver Ryan Seacrest, The Wallflowers' frontman Jakob Dylan, Third Eye Blind lead singer Stephan Jenkins, and Star 98.7 GM Paul O'Malley.



Rock & roll legend Billy Idol gives "Fan Nation" a thumbs-up!



Star 98.7 sales dude "Fat Pat" was waxed the day before "Fan Nation"—on the air—so he could wear a thong and dance during Jamie & Danny's Lawn-a-Palooza. Pat (far right) is seen here with Danny (left) and Jamie (center)... showing off his wax job.



DGC/Interscope ensemble the Counting Crows answer fans' questions during their "band conference" session.



Artist Direct and Star 98.7 staffers hang for a minute with featured performer Billy Idol. Shown here from l-r: ArtistDirect's Melissa Ruggeri, APD/MD Chris Patyk, Idol, VP, Operations Angela Perelli, Marketing wizard Robert Lyles, and ArtistDirect's Chris Swope.



All in a day's work. Here's Lava/Atlantic artist Uncle Kracker putting in some time at the "Fan Nation" autograph table.

act. VP, Operations Angela Perelli: "Our concern was that, with so many hands, would everybody have a chance to meet their favorite artists? But all the bands were accommodating...like when Third Eye Blind was supposed to leave the autograph table, they noticed there were still a lot more people in line and they said, 'We're not leaving until we meet everybody.' The Counting Crows weren't set up for an autograph session because they did a Q&A session instead, and someone in the audience asked, 'Why aren't you guys signing autographs?' and they said, 'Hey, we'll sign whatever you want,' and stayed for another 45 minutes signing stuff."

The event, of course, was also designed to generate NTR for the station. Lyles says, "We sold sponsorship packages/booths. We also asked a lot of the sponsors to do interactive things for our listeners, rather than just set up their booths and pass out brochures/samples. So, for example, Sebastian Hair Care Products was there cutting people's hair!"

Other fun stuff included *In Style* magazine inking henna tattoos, music retailer The Warehouse selling CDs from the participating bands, and Columbia Pictures promoting some of their new films including Rob Schneider's *The Animal*.

Morning team Jamie & Danny added their own flair to the day's festivities with their own "Lawn-a-Palooza," which ultimately helped in the sales of the venue's lawn seating area. "Once Jamie & Danny said on the air that they were hosting a lawn party, I think that alone sold 2,000-plus tickets. They hosted a picnic on the lawn and [staged party games]—things like Twister, hula-hoops, and sumo wrestling with those 'sumo suits,'" Perelli reports.

The camaraderie shared by the artists added to the event's coolness factor. Following the event, APD/MD Chris Patyk reported to **gmail**, "...there were some cool on-stage musical collaborations like when Stephan Jenkins came out and sang with The Wallflowers, and Adam Duritz from The

Counting Crows came out and sang '6th Avenue Heartache.' Max Collins from Eve 6 sang with Third Eye Blind. It was a great day." Perelli adds, "Everybody had a great time, and I think the bands enjoyed the level of contact they had with the fans and the reception they got out in the festival area as well as on-stage. In fact, initially Billy Idol was only going to do a 20-minute acoustic set, but when he found out how big the event was, he said, 'You know what, we wanna do a full set!'"

Perelli says that one of the day's more memorable moments happened backstage when Idol, his manager, and some friends were all spotted hopping on their Harleys and drove off into the sunset. "It was one of those amazing rock star moments where he'd been on stage singing all his hits and then he gets on his Harley and drives off. It was one of those perfect moments I won't forget."

Bottom line though, did the listeners have fun? Lyles reports, "I heard back from a lot of our listeners via email saying this was the best thing we'd ever done, will we be doing it again?, etc. There were a lot of positives."

Perelli sums up: "From the informal poll that was conducted, about half the people went there to meet the artists and the other half went just because it was a fun concert. On top of that, the weather was perfect and things like that, which are out of your control, all fell in our favor. It was a good feeling to know that we were making people happy and that they were having a really good time."

So, what's on tap for next year? The station already has a growing wish list of acts for "Fan Nation II"—Sting, U2, R.E.M., Dave Matthews, Alanis Morissette, maybe even Led Zeppelin.

Looks like "Fan Nation" could be the start of a new southern California tradition. ■

FOR MORE PHOTOS, CHECK OUT WWW.STAR987.COM AND CLICK ON "FAN NATION" UNDER THE "PHOTOS AND EVENTS" BAR.

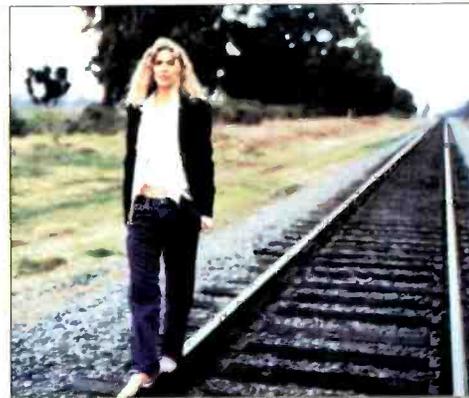
ARTIST PROFILE

Sophie B. Hawkins

Single: "Walking In My Blue Jeans"

Album: *Timbre*

Label: Trumpet Swan/Ryko



"Walking In My Blue Jeans," the new long-awaited single from pop singer/songwriter Sophie B. Hawkins, is a made-for-summer record, with a languid melody and a breezy, open-tuned marimba that gives it a stone-washed "relaxed fit" on Mainstream A/Cs across the country.

"Musically, it reminds me of waking up on Saturday morning as a kid in New York," she says from her current home in L.A. Lyrically, "the single is about realizing you're so much different than you thought you were, and being OK with it—realizing you're not the kid you used to be. It's a chick song, but I had a guy ID with it too, saying the other day that it reminded him of how sometimes he hears his father in things he says." So what's the deal with blue jeans? "You can go anywhere and do anything in them. In blue jeans, we're closest to being ourselves. And everyone looks good in blue jeans, you know."

The single comes from an album Hawkins wrote and produced three years ago and is releasing on her own (with distribution by Ryko) after obtaining the rights to the masters from her former label, Columbia. It follows two previous gold albums; her 1992 debut *Tongues And Tails*, featuring the Top 5 Top 40 smash "Damn I Wish I Was Your Lover," and 1994's *Whaler*, featuring the A/C hit "As I Lay Me Down." In support of *Whaler*, Hawkins spent four years touring Europe and the States (with just her piano in tow) and it was during that time she penned most of *Timbre's* 14 songs.

"This album goes further on the depth level, internally, because I was ready to expose certain things and get them out," Hawkins explains. "Though it may be calmer on the surface, the album runs deeper. I decided to take the risk of not trying to make it glitzy in any way, but to just deliver the songs as real and resonant as possible."

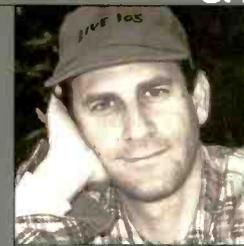
Sophie says she's thrilled with the early radio support, and she's been reciprocating that support in any way she can. "I just did a wonderful thing for Magic 106.7 in Boston—a solo acoustic thing, and I'm open to festivals, and when I'm on tour I'll stop by anybody's station. I love it! I just hand-painted a pair of blue jeans for KUDL-Kansas City and they loved 'em! They gave them away in a contest." When it's explained to her that saying that might bring a lot more requests from promotion directors, she laughs, "Well, tell them it takes a *long* time, though! But I'm open to invites to play...just let me know."

To check out her touring schedule, visit her website, thecreamwillrise.com, which is named after the documentary on her career that aired in April on the Sundance Channel. To see clips of the film and other video, check out *Timbre's* bonus disc, which features CDROM footage along with two extra songs and some alternate mixes. For service, or to contact Sophie to set up station visits/phoners, call manager Gigi Gaston, (818) 753-1799.

—Todd Spencer

That Ol' Vacation Photo Page

By Richard Sands

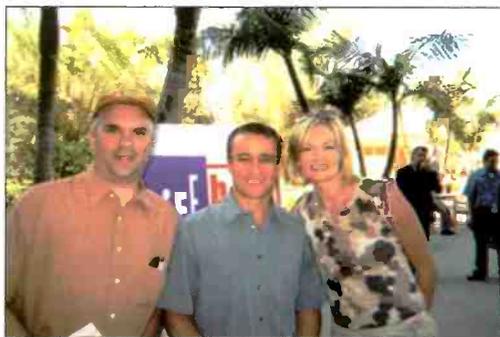


ALTERNATIVE
EDITOR
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It was the best advice WHFS-Washington PD Robert Benjamin ever gave me: "Remember, if you ever get stuck, there's always the old 'photo page.'" I'm happy to say that I've rarely had to resort to this crutch, but since I'm away, I thought "what the hell?" Please enjoy my "photo journalism" (which is another term for "cheating").



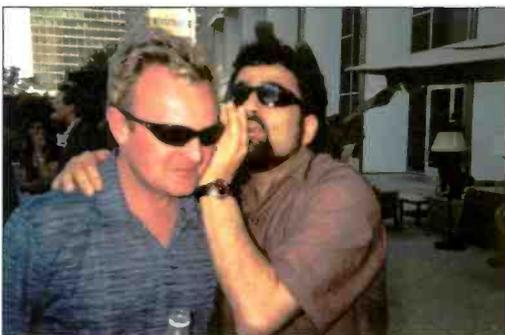
36+ Handicapper Alert. Every time I run a picture of me at a golf course, there's more proof for my accountant that my golf game is a tax write-off! That's me on the far right at the recent TJ Martel Celebrity Golf Classic. Also in the foursome was (l-r) 3:33 VP/Promotion Ted Taylor, Tape bass player Gianni Garofalo, and 3:33 A&R chief Tom "Sonny" Lewis.



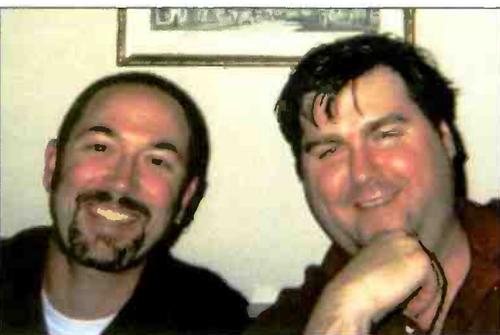
Beats Me. LIFEbeat honoree Kevin Weatherly recently helped raise over \$100,000 in the music industry's efforts to fight AIDS. Here he is, surprisingly calm, just before giving his speech, hanging poolside with Warner Bros. Promo God Tom Biery and Universal Promo Goddess Val DeLong.



She really is a Saint. The gorgeous Michelle St. Claire (Immergent Records) was also on hand at the Weatherly breakfast with Dishwalla's J.R. Richards, WBCN-Boston PD Oedipus, and Immergent's new head of A&R Mark Mazetti.



Psst—the check's in the mail. Universal's Steve Leeds, who reportedly paid some \$100,000 for the "face time" privilege, grabs KNRK-Portland PD Mark Hamilton to, um, take care of some old business. Note that Hamilton's drink is nothing more than water. Fire water.



Karaoke Kid. At a recent industry dinner, Bryan Schock regaled me with his tales of singing "Big Empty" karaoke-style while Stone Temple Pilots lead singer Scott Weiland watched in amazement. Here I caught Schock about to tell the story to WFNX-Boston APD/MD Kevin Mays, just before Mays nodded off.



Tape Nation. In case you're wondering, the Knitting Factory is not a knitting factory, but it is a surprisingly good venue to catch live music. Here's Mark Hamilton, 99X APD/MD Chris Williams, Kevin Mays, Bryan Schock, and myself just before 3:33 recording artists Tape hit the stage.



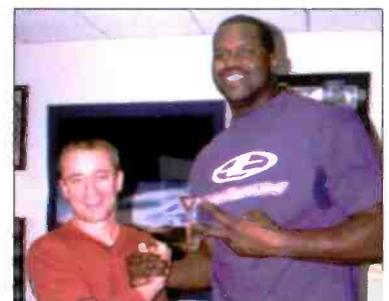
A la Mode. What does this picture have in common with the one's that came before it? Absolutely nothing. But I just wanted to show you that I don't have to take the pictures myself—you can SUBMIT THEM TO ME (hint, hint). Depeche's Dave Gahan (second from left) stopped by WHTG recently to meet PD Darren Smith (far right).



Drinking Poi. Nikki Basque Robinson gets it—she sent me this picture of the KPOI-Honolulu airstaff taken at a remote broadcast where they made the world's biggest Mai Tai (check out the giant pineapple wedge!). Nikki even posed the team in the order of their shifts—Big Daddy Cel, Helm, Nikki, Fil Slash, and Ah Foon stand in front of the cocktail.



Gang's All Here. Red hot Arista artists Adema paid a visit to WXRK-New York recently. Right there in the middle of the back row is Senior Director of Rock and Alternative Promotion Jeff Sodikoff. That's all you really wanted to know, right?



Shaq Attack. In the latest Arbitrend, KROQ was second 12-plus in the crazed LA market, just an angel's breath away from number one. All the station needs to do to win the battle is to get on Shaquille O'Neal's shoulders, and let him carry them to the Promised Land (just like he has for the Lakers the last two years). PD Kevin Weatherly is waiting for a giant boost up.

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Trend?

What Trend!

Kickin' It With Rap-Rock Pioneers



By Kathleen Richards

Forget trends. Though 311 is one of the earliest pioneers of the rap-rock "trend," the reggae-metal-rap-funksters aren't relying on the public's desire for a certain sound or image for the success of their latest release, *From Chaos* and their single "You Wouldn't Believe." Rather, the band says their hopes hinge on their faith in people's ability to recognize and appreciate high-quality musical explorations.

From Chaos, their sixth major label release (this time on their new label Volcano) finds 311 in fine form; swaying between deadly on-target riffs, complex rhythmic melodies, and lead singer Nick Hexum's fluent vocals—frequently all in one song.

I talked with Hexum at the beginning of their stint on the Warped Tour to see what's changed for 311 in the past ten years, and where they are right now.

GAVIN: I read that you initially wanted the album to have a harder edge, but then you decided not to go that route. Why the change?

Nick Hexum: Right. Well, our first goal was to capture the energy of our live shows because people would say "you gotta see 'em live to understand it," and "their live show rocks so hard" compared to our albums. I think on the blue album [*311* (Capricorn) in 1995] we captured a lot of energy, but then we got into such experimental things after that, that we wanted to just have a lot of up-tempos, big guitars, simple songs. And then after we made a solid start doing that, we realized that there's so much metal right now and the things that we can do that set us apart are the har-

monies, the melodies, the classic songwriting.

Do you feel like you're trying to even out the field a little bit?

Or actually just to take both extremes to new heights—the hardest rocking we've ever done, as well as the prettiest, mellow songs we've ever done; to take both sides farther because usually one album had taken one side to new extremes and now we're trying to become even more diverse and with a wider range.

So you were pretty focused with your songwriting then.

Yeah, I think we were. We really knew what we wanted to do and since we had been trying out new songs on the road, we went straight from the tour to the recording studio with no break whatsoever because that's when our chops and our energy is at its peak.

You guys definitely have a trademark sound. You hear your songs, you know that's 311. But looking back on your past five—or including the first three indies, eight—albums, do you see a progression there? Do you feel you guys are evolving?

I do. I mean, the song "You Wouldn't Believe" is maybe the closest thing to a standard 311 song on the album. But I would say 90 percent of the album feels like brand new territory to us. And as people listen to it for a while and digest it, they're gonna realize this is some pretty unique shit I think.

You worked with the same producer, Ron Saint Germain, that you worked with on 311. What does he bring to the table?

He wants to work long and hard which is fine with us because we're really driven people. The coolest



Nick Hexum (top left) and 311 rap-rock knights at the roundtable.

thing is that he would start out each day being like, "Man, I can really feel it on this one, we are gonna do some shit that people are just gonna freak" and he's like jumping around the studio. You know, he's smoking weed with us, he's just a fire-cracker. When you compare that to Hugh Padgham who did the prior album—who's a very nice guy, but his background is Phil Collins and Sting and so forth—he's like, English, sipping his tea, and [with British accent] "I quite like that actually." Whereas Saint's like, "Let's fucking go!" Totally different.

Favorite song on the album?

Right now I'm really fond of "I Told Myself."

I like that song too.

Thank you. It's got kind of a Smiths chorus, which I don't think has ever been done in a rock-rap setting. And then the bridge in the middle is maybe like Jane's Addiction or Black Sabbath with that half time, really long chords, and soaring melody and everything. And then the verse; the rhythms that I'm doing there are kinda reminiscent of like early De La Soul or like Rob Base. When you combine Smiths, Rob Base, and Black Sabbath or Jane's Addiction, it's gotta be some new shit, you know?

Most of the time, we're trying to break a pretty new sound. In the '90s we were trying to get rap-rock on a radio format that was all about grunge. It was probably such a challenge and headache for our label because they've pretty much gotta kick some doors down every time. And you know, when rock-

rap was doing so good, then here comes 311 with our single "Flowing" which was kind of like The Clash or some sort of Brit-pop like Bowie or the Beatles. So we're always kind of one step out of step with radio and stuff like that, so we just wanna apologize to our label for that.

But you guys have been around a long time and released nine albums. That's a lot. That's not easy.

Yeah, it is nuts to think about that because these bands that may be hotter than us today, they're still in their first explosion. And we can really only be compared to bands that are on their second or third wave like Chili Peppers...Stone Temple Pilots. It's a different thing. And bands that are hot now, if they have a real attitude of "we're the shit," I'm like, "Well, let's see how you're doing in a few years."

We're just excited that, with the new label and all the energy that's going on, that we can kind of change the momentum, because though we've had a strong touring career and always sold a respectable number of albums, gold or better, with the crazy numbers that are being done, we don't see any reason why we shouldn't... Back in the day we would get bad reviews that would just be like "white boy rap-rock sucks and I don't like it" and that's it. They would just kinda dismiss the whole genre and just move on to the next thing, but now it's like with as many kids as are into this type of stuff, they have to acknowledge that it's a real format. And we'll get our props somehow. ■

How You Remind Me

Nickelback

THE FIRST SINGLE FROM THE FORTHCOMING ALBUM SILVER SIDE UP



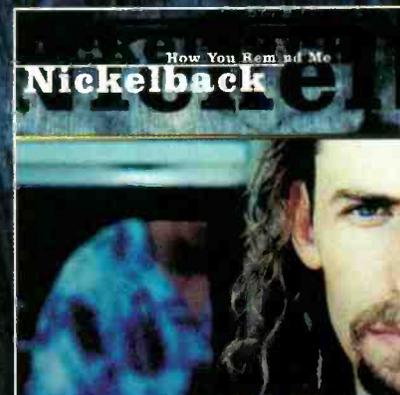
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JAY BROWN

A&R is in his D&A



URBAN/URBAN AC
EDITOR
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By Kevin Fleming

Elektra Entertainment is riding high on the charts with hits from Missy Elliott and Lil' Mo. Coming soon, we'll be getting' our groove on to hot new joints from Nicole, Rell, Brett and Knock-turnal to mention a few. The label is headed by the talented and high profiled Sylvia Rhone. Sylvia has assembled a crative group of executives in promotion, marketing, publicity and A&R. More importantly; they're operating as a team and showing love like a family. It's glittering, but is it gold? I recently sat down Vice President of A&R Jay Brown at his favorite West LA Sushi spot. He took me for a ride on his A&R Elektra Glide!

How did you get started in the business?

I started as an intern in '89 at a production company called Mo' Better Music with Billy Moss. Later, Sam Sapp hooked me up with an internship at Mercury Records for Shell Carter. I was just learning the ropes and interned for a couple of years not making any paper. I went to college while I was interning, carrying 15 or 17 units; I was over-doing it, plus working a regular job. This was about passion. When you want to get in this business, you do what you have to do. If they want water or coffee, you go get it. I didn't even know how to make coffee until I interned. You have to tuck your ego. If you want something bad enough you've got to set aside your ego.

Larry Robinson at Avatar gave me my first paying job in the business. I was just trying to learn the game. It wasn't much, but it was a shot. In '93 I got a job with Quincy Jones Music Publishing with Judith Bright. She would sit there and teach me everything, she taught me a lot about the business. I signed Rory Bennett, he wrote "All My Life" for K-Ci & Jo Jo, that song did very well going number one.

I've always had good relationships with people. I don't want to rub it in their face, but I've taken some big acts to various labels and they passed on

them. Damon Dash and Jay Z are like my brothers. I took them to major label for a deal and the attorney their passed.

While I was in publishing, I started managing producers. I became VP of A&R at Qwest and worked on the Sprung Soundtrack, Tevin Campbell, and Tamia.

So how did you get to Elektra?

While I was at Qwest, I used to see Merlin Bobb at functions or run into him in the studio. He was cool, I used to call him up and say, 'hey man, this act is looking for a deal or here's a hot producer, I can't use him over here but you might be able to do something with him.' We would hook up and I would play him some music. I think he was fine-tuning me. He'd say, "We're going to talk about getting together." In '99 he offered me a chance to come to Elektra as VP of A&R.

Now you're responsible for a roster of talent.

I signed Rell, he's a co-venture between Roc-a-fella and Elektra, Brett, Knoc-turn'al which is a part of LA Fabulous, and responsible for Lil' Mo, Tweet and I recently signed Karen Clark-Sheard and Nate Dogg. Plus, I work with Missy.

So life is good?

Life is great! When you have people who want you to be creative and let you do what you have to do because they trust you, it's a beautiful thing.

When you're in A&R, you have to be ahead of the curve. You have to think about what's next as opposed to what's now...

I've always felt that I was to the left of everybody anyway. If everybody is going there, I go here. I don't mind being different. I always go after raw talent. I'd rather rub something off and see it. It's also about helping the artist too. You find them for their potential but you have to help them develop and give them guidance and help.

How do you avoid the trappings of the success of this business?

Material things really don't move me. I think you should have that one little toy that makes you happy, but that doesn't move me.

So what's your toy?

It's a little car. It's my toy.

So what is it? Let me see the key?

It's just a toy, I've got mine, and I'm not trying to front. I'll tell you later—I'll show it to you when we leave.

What is A&R to you?

Usually, when you have an artist, you have an idea of what you want. Your job is to help them define themselves. A&R is finding songs, or if the artist is a writer, then you help them by going into the studio and finding the right tracks. You help them develop their talent. An A&R person helps an artist find their niche. We have to operate in a defined space. I have to work within a budget. Sylvia and Merlin still have to sign off on what I do. I do a projection and I want the company to accept, it so you try and do things right. I never want to go way over budget so I get ideas for my artists from Sylvia and Merlin. I like to keep everybody in the loop. Remember "my artist" is the "company's artist." That means "everybody's artist." The one thing I never want to do is not operate like a team. I may have an idea, but I want my team member's ideas too. We sit down and brainstorm. When you sign an act, that's everybody's act— publicity, promotions and everything. Plus the act should have their own personal relationships with the people at the company.

Is this a typical company relationship or an A-typical company relationship?

This is the way it should be. I like the people I work with. I spend time with promotion people, marketing people, the sales staff, publicity— everybody. I'll call Sylvia and we'll talk about regular stuff, not just music. Merlin dresses in suits, he's cleaned and pressed. Sometimes I'll be a little "lirty." But it's all right. Neither of them minds me being me. We get along really well.

So what's the most challenging thing you see in the business?

It's tough, think about the thousands of records that are released today. It's only a small percentage that make it, some records won't make it at all—

even good records. We put out records and we feel for our artists. Our lifelines are selling records but you never can force people to buy a record. That's the business.

Who determines what a hit is? Do you know what a hit is?

I can feel it in my gut, I feel like I know a hit when I hear one. Is that a guarantee? Naw, you maybe able to feel something and know how it will work on the street but, naw. If you have a good record and you have to set it up properly and market the record well, you have a chance. You can't promote junk. Ultimately, the public decides what's a hit.

I haven't taken the Missy CD out of my changer since I got it and I keep finding new cuts. That's some forward thinking music. I'm with it, but will the public get to it?

I'm grateful and we're gonna give them time. We're gonna work this album. "One-Minute Man" is the next single. There are three different mixes. Missy, Timbaland, and I sat down and worked it out. She's great and she has a lot of ideas. She's open and that's why it comes out as good as it does. Tim is hot...he's incredible. I told him that I was going to have an interview with you and he asked me who I thought were some of the best producers. I told him, "Dre, because he's a 'old G' in the game. He's been successful for the last 12, 13, 14 years and

you, [Timbaland] because you've been successful since '94 and stays in the top ten all the time". Tim's been consistent.

What's next from your camp?

Lil' Mo. There's so many records on her project. And thanks to Sylvia for clearing her to appear on other peoples' projects. It's smart marketing.

What's the future of the business as you see it?

There are more artists, which makes for a bigger dogfight. But there are more opportunities because there are more outlets with computers and the Internet. When someone can tap the computer and hear what's being played in Switzerland or vice versa, it creates more opportunities. More people will go independent. The future is bright for artists who can write and produce. The future is bright for artist/writer/producers who can understand the business side, work within a budget and recoup the investment.

I'm not trying to gas you, but as a young executive you don't seem to be caught up in the hype of all of this?

I give it all up to my family. They keep me right. I always want to know how people see me. I'm looking for my place and to improve on what I do. I've got some great teachers, who knows maybe one day it will be my responsibility to teach.

JAY BROWN: GET 'UR FACTS ON

Hometown:

New Haven, Connecticut but I was raised in Bridgeport and Harlem.

Age: Grown

Marital Status:

Happily married

Children: none

Favorite Hobby: Music

Favorite Sports Team:

Los Angeles Lakers

Favorite Car:

Range Rover (one that works)

BTW: Jay's little toy is a

Plymouth Prowler. It's cold blooded!

I drive a: Tahoe

Favorite City: Miami

Favorite Vacation Place:

Capri, Italy

Favorite Clothes Designer:

Rocawear

Favorite Restaurant:

Crustation, Beverly Hills

Favorite Food: Soft Shell Crab

I just ate: Chicken Salad & Fritos

Favorite TV Show:

The Sopranos

Favorite Movie of all time:

The Godfather

Favorite Current Movie:

Meet The Parents

Favorite Producer:

Quincy Favorite

Artist of all time:

Michael Jackson

Favorite Artist:

Missy

Do you inhale? Hell yes!

Philly's Finest!

It's been eight years as Music Director for Daisy Davis at WDAS-Philadelphia. While there have been ownership changes, consolidation, cutbacks and most recently a new PD in Steve Williams. Daisy keeps on, keepin' on. She is the co-winner of Gavin's Major Market Urban Adult Contemporary Music Director of the Year for 2001. Daisy's responsibilities have recently expanded to Gospel PD of WDAS-AM as well as Assistant Program Director of WDAS-FM. Let's get to know Daisy Davis!

How long have you been in the business?

20 years

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

A cousin of mine was married to someone who had a sister who worked at WBMX in Chicago. She needed a sales assistant and that was my first job. So I knew someone, who knew someone, who knew someone...

Who gives you your greatest inspiration?

I would have to say my Mom because she believes in me in spite of what may happen in my career and also lets me know everything happens for a reason. It's how you react to what happens to you that's important!

What are your immediate goals for the station?

My immediate goals for the AM are to produce a semi-makeover to get that station more focused and on target. I plan to achieve that by increasing moral, increasing the ratings and increasing the revenue. My goals for the FM are to remain instrumental in the continued success that I helped it achieve and to aid in the areas that I'm needed in.



What has been your greatest accomplishment?

I feel my greatest accomplishment—and this goes for others in the business as well—has been to rebound from setbacks that have occurred during my career. This is a tough business and you don't always get what you feel you've earned, but you still have to go on.

What has been your greatest challenge?

My greatest challenge has been adapting to the constant changes that have occurred in the business because of consolidation.

What makes you happy?

I'm happiest when I come to work with a positive attitude and no matter what happens, at the end of day I still have that attitude. It took a long time for me to get to that point, but it's always about your frame of mind. It's about how you deal with situations. Things would be perfect if...

I don't know if I want things to be perfect. If they were, then what would I have to strive for?

What artist are you in love right now.

Kim Burrell. She did a gospel celebration on the Tom Joyner Cruise and I didn't realize she was hilarious as well as a talented singer.

Hometown: Chicago

Nickname: Daze

Astrological: Taurus

Marital Status: Single

Children: None

Favorite Hobby: Believe it or not, roller-skating but haven't gone in a while.

Secret Passion: I can eat popcorn every day and sometimes do. (Sorry, nothing X-rated)

Gadget you can't do without:

Palm Pilot

Favorite Sports Team:

Philadelphia 76ers

Station you loved growing up:

WVON

Favorite Car: Mercedes

I drive a: Infiniti I30

Favorite Food: Butter Pecan Ice Cream

I just ate: Grits, eggs, bacon and cinnamon English muffin. (It's Sunday)

Favorite city: San Francisco

Favorite Vacation Place:

Anywhere in the Caribbean

Favorite artist of all time:

Stevie Wonder

What's in your car CD player right now:

The Wow Gospel CD

Favorite non-trade Magazine:

Oprah's "O" Magazine

TLC *Feels No Pressure*

By The Poetess

The competition in the world of glamour and fame can be fierce. TLC has decided to put their bickering aside and make that money. Industry insiders may wonder if these pioneers of girl pop are able to come back to the game and contend with the likes of Destiny's Child, 3LW and other girl groups that have been ruling the top of the charts. According to published reports, Lisa "Left Eye" Lopes of the trio, says she doesn't "feel the pressure." For a minute, it seemed they'd never record together again. After the release of *Fan Mail* in 1999, news of a break up circulated throughout the rumor mill. Left Eye distanced herself from her partners and challenged them to solo projects to see who could out sell whom. No word on whether they accepted. It didn't matter. She began work on her solo debut CD anyway and is now putting the finishing touches on it. Her forthcoming album features the talents of Carl Thomas and Rockwilder among others. Known for being the outspoken rapstress of TLC, I was surprised to hear she's doing more singing than rapping on her record. The yet-to-be titled project is set to be released August 14th. Chili also has plans to do her own thing but has put her project on hold to record with her band mates, confirming that TLC is "back in the studio" recording together. No word on whether T-Boz has plans to do a solo joint. She's been tending to her personal life with husband/rapper Mack 10 and their new baby. Meanwhile, Left Eye may soon be hearing wedding bells. Her "on again off again" boyfriend, Andre Rison, announced over the airwaves of Atlanta's Hot97, their plans to wed July 5th. Let's hope the mad happy couple has matured a bit since the days of physical altercations. Y'all remember when she burned down her man's expensive home. She ended up doing some time in jail and a stint in rehab for alcohol abuse. TLC is planning to release their new album in November.

WHERE'S THE BEEF?

Ask west coast rapper Jayo Felony. Word on the street is he's upset at Snoop Dogg for using the term "crip-hop" in his lyrics. Jayo claims to have coined the term and it happens to be the title of his forthcoming album due out late summer. Is that enough reason to act a fool? Ask Jayo. He supposedly acted up by crashing the set of John Singleton's new film *Baby Boy* which stars Big Snoop Dogg. Rumors are going around that they actually had a scuffle on the lot. That's kinda hard to believe. With all the folks that surround Snoop, it would be a bit difficult for something like that



Photo courtesy of Arnold Turner

Snoop Dogg, John Singleton, Dave Meyers, and Tyrese take a break from shooting the video for "Just a Baby Boy."

to go down. Apparently, Snoop's not the only one Felony is pissed at. His former label mate Jay-Z is also on his shit list. In this case, he's upset because Jigga questions whether he's down with the crips or their rivals, the blood gang in his song "Change The Game." In an interview for the *New York Post*, Jayo expressed that he didn't appreciate Jay-Z being all up in his business like that. Felony, who comes from San Diego, Calif., admits he's been bangin' since the age of 11 or 12 and that Jigga Man has "never gangbanged a day in his life."

DA BRAT GETS A SLAP ON THE WRIST.

Gangsta rapstress, Da Brat—aka Shawntae Harris got off pretty easy when an Atlanta judge reduced her felony aggravated assault down to misdemeanor reckless conduct in exchange for a guilty plea. The incident took place in March 2000 at



THE POETESS
poetess92@aol.com

The Chili Pepper nightclub in the Buckhead district of Atlanta. Harris and a female club patron got into an argument after the club-goer tried to enter the VIP section. In the heat of the discussion, Da Brat allegedly pistol-whipped the woman. The rap star was arrested and released on bail the following day. On June 11th, 2001, She received 12-months probation, 80 hours community service and \$1000 in fines.

JUVENILE SPEAKS PROJECT ENGLISH

One of Cash Money Records biggest selling stars is getting ready to shine once again. Juvenile is finally getting geared up to release his 4th solo album *Project English* on August 28th. The highly anticipated CD has had several delays but is now getting polished up for its late summer release. Juvenile, aka Terius Gray, has been doing more than recording an album. He has taken on the business side of things by starting his own label with Sony Music called U.P.T. (Uptown) Records. The first artist to come out on the label goes by the name Big Skip. Although things are looking up for Juvenile he still has a few issues to deal with. Juvi still has charges pending against him in a case he caught back in March. Gray allegedly got into it with a man at an Improv Comedy Club and ended up cracking him over the head with a champagne bottle. His neighbors aren't exactly happy with him either. He keeps a running tour bus and several exotic cars parked along the narrow street in his exclusive Woodville neighborhood in Mandeville, Louisiana. Residents are trying to get a court order to have the running bus removed. Hopefully, he'll stay out of trouble long enough to promote his new album which features his Cash Money Family. The first single is called "Set It Off" and was produced by Cash Money Millionaire Mannie Fresh.

MAGIC IN THE STARS

Big ups to Magic Johnson. He is the 2180th recipient of a star on the Hollywood Walk of Fame. Magic was honored June 21st 2001 in the category of motion pictures for being a movie theatre mogul. Johnson is the founder and CEO of Magic Johnson Entertainment. The multi-faceted company includes a record company, Starbucks, TGIF Fridays, and Magic Johnson Theatres.

That's it for this episode. We'll catch you back here for another ride on the Mic Patrol.

I'm The Poetess and I'm up out this piece!



JAZZ/SMOOTH JAZZ
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TRANSITION TIME!!!

By Steve Williams

The things we do for this crazy business!

For the past 30 days I've been in the midst of a cross-continental relocation as a result of my accepting the PD post at Urban A/C WDAS/FM in Philadelphia. Many already know that I spent the last three years as station manager of Smooth Jazz KSSJ-Sacramento, where I had the great fortune of working with some of the finest broadcasters I've had the pleasure of knowing in my 26 years in this grand profession.

Lee Hansen, an exceedingly intelligent play-caller and my guru during the time I was forming my programming disciplines, has taken the reins in Sacramento, and great things are in store for KSSJ.

I've barely had a chance to breathe since the end of April; all of this happened so fast. In about three weeks time I had to pack 5200 pounds of stuff and completely (and gladly) re-arrange my life to take on the assignment of a lifetime; guiding the programming efforts of a station that signed on the air before I was born; a station that is arguably the model for all Urban A/C stations in America, and for that matter, the world.

The excitement I feel and have felt for the past month is indescribable. In fact, it's the excitement that has kept me alive during this typically stressful time.

If you've ever done this, I know we could share a gazillion war stories; the moving van showing up a day early when I wasn't home, the lost keys, the malfunctioning carpet cleaner, the futile search for someone to take the leather couch which I wanted to get rid of and wound up taking anyway, the cut fingers, stubbed toes, and the many, many trips to U-Haul to buy boxes for the stuff that just kept surfacing from places I hadn't looked in three years.

Even with all of that, I couldn't be happier. I get

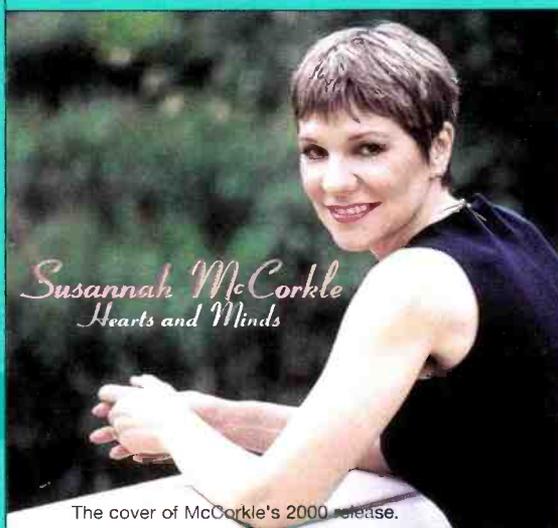
the chance to work for a station and with people that I've admired for a very long time, I've been reunited with my 28-year-old daughter who lives in Philly (and who is about to give birth to her first child), and I've found a place to live that's three minutes from the station, after spending three years driving 100 miles a day to work. And, not to mention the fact that I'll be holding on to my responsibilities as GAVIN Jazz/Smooth Jazz editor.

So now that I've had a few moments between unpacking and cleaning and learning my way around town (and its awesome collection of eateries), I have a chance to catch up on things in the Jazz and Smooth Jazz worlds.

Here are some of the more interesting (and in some cases heartbreaking):

Susannah McCorkle Dies in New York

Jazz singer Susannah McCorkle was found dead outside her home in New York. The singer, who suffered from bouts of clinical depression throughout her life, apparently committed suicide. A note was found in her apartment, along with detailed instructions regarding her estate.



The cover of McCorkle's 2000 release.

It was a tragic end to a life and career in which she established herself as one of the finest jazz singers of her generation.

Her interpretations of jazz standards, blues, and

Latin songs straddled the boundaries between jazz and pop, with the emphasis firmly on conveying the meaning and poetry of the lyrics, rather than vocal improvisation. Billie Holiday was a constant influence in her approach, and as a writer herself, McCorkle brought a refined awareness to her delivery of lyrics, bringing out often sublimated moods and unexpected undercurrents in even the most familiar songs.

She released 17 albums, including themed tributes to songwriters Johnny Mercer, George Gershwin, Harry Warren, Cole Porter, and Irving Berlin. She made her own translations of some of the Portuguese lyrics for the selection of Brazilian songs she covered on *Sabia* (1990), and sang others in the original language. She also sang fluently in French and Italian.

Her most recent release was *Hearts And Minds* (2000), but she had completed the recording of another album before her death, which was scheduled for an August release.

She was also a published writer, contributing fiction to *Mademoiselle* and *Cosmopolitan* and penning articles for *The New York Times Magazine* and *American Heritage*, including extended essays on Ethel Waters, Bessie Smith, and Irving Berlin. Her cabaret performances included a rich fund of anecdotes and information on the songwriters whose work she interpreted in her own distinctive fashion.

McCorkle's father was an anthropologist who moved to a number of different colleges while she was growing up, and her childhood was spent in a variety of university towns. She attended the University of California at Berkeley, where she studied Italian literature, then traveled to Europe to study languages and be a writer.

Ironically, she discovered jazz while living in Paris, and later said that hearing a recording by Billie Holiday caused her to change her plans toward singing.

McCorkle moved to London in 1972 and worked with trumpeters John Chilton and Digby Fairweather and pianist Keith Ingham, whom she married. She recorded her first album in 1976 and

sang with both British and visiting American musicians like Ben Webster and Dexter Gordon.

By McCorkle's own admission, she had been something of an outsider, and likened becoming involved in the jazz scene to "finding my tribe." Returning permanently to America at the end of the '70s, McCorkle established herself in New York in a seven-month residence at The Cookery in Greenwich Village, and performed regularly at leading cabaret venues like the Algonquin Hotel as well as making concert appearances at prestigious venues like Carnegie Hall and Lincoln Center. She was known for her ability to build literate cabaret shows around a given theme or songwriter. In the '90s, she expanded her activities into conducting regular interactive music workshops for children.

She is survived by her mother, Margery McCorkle; two sisters, Margery Pinson and Kate McCorkle; and her former husbands, Dan DiNicola and Keith Ingham.

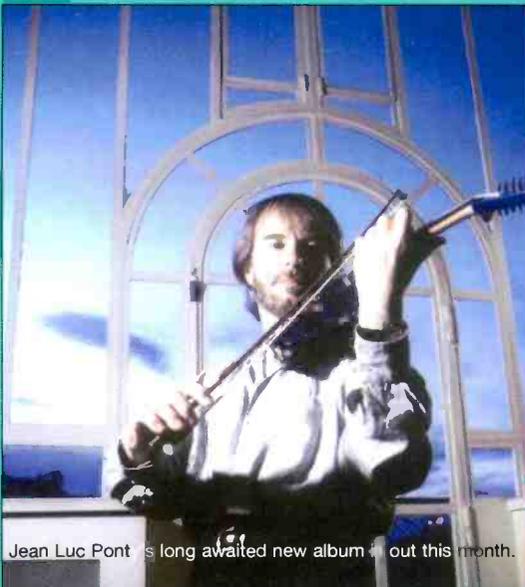
Ponty Scratches Seven-Year Itch

Virtuoso violinist Jean-Luc Ponty is slated to release his first new solo studio album in seven years, *Life Enigma*, July 31. The pioneering jazz and rock musician is issuing *Life Enigma* on his own label, through his JLP Productions Inc. company. He also composed, engineered, and produced *Life Enigma*.

Ponty says the new work is a return to the musical style he perfected during his decade-long stint with Atlantic Records, including his two most commercially popular albums, 1977's *Enigmatic Ocean* and 1978's *Cosmic Messenger*.

"I did consciously decide to utilize a similar style on *Life Enigma*, but it's also influenced by the world music I recorded with West African musicians in the 1990s," he offers.

Many of the new songs are complete solo performances on which Ponty plays several instruments. Other tracks feature new and longtime Ponty band members, including keyboardist William Lecomte, bassist Guy Akwa Nsangué,



Jean-Luc Ponty's long-awaited new album is out this month.

drummer Thierry Arpino, and percussionist Moustapha Cissé. This album, which Ponty calls the best-sounding release of his stellar career, is the first he's recorded using 24-bit digital technology. *Life Enigma* was recorded at Ponty's home studio with some rhythm tracks recorded in outside studios in Paris.

A world tour is planned, the U.S. leg of which is expected to run in August and September.

McKinney Passes On in Detroit

Piano legend Harold McKinney passed away recently, at age 72, in Detroit, where he always was found teaching and helping out the younger generations of aspiring jazz musicians. Many in the Detroit jazz scene referred to McKinney as the "musical father." He left behind so many talented children who will certainly keep his legacy alive.

Corea Goes Home Again, As a Hero

Chelsea, Massachusetts native son, Armando "Chick" Corea was honored with a street-naming dedication, between Walnut & Arlington Street on Everett Avenue in Chelsea, a suburb of Boston. A live band played Corea originals at the New Williams School,



Chick Corea and GAVIN Jazz/Smooth Editor Steve Williams at the 2001 GAVIN Seminar in Miami.

where Corea attended.

Corea was born in Chelsea in 1941 and lived on 149 Chestnut Street until 1958. He was 9th grade class president in 1956 and, according to the school yearbook, was listed "most likely to succeed," "most cooperative," and "most musical." His ambition at the time was to be a jazz musician and "songwriter." A long-time friend and classmate, Minna Karas-Marino said, "Chick is as humble today as he was then. His father had a band that played all of our socials. This was unheard of at the time; to have live music at school events, as the other schools in the area had DJs. Chick also played trumpet and accompanied our glee club on piano."

Corea's new Stretch Records release, *Past, Present & Futures*, is his first trio recording in 10 years. "The piano-bass-drums trio is the heart and soul of the jazz sound," Corea offers. "Each of us

brings what he sees and feels to each composition. In that sense, the renditions are a real group creation."

In addition to his current U.S. jaunt and major overseas tour with the new trio, Corea recently performed with the Boston Pops. The evening was taped for an upcoming PBS Special.

Metheny In Studio

After four years of touring, scoring films, and working with his jazz trio, Pat Metheny is finally back in the studio with his group. This week, the Pat Metheny Group—keyboardist Lyle Mays, bassist Steve Rodby, drummer Paul Wertico and, of course, Pat on guitar—is currently laying down the first tracks to what will be the group's 14th album and first CD since 1997's Grammy-winning *Imaginary Day*. Look for the new group album in stores by February 2002, and a tour promoting the project.

Smooth Jazz Returns to Atlanta!

Since the loss of Atlanta Smooth Jazz stalwart WJZF, the talk in industry circles has revolved around the possibility of a return to the city of

a format that has enormous potential for success there, but was held back because of a variety of technical and operational impediments.

Well, now, in a completely unexpected move, Radio One—the upstart African-American owned broadcast group—has flipped its Atlanta Urban A/C WAMJ to Smooth Jazz, unveiling the call letters WJZZ under PD/MD Marv Hankston.

It's been about a year since WJZF, the city's first Smooth Jazz station, changed formats. The current flip coincides with the acquisition of WPEZ, which becomes Radio One's third

property in the Peach State's largest city.

Smooth Jazz Stays Put In South Florida

On a similar note, after announcing that Smooth Jazz signal WWLV-West Palm Beach would break its simulcast with its successful sister station WLVE (Love 94)-Miami in order to plug its own Smooth Jazz Programming, parent company Clear Channel has done an about-face, keeping the three-year-long arrangement between the two in place for reasons unspecified.

Well, that's all for now. Many thanks to all the folks in the Jazz & Smooth worlds who lent their support during my transition from Cali to Philly.

CONTACT STEVE WILLIAMS AT STEVEW@GAVIN.COM, STEVENWILLIAMS@CLEARCHANNEL.COM. OR (610) 617-2523 IN PHILLY.



COUNTRY
EDITOR
JAMIE MATTESON
jamie@gavin.com

Challenges 2001:

Programmers' Post-Consolidation Hurdles Revealed

By Jamie Matteson

The past several years have been a period of both growth and downsizing for our industry. The large radio groups grew by buying everything in sight, and then, in order to be efficient and profitable, downsized staffs and budgets. For many, it's been a sink-or-swim scenario. This new landscape, sometimes involving the oversight of seven, eight, or more stations; the incorporation of voice-tracking; and working with non-existent marketing budgets is uncharted territory. The new rules and blueprints for the radio industry are being re-written right now as many of our friends and colleagues forge ahead and try to maintain the balance of producing quality radio while maintaining a sharp focus on the bottom line. We asked several radio and consultant friends, in light of the consolidation in radio, what the hardest part of their jobs are today. —Jamie Matteson

BECKY BRENNER, PD, KMPS-SEATTLE

The toughest part of my job today is the same as it was 15 years ago; to come up with the next great idea that will keep this radio station on the map! We have to be more entertaining and more top-of-mind than the 30 other radio stations in our market. This goal has been made even more difficult with the penetration of computers, home movie systems, video games, compact discs, cable radio, Internet radio, etc. We're competing for time and space in our listeners' lives and it's getting increasingly more difficult to maintain a successful share! The reality is that we never had enough money to spend on marketing. We always had to be resourceful when it



Becky Brenner

came to street marketing and accomplishing a lot with very little.

I do think it is more difficult to find great talent due to consolidation, automation, and downsizing. It's also due to the fact that we allowed ourselves to become liner card radio in the '80s, and that didn't inspire a new generation of young people to work in radio.

I believe it's starting to come around again.

We're developing personalities and working on bringing entertainment back to radio. Our ability to touch listeners' lives on a local level will be our only advantage in the future. I've always said that I would keep doing this until it wasn't fun anymore—and I can still say that I love coming to work every day and I'm still having fun, so it can't be that tough!

TIM MURPHY, PD, WSM/FM-NASHVILLE

There has never been enough money, people, or talent to do everything. The main job is keeping everyone focused on the important things—things that matter to the listener. The hardest part is managing to work on the high pay-off activities—working with staff, listening to music, planning ahead, and making sure that everyone understands that you're creating listener value. There's so much concern about shareholder value, but in reality, that's a direct result of building great listener value. I think the hardest thing now is the same as it has always been: keeping the main thing, the main thing.



Tim Murphy

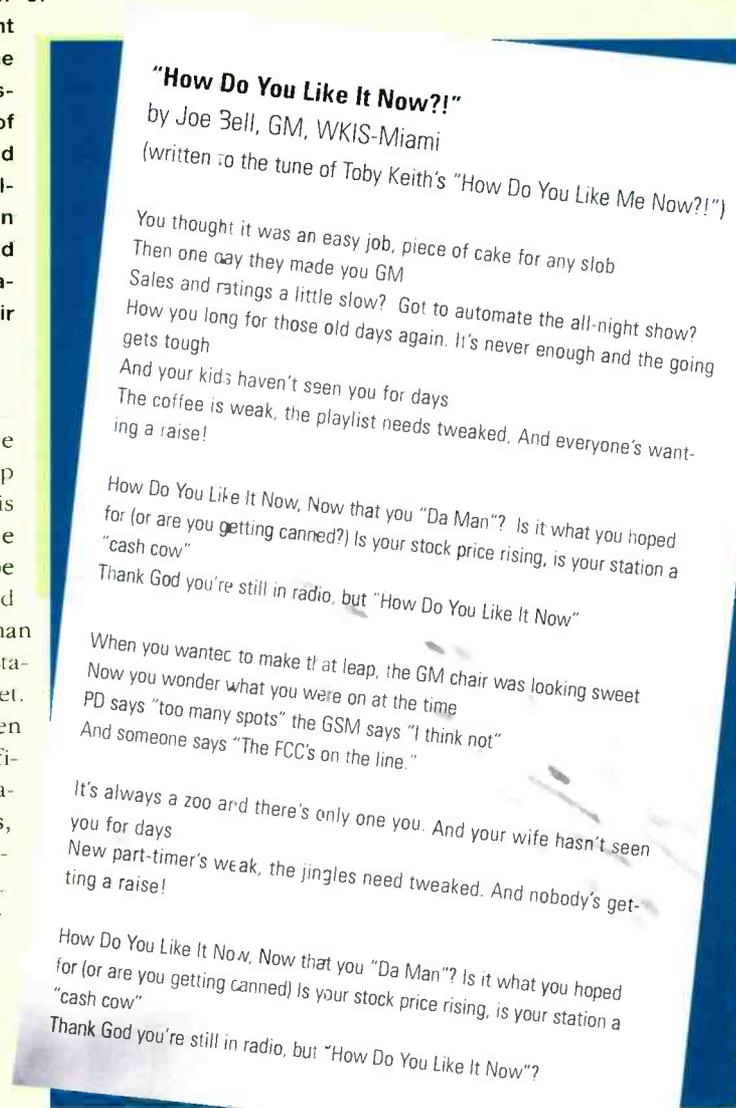
ERIC LOGAN, OM, WQYK/WRBQ-TAMPA

Specifically working with two Country stations, one of the biggest challenges I face is fostering a



Eric Logan

continued on next page



competitive atmosphere that's not counterproductive. You have two fierce stations that are competitive and I need to make sure that both are staying in the roles they've been cast in, and that they both remain aggressive and promotionally active, but not to the detriment of the other.

JAYE ALBRIGHT, COUNTRY CONSULTANT, MCVAY MEDIA

It's really three things, all spawned by the need to be both more productive and humanitarian: time management (sticking to a schedule while maintaining sensitivity to people and a flexible style), maintaining/communicating a sense of humor (even during very stressful situations), and creating a sense of entrepreneurial spirit with everyone I touch each day.

CHIP MILLER, PD/MD, WPKX-SPRINGFIELD, MASS.

Finding talent for part-time and weekends has become increasingly difficult. Here in New England, where large markets are so close in proximity to medium markets, we fall victim to losing great talent or not being able to attract the great talent because they would rather work in Hartford or Boston. We've started training jocks, then hiring them if they make the cut. It doesn't seem that the new generation of air talent has the same passion. Another area that's trying is the consolidation of properties into one facility. From personnel conflicts, territory wars, and technical issues, we're still working to figure it all out!

PAUL NEUMANN, PD, KNFR-SPOKANE, WASH.

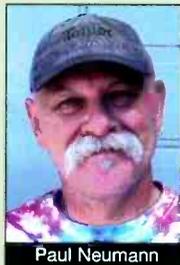
The hardest part of my job is being good enough and fast enough. With all the changes taking place, the learning curve is tremendous. I have to admit, the extra hours it takes to keep

myself current does, at times, make me weary, and with the other demands, I worry that I don't spend enough time focusing on the listeners' needs. I do think if we look into the future and see how cool this all will be, it's worth it. I just love what I do and that passion keeps me going.

DAVE SHEPEL, PD, WFMB-SPRINGFIELD, ILL.

Consolidation has brought good things to radio. Like any good business, we need long-term business and strategic planning. We have that now, and someone to watch over the bottom line. Maybe our operation is an exception, but things are good here.

My challenges include time management, getting and keeping good part-time talent, and visualizing next year's budget needs. There are certainly more things a program director needs to stay on top of these days. The margin for error in planning and executing your station's goals is much smaller, mainly because there are so many talented people in the business now. Plus, in Country radio, it seems to get tougher to grow the audience. Some of our format's best stations do everything right and still lose share in the current climate. Perhaps the most is the number of people a PD has to answer to. Not just the audience and the GM, but a variety of corporate folks as well. It can be a bit disconcerting, but again, having that oversight gives us a greater potential for success. I don't think that just because I'm in radio that my job is a whole lot different than a manager at General Motors who's trying to outthink and out-perform his competitors. ■



Paul Neumann



Dave Shepel

ARTIST PROFILE

Kortney Kayle

Single: "Unbroken By You"
Album: *No Turning Back*, in stores August 28.
Label: Lyric Street
Hometown: Ayr, Canada, but currently residing in Nashville.



How did you get your record deal? I moved to Nashville at 18 and I had no working visa, and I knew that because of the exchange rate, Canadian money wasn't going to go very far. I had exactly one contact: a Canadian songwriter who invited me to stay at his farmhouse in the middle of nowhere with a handful of other music hopefuls who rented rooms. The writer's girlfriend, an aspiring songwriter who also painted on the side, dropped off one of my Canadian demos to a music business attorney whose office she'd been painting. The attorney invited me to his office the next day for a meeting and offered me a production deal, a publishing deal, and a management deal. I recorded some new material with producer David Malloy, and they began shopping them to labels.

Do you write songs? Yes. Real life inspires me—my family, my boyfriend, my upbringing, etc. I don't write about too many negative things because I'm basically a happy person. I have two of my own songs on my album!

Feelings about working in the studio on the album: At first, I was fascinated with the entire process—I wanted to know how every part of the puzzle worked. But being in the studio (no win-dows!) is not my favorite part of the project. Now I just show up and sing and try to be patient. I'm a singer and I just want to sing—it's hard to wait until everything is mic-ed right, etc.

One song you wish you had written: "Rebecca Lynn" written by Skip Ewing and recorded by Bryan White—it's one of my all-time favorites.

Musical influences: Alison Krauss, Deana Carter, Bryan White, The Corrs, Marc Cohen, The Judds, Bette Midler, Barbra Streisand, Whitney Houston.

In the Walkman: Sara Evans, Rascal Flatts, Deana Carter, Sting, and Annie Lennox.

Ultimate duet partner: Dolly Parton, because I've always wanted to sing with her and there aren't enough female duets. Some people say our voices have a similar sound, but I don't hear it.

Previous gigs: At age seven I began doing musical theater at the Sudbury Theater Center, acting and singing in productions of *Fiddler On The Roof*, *Carousel*, *Annie Get Your Gun*, *Alice In Wonderland*, and many others. I also did local TV spots, and when I was 10, my sister and I were in an internationally aired Barbie commercial.

If you didn't have a career in country music, what career would you have chosen? I probably would have been a marine biologist or something to do with the sciences or math.

Kortney TV: Kortney will put her childhood acting experience to work when she joins the cast of a popular soap this summer. She'll play herself (aspiring country singer/songwriter Kortney Kayle) on ABC daytime's *One Life To Live* starting the week of July 2. Her first musical performance on the show will air July 20. Watch her career unfold on TV as it does in real life!

Do you watch soaps? I can't lie—I've never really watched soaps. The producer of *One Life To Live* asked me the same thing. I told him that the only soap I'd ever really watched was one summer when I was 11 or 12, I got hooked on one but I couldn't remember which one—except that there were two boys stuck in a ditch or a hole in the ground. He got excited and said, "That's my soap! You were watching *One Life To Live*!"

Pre-performance ritual: Honey & lemon before I sing. If there's time, I try to relax and sometimes I have some tea.

Favorite pro sports team: The Nashville Predators. Every time I sing the National Anthem at a game, they win!

Hardest part about being an artist: The constant travel—I'm not a great traveler, I don't sleep well on the road. Being away from my boyfriend, my puppy, and my own bed is hard.

One thing people would be surprised to learn about you: My nickname is "Bubba," because I eat a lot.

One person, one question: Dolly Parton. I'd ask her what keeps her so humble in the midst of all this madness? What is the secret of her success? ■

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BREAKING NEWS

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Ooops! They're Fired Again!
 The Dallas DJs who ignited a firestorm of rumors by falsely reporting that Britney Spears had been killed and boyfriend Justin Timberlake was in a coma following a car accident, were given walking papers by Clear Channel.
<Wed, Jun 20 10:32 am>

Radio Free Virgin to Stream to Wireless Devices
 Radio Free Virgin plans to stream its broadcast to wireless devices such as the Compaq iPAQ Music Center and the Kenwood Sovereign Entré.
<Wed, Jun 20 08:25 am>

Muze Licenses Warner Music for Samples
 Muze has entered into a non-exclusive global licensing agreement with Warner Music Group allowing the company to digitize new and existing WMG-controlled recordings for use in 30-second streaming audio samples.
<Tue, Jun 19 04:09 pm>

Terrestrial Radio Being Drubbed in Online Ratings
 As the industry struggles to find solutions to royalty fees and licensing agreements for streaming audio, online-only webcasters continue to dominate the MeasureCast Top 25.
<Tue, Jun 19 03:42 pm>

TRUSTe to Develop Privacy Symbols
 At a time when the U.S. government is closely looking at ways to help protect consumer privacy online, an industry trade group says it wants to make the complex processes more user friendly for wireless devices.
<Tue, Jun 19 03:42 pm>

Audible Magic Secures Funding
 Los Gatos, Calif.-based Audible Magic, a developer and marketer of digital audio identification technologies today announced the company has closed a Series C financing round of \$5 million.

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Yeah, I Remember That Sweet Summer...
 We asked some of our Country radio and record friends to let us in on some of their fondest memories (and some warm-weather recipes) from summers past.
(June 18, 2001)

Gavin G2 Hot A/C Programmers
 We let our Hot A/C counterparts sound off about their stations, their challenges, and the favorites in the music industry.
(June 14, 2001)

Who's Hot in Urban Radio?
 We talked to Urban Radio and Music Execs and asked them one simple question. Some responses were obvious, and some were surprising.
(June 14, 2001)

Cross-Country Stunt Rates Two Thumbs Out
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JEFF COOK

Named Head of Promotion at New West

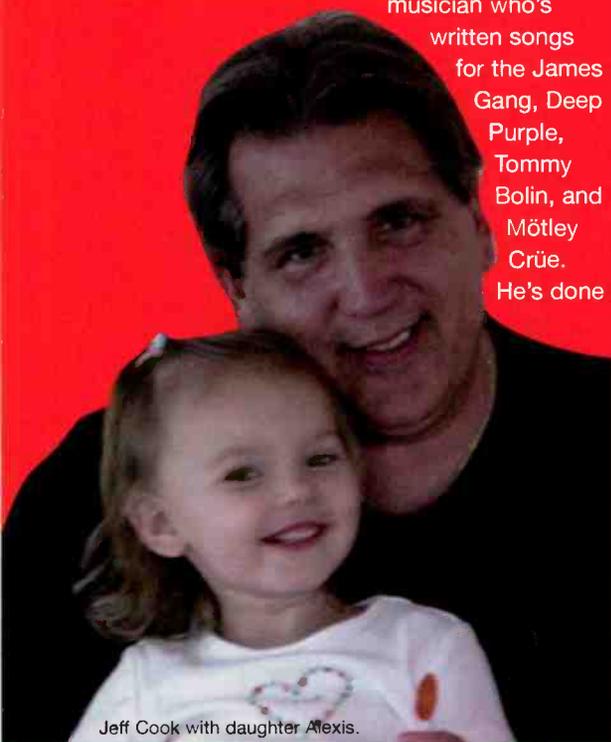


TRIPLE A
EDITOR
DAVE EINSTEIN
einstein@gavin.com

By Dave Einstein

New West Records' new Head of Promotion is Jeff Cook, and that means great things for both parties.

Cook has an extensive past in all sides of the music business, including retail, concert promotion, and sales of rare musical instruments. He's also a musician who's written songs for the James Gang, Deep Purple, Tommy Bolin, and Mötley Crüe. He's done



Jeff Cook with daughter Alexis.

local, regional, and national promotion with Arista for twelve years, spent eight with Elektra doing national promotion, and most recently was senior vice president of marketing for Capricorn Records.

I sat down to talk with him recently about his new gig at New West:

DAVE EINSTEIN: You've done so many things in the music business. What are

among your more satisfying accomplishments?

JEFF COOK: It was thrilling to be part of the growth and development of Arista Records from the beginning. The Elektra period was

“Labels that are set up so that they don't have to sell a million copies on every project can succeed.”

wonderful. I worked with great artists there like Metallica, Mötley Crüe, Simply Red, Anita Baker as well as the Pixies and 10,000 Maniacs. I have to say, also, the restarting of Capricorn was a great adventure. It was a big thrill to break Cake and 311. We were also able to create a strong relationship with Triple A radio through Freddy Jones Band, Widespread Panic, and others.

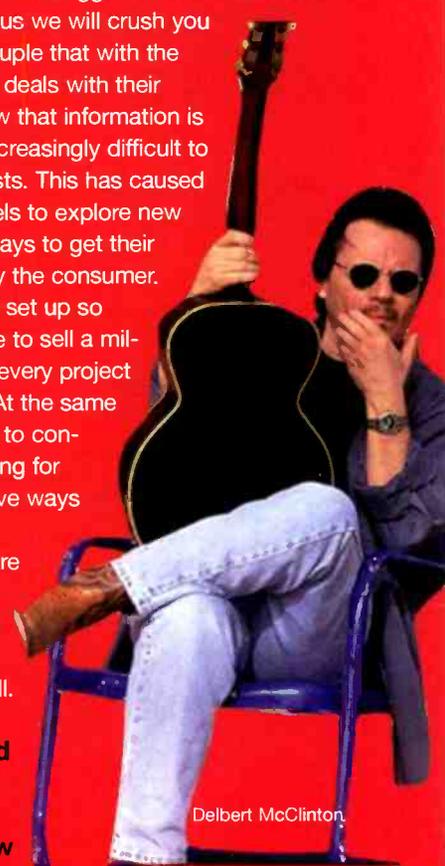
What are some of the things that you've seen change over the years?

We seem to be living in a time that I call the “bully culture.” With the consolidation of not only record companies

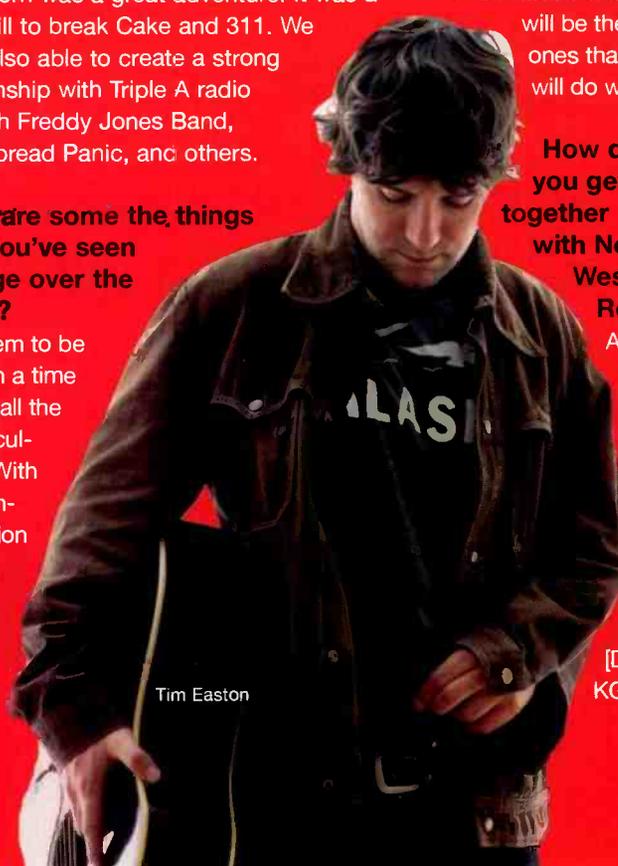
and radio, but in *all* aspects of business, the goal seems to be to monopolize and wield the biggest axe. The attitude that comes down from the top is “we're the biggest or the best and if you mess with us we will crush you like a bug.” Couple that with the way radio now deals with their music, and how that information is relayed—it's increasingly difficult to break new artists. This has caused artists and labels to explore new and different ways to get their music heard by the consumer. Labels that are set up so they don't have to sell a million copies on every project can succeed. At the same time they have to constantly be looking for new and creative ways to market their music. These are the labels that will be the ones that will do well.

How did you get together with New West Records?

After I left Capricorn I was thinking about moving to the north Georgia mountains to open up a Tai Chi school, which has always been a dream of mine. Then I happened to run across the new Delbert McClinton album *Nothing Personal* on New West and I was very excited. Because Delbert is a Texas-based artist, I called Jody [Denberg] and Susan [Castle] at KGSR and they told me about the



Delbert McClinton



Tim Easton

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label. I pursued it with [New West Pre-sident] Cameron Strang, [VP of New West] Peter Jespersen, and [VP of Marketing] Jay Woods. Every time we talked I realized that the music they were releasing had an integrity that I hadn't felt in a long time. It became apparent that we had a similar vision, and that we could do good work together.

So, what's the first priority?

I want to squeeze every bit of airplay I can out of Delbert



Randall Bramlett

McClinton's latest album *Nothing Personal*. It's a very deep album and its been Number One with the Americana stations for 12 weeks, and has done well with the Triple A non-comms. The commercial Triple A stations are just now starting to get into it. We're releasing the new single

"Squeeze Me In" July 9.

He's doing *David Letterman* July 24.

Delbert's out on the road touring and it's the perfect time to maximize his visibility in concert and at radio.

The Tim Easton album *The Truth About Us* is also out there, and he's touring with the Cowboy Junkies. We're looking at the possibility of a new single for him.

What's the next big project?

A personal passion for me is the Randall Bramlett album *No More*

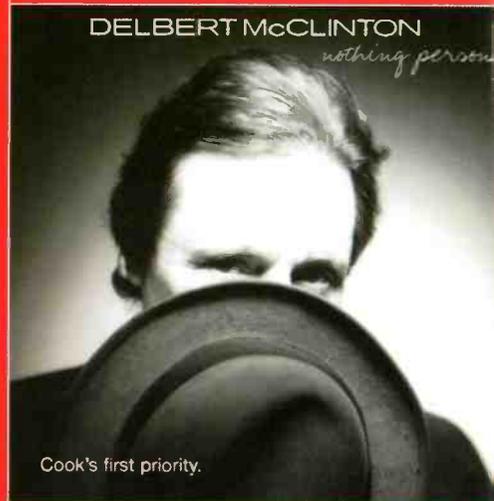
"Every time we talked I realized that the music they were releasing had an integrity that I hadn't felt in a long time. It became apparent that we had a similar vision, and that we could do good work together."

Mister Lucky. It's coming on July 10. I believe it's the finest album that Randall has ever done, and

he's done some great things in his career including the band Sea Level and sessions with music icons like Levon Helm, Roger Glover, Gregg Allman, Traffic, Wide-spread Panic, and Gov't Mule.

It's been great talking to you. Good luck on all of your projects and we'll see you in Boulder at the Ninth Annual GAVIN Summit (August 15-19).

I wouldn't miss it for the world. ■



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Reviews

John Mayer

"No Such Thing" (AWARE/COLUMBIA)

"No Such Thing" is a light, airy tune with a summertime feel; a catchy, sing-along pop song that's only part of the reason to listen to full-length *No Room for Square*. His unstrained, smooth-as-silk vocals have a likable quality. Mayer comes to us from the folks at Aware/Columbia who have most recently given us *Train* and *Five For Fighting*. In 1999 Mayer released *Inside Wants Out*, a predominately acoustic album that tended to paint him as a singer-songwriter. This time John Alagia (Dave Matthews Band, Ben Folds Five) produced a full band sound, augmented by strong performances from drummer Nir Zidkiyahu (Genesis, Alana Davis), and Mayer's touring bassist David LaBruyere. The high-stepping, jazz-flavored "Neon" is another song that requires listening. Mayer's acoustic and electric guitar playing is stylish throughout. Contact Trina Tombrink, (212) 833-8505. —*Dave Einstein*



Randall Bramlett

No More Mr. Lucky (NEW WEST)

Bramlett's efforts as a soloist and as a member of pioneering Southern rock fusion band Sea Level are well documented. He's also been a session man for artists as diverse as Levon Helm, Roger Glover, Gregg Allman, Traffic, Widespread Panic, and Gov't Mule. *No More Mr. Lucky* is a musical summation of his career to-date, incorporating all of his talents as a writer, multi-instrumentalist, and singer. The opening track, "God Was In the Water," features an almost subsonic solo on sax that adds an interesting, eerie quality to it. The soulful "Aching For a Dream" again features an exquisite soprano sax solo from Bramlett that references the work of Branford Marsalis on Sting albums. Other tracks that warrant an immediate listen are "Peace In Here" and the rocker "End of a String." Produced by John Keane (Indigo Girls, Cowboy Junkies, Vic Chesnutt) and featuring Bramlett writing partners Davis Casey and Jason Slatton on guitars, this album has some wonderfully musical moments. Contact Jeff Cook, (404) 303-7164. —*Dave Einstein*



Kelly Joe Phelps

Sky Like a Broken Clock (RYKO)

Kelly Joe Phelps has built a reputation as one of the finest solo slide guitar performers anywhere. But on his latest release, *Sky Like a Broken Clock*, Phelps leaves the slide in his pocket and employs some fine fingerpicking to support the stories that he spins into song with his rusty voice. Another development on Phelps' new recording comes for the first time in the form of additional musical accompaniment. Stand-up bass man Larry Taylor of Tom Waits' band and drummer Billy Conway of Morphine provide a solid, organic foundation for Phelps' stirring songs, which were recorded straight-up with no overdubs by producer and Rykodisc President George Howard. From the opening line of the opening song, "Taylor John," on which Phelps sings, "Taylor had a wife, she was married to the mirror," it's obvious that this is an album to pay attention to. Contact Dan Connelly, (212) 506-5845. —*Jimmy Leslie*



Freedy Johnston

"Love Grows" (ELEKTRA)

Should fans of the perpetually pensive Freedy Johnston worry that their favorite Kansas singer/songwriter might actually be getting happier? Please understand, though, that his latest single, "Love Grows," while as cheery as dancing bears, is really a cover of one-hit wonder Edison Lighthouse's one hit, "Love Grows (Where My Rosemary Goes)." The simplicity of the song is part of what makes it so great, and Johnston is smart enough to not mess with it. Johnston adds little more than a key change and power-pop guitar to this 1970s standard, keeping its original singin'-in-the-shower appeal. Sonically, the update sounds like a rosy-cheeked lovechild of Matthew Sweet and Duncan Sheik. Is "Love Grows" just a momentary indulgence for Johnston, or does it mark the beginning of a newer, happier Freedy? Find out when the rest of the album, *Right Between The Promises*, drops August 7. Contact Lisa Michelson, (212) 275-4260. —*Delphine Hwan*



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"WHITLEY TURNS IN A RECORD OF HIS INDIVIDUALIST BLUES THAT SWIRLS AND SWOOSHES WITH ELECTRONIC PROCESSING... THE SPLICED LOOPS, JAGGED RHYTHMS, AND VOCALS THAT SWOOP FROM DUSKY TO FALSETTO MAKE FOR AN INTOXICATING BREW."
— BILLBOARD

"...WHITLEY TESTS THE LIMITS OF HIS SUPERB SONGWRITING AND EMOTIVE VOCALS"
— ENTERTAINMENT WEEKLY

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INDEPENDENCE DAY FIESTA

STEAL THIS BIT.

Just like your station, Hot 97-1 (KTHT)-Houston is blowing out TRL Tour tickets. However, leave it to PD/birthday boy Russ Allen to screw with the concept: "Rather than putting our listeners to sleep with another 'win 'em before you can buy em' deal, we turned it into 'steal 'em before you can buy em,'" he tells gmail. "Our computer specialist Clifford tried to hack into Ticketmaster's computer to download the tickets. Sometimes he was successful but other times all he got were old Supertramp tickets left over from the '70s." Added value: "A couple of girls even showed up and offered Clifford sexual favors if he'd score tickets for them," Allen laughs, "but somehow, he resisted the temptation."

CRIMEBUSTERS NOTEBOOK.

Ever worry about leaving your car at a hotel? Maybe you'd better start. KWOD-Sacramento PD Ron Bunce explains. "On our morning show, Boomer bet The Dave, that he could dress in a suit, head to a downtown hotel, request a car without the valet ticket and just talk his way into getting the car," he tells gmail. "Well, he did it—he actually got into someone else's car and drove off with it—he just went around the block, then gave the car back to the valet...it was criminal, but funny on the air," Bunce confesses.

OLD PUNCHLINE, NEW SET-UP.

Traveling can have its nightmares, as KNRK-Portland PD Mark Hamilton can attest: "I checked into a hotel and they gave me a key, as always. But when I got into the room and started to unpack, there were suits in the closet and nice shoes on the floor. So I called the front desk and told them I was in someone else's room. The clerk says to me, 'Sir, it's illegal to be in someone else's room,' recalls the irrepressible Hamilton. "S'pose someone had been in there, getting, busy?"

DADS TRADE ASSES FOR PASSES.

"This Tuesday, our morning duo Reitman & Mueller will play Musical Dads," says Bob Walker, PD of WKTI-Milwaukee. OK, we're intrigued, please elaborate: "We'll have 40 dads vying for the chance to take their daughter backstage to meet 'N SYNC," he tells gmail. Here's the drill: "We're gonna play Musical Chairs—we'll start with 40 dads and 39 chairs," says Walker. "The final dad left wins his daughter's eternal love and admiration. Pressure? Nah!" he laughs.

HONEY, WE HAVE COMPANY.

FM100-Memphis is still hosting post-holiday madness. "Over 63,000 came out to celebrate our WMC Star Spangled Celebration with us," says APD/MD Bruce Wayne. "We also collected enough cans and food to feed over 6000 families," he tells GAVIN.



Message In a Bottle

That was one of my best shows because they showed me so much love in San Francisco," recalled Mo, who stopped to have a picture taken before getting into her ride. "When I turned to get in my car, a guy walked up, and everybody thinks he threw the bottle at me — he broke it over my head like he meant to do it. Boom! He threw it down and took off running. I had to get 22 stitches on my forehead and the top of my head." —LIL' MO, COMMENTING ON THE ATTACK SHE SUSTAINED ON JUNE 22.

Talk, Talk, Jabber, Jabber, Yada...

"I want to thank the 50 of you who are watching us. Maybe I can buy you all a bottle of water or something." —LIARS INC. FRONTMAN RAILE ON THE RELATIVE INDIFFERENCE THAT GREETED THE MID-TEMPO GROUP AT THE LAS VEGAS WARPED 2001 SHOW.

Do You Believe In Miracles?

"It's very exciting. It's a charitable organization, so it's a non-fee based sponsorship deal, and it's not going to be tied to any kind of corporate branding. So as long as it's free of anything like that, it'd be really exciting to have our music together with images for the Winter Olympics. There's images of snowboarding in the ad for the Olympics." —RADIOHEAD BASSIST COLIN GREENWOOD ON THE USE OF THE BAND'S "I MIGHT BE WRONG," SINGLE IN ADS FOR THE WINTER OLYMPICS IN SALT LAKE CITY.



Orange You Glad We Get Along?

"Working with the ladies was very refreshing. Some people like to think that everyone has their own agenda and they think we're competing all the time. That's not the case at all. We all respect each other." —MYA, COMMENTING ON HER WORK WITH THE OTHER THREE "LADY MARMALADES" CHRISTINA AGUILERA, LIL' KIM, AND PINK.

Love Stinks...And Causes Writer's Block

"I'm not trying to put Richard down; it's certainly not his fault. But I hadn't written anything in five years, and that's one of the things that propelled me to question the relationship. For some reason I've always battled with that. Being in a long-term relationship means not writing anymore." —LUCINDA WILLIAMS, EXPLAINING HOW EIGHT OF THE 11 SONGS ON ESSENCE, HER LATEST ALBUM OF ALT-COUNTRY-FOLK-AND-BLUES, CAME QUICKLY TO HER. THEY WERE WRITTEN DURING THE TWO-MONTH PERIOD FOLLOWING THE END OF HER FIVE-YEAR RELATIONSHIP TO BASS PLAYER RICHARD "HOMBRE" PRICE.

IMPACT DATES (SUBJECT TO CHANGE)

JULY 16 & 17, 2001

ALLURE "Enjoy Yourself" (MCA), Rhythm
BASEMENT JAXX "Romeo" (Astralwerks/Virgin), Rhythm
BATHGATE "Bump That" (Virgin), Rhythm & Crossover
SHAWN COLVIN "Bound To You" (Columbia/CRG), Mainstream AC
NELLY FURTADO "Turn Off the Light" (DreamWorks), Hot/Modern
LIL WAYNE "Shine" (Ca\$h Money/Universal), Rhythm
BRIAN MCKNIGHT "Love Of My Life" (Motown/Universal), Rhythm
MUSIQ "Girl Next Door" (Mama's Boy/Def Soul/IDJMG), Crossover
LUCAS PRATA "Wanna Get Witch Ya" (Universal), Top 40 & Rhythm
THE WISEGUYS "Start the Commotion" (Mammoth), Top 40 & Rhythm
PETE YORN "Life On a Chain" (Columbia/CRG), Hot/Modern AC

JULY 23 & 24, 2001

MARY J. BLIGE "Family Affair" (MCA), Rhythm
SHAWN COLVIN "Bound To You" (Columbia/CRG), Hot/Modern

ALANA DAVIS "I Want You" (Elektra/EEG), Hot AC
NEIL DIAMOND "You Are the Best Part Of Me" (Columbia/CRG), Mainstream AC
FABOLOUS "Can't Deny It" (Elektra/EEG), Crossover
JANET "Someone To Call My Lover" (Virgin), Hot/Modern AC
HUEY LEWIS & THE NEWS "Let Her Go and Start Over" (Silvertone), Mainstream AC
DAMIAN MARLEY "Still Searchin'" (Motown/Universal), Rhythm
MAXWELL "Lifetime"/remixes by Rockwilder & Jermaine Dupri (Columbia/CRG), Rhythm
CHRISTINA MILIAN "AM to PM" (Island/IDJMG), Top 40 & Rhythm
NATURAL "Put Your Arms Around Me" (Transcontinental), Top 40
JENNIFER PAIGE "These Days" (Hollywood), Top 40 & Hot AC
RASHEEDA "Get It On" (Motown/Universal), Rhythm
PAULINA RUBIO "Sexual Lover" (Universal), Top 40, Hot AC, Rhythm
ST. LUNATICS "Summer In the City" (Universal), Rhythm
TURK "Freak Da Girls" (Universal), Rhythm
LUCINDA WILLIAMS "Essence" (Lost Highway/IDJMG), Hot/Modern AC

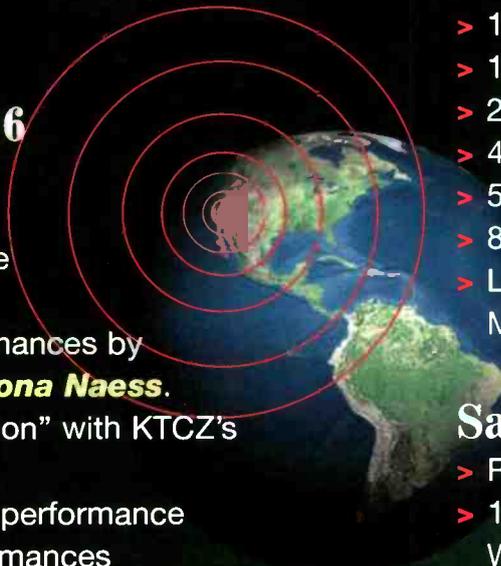
FEEL THE BOULDER EFFECT

Wednesday, August 15

- > Registration, 3-6pm, Sunshine Room
- > 7pm, e•town performance at the Boulder Theatre
- > Late Night Lounge performance at the Millennium Hotel

Thursday, August 16

- > Registration, 9am-6pm, Sunshine Room
- > 11am, "Real Radio at the Left End of the Dial"
- > 1pm, Lunch with performances by MCA recording artist **Leona Naess**.
- > 3pm, "Dynamic Production" with KTCZ's Lauren MacLeash
- > 5:30pm, Reception with performance
- > 8pm, Fox Theatre performances
- > Late Night Lounge performance with MCA recording artist **Llamas**



Friday, August 17

- > Registration, 9am-6pm, Sunshine Room
- > 10am "7 Habits of Highly Successful Stations and 7 Deadly Sins That Screw Up Success" with SBR
- > 11:30am, "Triple A Does Sell Records"
- > 1pm, Lunch with performances.
- > 2:30pm, Keynote Address
- > 4pm, World Café
- > 5:30pm, Reception with performance
- > 8pm, Fox Theatre performances
- > Late Night Lounge performance at the Millennium Hotel

Saturday, August 18

- > Registration, 10am-2pm, Sunshine Room
- > 10:30am, "Radio Promotion for Dummies—What PDs and Labels Need to Know"
- > 12:30pm, Lunch with performance
- > 2:30pm, The Griddle
- > 4pm, Reception with performance
- > 8pm, Fox Theatre performances

Shuttle service to the Fox Theatre compliments of Island Records

Please Note: Times and meetings are subject to change.

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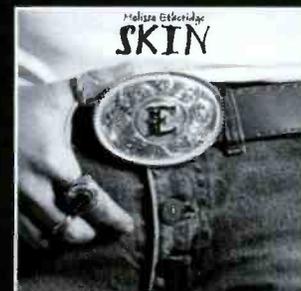
Modern Adult Monitor: 39*-29*!
(+115x!)

AAA Monitor: 15*-13*!

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Mixed by Chris Lord-Alge
Executive Producer John Carter
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leona naess

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Melissa Etheridge

I Want to be in Love

In front of total strangers won't you kiss me

Flowers for no reason but you miss me

I want to be in love

R&R DEBUT HOT AC: 27*
744 spins +220

BDS INFO.....

TOP 40 ADULT SPIN CHART 30-28*
+211 spins = total 771

BEST 1ST IMPRESSION!!!!

Melissa had the most new stations at this format (13) to play her record over 6 times this week

MODERN AC SPIN CHART 29-25*
+67 spins = total 415

BEST 1ST IMPRESSION!!

Melissa also had the most MOD AC stations to (6) to play her record over 6 times this week

TOP 40 ADULT AUDIENCE CHART 29-17*!!!!
2.07 - 5.9 million audience—an increase of over 54%!!!! IN JUST ONE WEEK

MODERN AC AUDIENCE CHART Debut 17*!!!!
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**Soundscan
Top 200 Albums:
Debut #9!!!!**

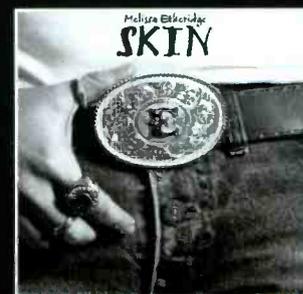
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ORLANDO: Tampa's "Wild" PD Unleashed! Run!

PAIGE NIENABER: Hot (Weather) Promotions

MICHELLE BRANCH: Maverick's Phenom

HOWARD HEWETT: Shalamar Star Returns To Urban

NICKEL CREEK: Rises With Country Radio

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THE NEW MATH OF MUSIC RESEARCH ON THE NET
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SHADOW MARKET WRNR-ANNAPOLIS BETS ON LOCALISM

COVER ARTIST: MICHELLE BRANCH

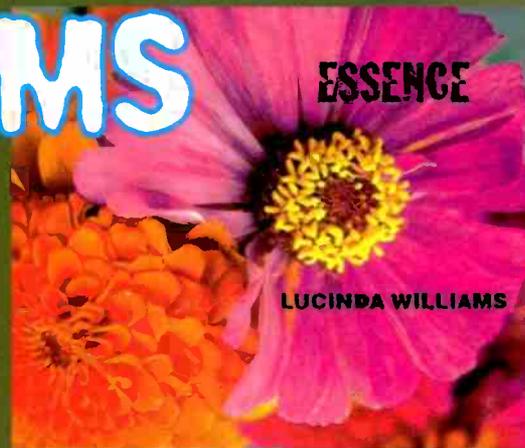
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SPECIAL INSIDE:
A/C: Sounds of Summer,
Michelle Branch,
KMXB's Mark & Mercedes
Jazz/Smooth: Jason
Olaine, Pat Martino,
Joe Henderson

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FEATURES

10 NEW MATH, NEW RESEARCH. Audience testing is how programmers and promoters help determine all kinds of important stuff; the next add, the next single, the timing of releases to crossover formats, and the like. With the dawn of new Internet technologies, we now have ways in which such research can be done more quickly and accurately, and most important, more inexpensively.

12 ORLANDO: THE INSIDE SCOOP. GAVIN Top 40 Editor Kevin Carter got way too close to WillD 98.7-Tampa PD/Morning Show Freak/gentlemen's club frequent flyer Orlando. The result of that close encounter is documented within.

14 THE MUSIC THAT REMINDS US OF SUMMER. Summertime is a fun time...so for this A/C & Hot A/C Special Issue, Gavin Editor Annette M. Lai polled some of our radio and label friends, and a few artists too, about the songs that most remind them of summer. You'll definitely see that the answers are as varied as the personalities.

26 THE POLITICAL SIDE OF MICHELLE ST. CLAIR. How many people in this industry have a deep interest in politics? Probably a few, like GAVIN Alternative Editor Richard Sands, but none are quite so serious about it as Michelle St. Clair. You probably know her from her successful run at MCA, but did you know she was involved in the John McCain bid for president? And what's Michelle up to these days? Just read on, baby.

28 SAY AMEN: HOWARD HEWETT'S JOURNEY CONTINUES! Howard Hewett

has had a wonderful career in the music business. From his days with the hot and sexy R&B group Shalamar in the '70s and '80s to a stellar solo career on the '80s and '90s. Still riding the soul train of success with brand new releases, Hewett, spoke with GAVIN Urban Editor Kevin Fleming.

31 SHADOW MARKET WRNR-ANNAPOLIS BETS ON "LOCALISM". While the WRNR-Annapolis signal reaches the larger Arbitron markets of Baltimore and D.C., the station is having success differentiating itself from the bigger boys by adjusting its image to be first and foremost, "local." The station is now billing itself as "Radio Annapolis."

34 JASON OLAINÉ THE "A&RGONAUT." To describe the swashbuckling and perpetually resourceful lead character in the mid-'60s sci-fi/fantasy classic *Jason & the Argonauts* would be pretty close to nailing the qualities of Mr. Jason Olaine, A&R specialist for the Verve Music Group. Anyone who's become familiar with Olaine over the last six months can plainly see that he, much like his silver screen namesake, is destined for an incredible journey as a true record man.

40 GET THE SANDBAGS! NICKEL CREEK'S ON THE RISE. With the platinum-plus success of the *O Brother, Where Art Thou?* soundtrack, some people have nodded towards a bluegrass-infused sound as country music's next big wave. To that end, Nickel Creek recently caught the attention of GAVIN Country Editor Jamie Matteson.

EDITOR'S NOTE

BUSINESS AS USUAL

What is the world coming to? Major labels are offering "retirement" packages to some of its best and most senior people. Radio groups continue to tighten their infrastructures, eliminating positions in search of further cost efficiencies.

If you haven't experienced it before, welcome to Business 101 in an economic downturn, in which nobody is brave (or foolish) enough to predict with certainty when we can expect the upswing. We understand the concept of Business 101 here at GAVIN—we're experiencing some of it ourselves.

In order to best meet the challenges of this new world order in radio and the music industry, GAVIN is refocusing on its core strengths and will be aligning its brand more closely within the parent company's music business media group spearheaded by sister publication *Music Week*. For those not familiar with the international scene, *Music Week* is the clear market leader in the key UK music market and, together with the likes of international publications *MBI* and *fono*, as well as GAVIN, the music group is the second largest provider of information to the music industry on a global basis.

GAVIN's core products and services continue to include market-leading daily gmail, plus the individual format faxes. The magazine remains bi-weekly and, guess what? Subscriptions are up! gavin.com is starting to be quoted by other news outlets on a regular basis. The big GAVIN Seminar is back in San Francisco in 2002. Meanwhile The GAVIN Summit in Boulder in August is taking shape nicely, with David Byrne, the Cranberries, Suzanne Vega, Lucinda Williams, plus a certain band called Thirty Odd Foot of Grunts featuring Russell Crowe, already confirmed.

It's always sad to lose good people in whatever circumstances. Some senior executives at GAVIN are taking the opportunity to step back and do something different. CFO Betty Hollars, Editor-in-Chief Reed Bunzel, and Art Director Peter Gram—all of whom have served GAVIN with tremendous distinction, in Betty's case for 30 years and Peter's 17 years—have kindly agreed to assist in a smooth transition. It's no reflection on them when I say that the frontline everyday contacts with radio and the record industry have been preserved in the changes.

GAVIN is stepping back from Jazz and Smooth Jazz, which are costly in terms of research, and in which the record industry has scaled back its own commitment in recent years. I am sad personally to let go of those formats and I hope there may be a more favorable climate in which they could return. We are committed to pushing forward aggressively in all the other formats, and all the full-time format editors and their sales counterparts remain in place.

Following another rule of Business 101 in these circumstances, it's business as usual.



David Dalton, CEO

United Business Media

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Judge Patel: 99.4 Percent Pure Still Not Pure Enough

Napster's legal woes are seemingly endless, despite the fact that the company has in the past six months enlisted the aid of several fingerprinting and

database companies to prevent the sharing of copyrighted materials. Last week, Napster took the bold (and dangerous) step of shutting down the serv-

ice altogether while it solidifies its copyright protection technologies. But for U.S. District Judge Marilyn Hall Patel, that simply hasn't been good enough.

As has been the pattern in the past, the court's decision set off a firestorm of public outcry from frustrated Napster users and a volley of competing printed statements from the principals in the ongoing battle. Napster said it will appeal the decision. Meanwhile, the RIAA responded with veiled glee.

RIAA chief Hillary Rosen said in a printed statement: "While we appreciate that Napster is attempting to migrate to a legitimate business model, its inability to prevent copyright infringement from occurring on its system has only hampered the development of the marketplace in which it now hopes to compete. It is difficult for the legitimate online marketplace to compete with free [products]...Today's ruling sends a clear signal to all infringers: any attempt to hide illegal activity behind the shield of technological innovation will not be tolerated."

Hank Barry, Interim CEO of Napster retorted, "While we are disappointed by this ruling, we will work with the technical expert to enable file transfers as soon as possible and we are continuing full-steam ahead toward the launch of our new service later this summer... Napster will obey this order, as we have every order that the court has issued... We will appeal to the 9th Circuit on an expedited basis... We continue to believe in the future of file sharing and we are hard at work on our new membership-based service, which will launch later this summer. We are encouraged by the response of the Napster community and we very much appreciate their support."

Analysts and others are increasingly beginning to believe that Napster, which has thus far survived a number of reports of its untimely demise, is all but dead, but the company remains optimistic that it will launch its subscription service later this year.

Twelve Stations Begin Using Music Buddha Research Product

Music Buddha has signed twelve new stations to contracts for its online audience research product, Song Sonar. The product is capable of enhancing a station's ability to test the compatibility of songs that they are considering adding to playlists and for substantially less cost (and labor) than callout and auditorium research.

Among the new stations to sign are WBNQ-Bloomington, KROG-Colton, WTCB-Cayce, KCDU-Monterey, KMBY-Monterey, KRZR-Anchorage, and WBYB-Traverse City.

Chris White, Operations Manager for NewWave Broadcasting, says, "There are so many things you can do with this. It's terrific because you can break out any tiny little demo you want to. You can test any song against your existing playlist to see if it fits. But the most valuable part for me is the feedback you can get directly from

the listeners. They can say 'I love this song—it reminds me of Blink182.' The response has been so great, that I fired my consultant."

Music Buddha is currently working with Infinity, Clear Channel, NewWave, and Northern Group stations to add Song Sonar to the battery of research programs that stations within those groups use.

Song Sonar is a suite of research and recommendation products that leverages the company's music analysis technology for radio and record industry professionals. Originally devised (under the name MuBu) as a consumer-facing recommendation product intended to enhance online retail sales of music, the company has built a database of thousands of songs that have been analyzed by musicologists for more than 700 DNA points.

Clear Channel Ordered Into Ohio Courtroom

Lucas County Common Pleas Judge William Skow has ordered Clear Channel Chairman and Chief Executive Officer Lowry Mays to submit to a deposition in a lawsuit filed by a newspaper reporter who alleges she was slandered on a radio show.

In a lawsuit filed in January 2000, Sandra Svoboda, a reporter for *The Blade*, accused WVKF/FM-Toledo host Denny Schaffer of making defamatory statements about her on the air to discredit her employer. The lawsuit alleged Schaffer said several times in October 1999 that Svoboda was dating the newspaper's co-publisher and editor-in-chief, John Robinson Block.

Svoboda maintains that the statements were false, and is seeking damages in excess of \$25,000.

In 1999, *The Blade* sued another Clear Channel station in Toledo, WSPD/AM, accusing it of using the newspaper's stories on the air without crediting the newspaper or obtaining permission. The radio station's morning host, Mark Standriff, had reportedly used the slogan, "I Read *The Blade* So You Don't Have To." That case was ultimately settled when Standriff and the station agreed to credit the newspaper when it used the newspaper's stories on the air.

The newspaper is not a plaintiff in Svoboda's lawsuit.

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“Hot Enough for Ya?”



PAIGE NIENABER
nwcprmo@earthlink.net

By Paige Nienaber

If it weren't for the weather, we Minnesotans would be an awfully silent bunch. It's a conversation starter. It gives us something to talk about. In fact, just yesterday my neighbor Kent and I were sitting on the porch, drinking Pabst, and throwing the empties at the trucks on the interstate. I said, "Dang Kent, it shore is a hot one." He took a pull on his beer, thought a moment, and said "Yup." (Same conversation, six months from now: us, huddled in an ice house on Forest Lake: "Dang Kent, it's so cold the friggin' auger done froze solid." "Yup.")

Besides giving Minnesotans something to talk about, weather is also a promotional opportunity. Regular readers of "Radio@Large" (who seriously need to develop other hobbies and interests) will recognize this recurring theme. Just about anything can be turned into a promotion. Some things are less obvious. But the weather? C'mon. It's a no-brainer.

The summer is more than half over but the scalding temps are still with us, so let's not tarry; let's have some fun with them

while we can.

In many markets, the warm weather heralds the advent of summer festivals and fairs. In places like Minnesota, every community has something going on. To be out there and part of that lifestyle is to embrace the most basic element of "Meat and Potatoes Marketing." In just about every market you'll see one station that has presence at every festival, no matter how large or how small the community.

Milwaukee has eerily similar weather to Minneapolis.

Light 97 will be on-site for Summer Fest, the mother of all festivals in that market. One million people in 11 days stream through the gates. So to miss it would be, well, stupid. Stan Atkinson found an "in" to Summer Fest this year: the 50th Anniversary of the *Lucy* show and a traveling exhibit of memorabilia. Voila! Now they have a built-in "draw" to their location at the festival. But summer in Milwaukee is more than just Summer Fest.

"We've really increased our presence at all the festivals in this market. Because it's warm, and that's where our listeners are going to be," says Atkinson.

Mix 94.1 in Las Vegas is a Modern A/C (which has nothing to do with malfunctioning air conditioning) station that braves the temps to deliver fun to their lis-

teners in the form of Summer Fun Packs: tickets for the family to Wet 'N' Wild; the ultimate beat-the-heat destination for locals. The Fun Packs also include free play at GameWorks, fitness club memberships, and Mix's double CD compilation *This Is Mix Variety, Volume 1*. These are being given away eight times a day and 120 qualifiers will

Just about anything can be turned into a promotion. Some things are less obvious. But the weather? C'mon. It's a no-brainer.

be in the running for \$500,000, new Saturn cars, and big screen TVs

Sister station Lite 100.5 brought back an old Vegas tradition of fireworks at Sam Boyd Stadium on Independence Day, with "Lite Up The 4th of July Night," a giant free family event that featured food and entertainment geared towards families. Next on their list is "Sparks In The Park," a similar concept with food, local and national entertainment, games, and fireworks at dusk.

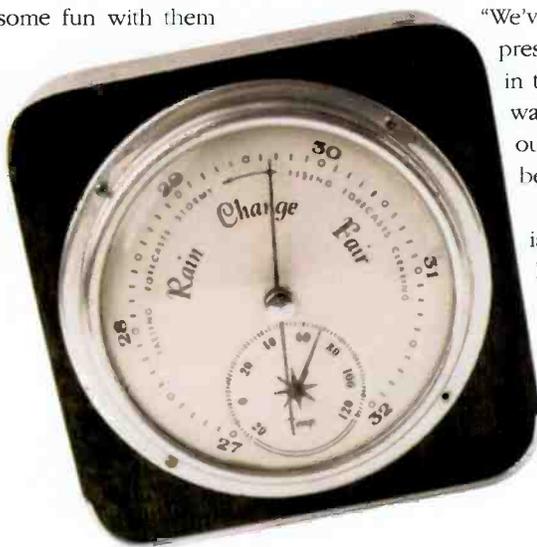
You work with what you have, and one thing Las Vegas has plenty of is heat. Thus (and keeping with this Vegas roll I'm on) KLUC has done "Ice Your Ass To Alaska" that had listeners trying to win a trip to the cool environs of our 49th State by melting down blocks of ice using only their body temperatures. The station has also done Blacktop Barbecue, which is a test to see how long it takes Las Vegas pavement to cook food. If Cat Thomas ever offers you a burger in July, take a polite pass, because he probably cooked it on asphalt in 12 minutes—the station record. One of

KLUC's perennial contests is "The KLUC Slide-A-Thon" at Wet 'n' Wild. For this one, 198 contestants invade the waterslide in an endurance competition to win cash, a car, or a boat. The longest slide is clocked in at 116 hours. But in the oppressive heat of a Vegas summer, is there a better place to be than a waterpark?

Or you can make it more small and intimate like "Super Snake" at Power 92 in Phoenix, where the afternoon driver hosted the "Freeky Deeky Super Pool Party." The station takes over a hotel pool, invites in a hundred or so listeners, and entertains them with free food, cold drinks, ice cream, bikini models, and live mixing from on-site.

The summer is what you make of it. Sure, you could lock yourself indoors, crank up the AC and settle back to wait for the new fall season on NBC. Or, you can go out, sweat up a storm, and have some fun with your listeners. ■

PAIGE NIENABER, WHO WILL NOT HEAR THE PHONE RING IF YOU CALL HIM BECAUSE OF THE 727-LIKE NOISE CREATED BY HIS WINDOW-MOUNTED AC, IS VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. LEAVE A MESSAGE AT (651) 433-4554 OR EMAIL HIM AT NWCPRMO@EARTH-LINK.NET



Napster, Dr. Dre, Metallica Bury the Hatchet

Napster has reached accords with the two artists who most boisterously battled the online file-sharing service, ending all legal action between the parties.

Shawn Fanning, Founder of Napster, said, "It's time to end the court fight and shake hands. We look forward to gaining Metallica's support and respect as

we work to develop Napster into a tool that can be responsive both to artists' needs to communicate their art, and the desires of music lovers throughout the world. We're pleased that this chapter is behind us." As part of the settlement, Metallica has agreed to allow the sharing of certain songs when Napster launches a subscription service later this year.

Pursuant to the terms of the settlement, Napster agrees to identify and block access to files that artists do not want to allow users to share. Dr. Dre has agreed to make some of his material available from time to time once an acceptable model is in place that ensures payment to artists and publishers for the uses of their works.

"I work hard making music—that's how I earn a living," noted Dr. Dre. "Now

that Napster's agreed to respect that, I don't have any beef with them."

"We now understand how important it is to Dr. Dre to control how his music is distributed and to be paid for the effort and talent that go into crafting his records. We're pleased to report that our current system addresses his concerns and regret that we were not more sensitive to his concerns in the past," said Hank Barry, interim CEO of Napster. Of the settlement with Metallica Barry said, "Metallica has taken a courageous stand and a tough and principled approach to the protection of its name and creative output, and that of other artists. They brought to our attention essential artists' rights issues which we've addressed in our new technology. We respect what they've done and regret any harm which

this dispute may have caused them."

"I think we've resolved this in a way that works for fans, recording artists and songwriters alike," said Lars Ulrich, co-founder of Metallica. "Our beef hasn't been with the concept of sharing music; everyone knows that we've never objected to our fans trading tapes of our live concert performances. The problem we had with Napster was that they never asked us or other artists if we wanted to participate in their business. We believe that this settlement will create the kind of enhanced protection for artists that we've been seeking from Napster. We await Napster's implementation of a new model which will allow artists to choose how their creative efforts are distributed. It's good that they're going legit."

MeasureCast: Streaming Reaches All-Time High

According to a weekly report on online streamed radio listening, surfers requested more hours of streaming audio during the week of July 9 to 15 than they did during any other week this year, pushing the weekly MeasureCast Internet Radio Index to an all-time high of 198.

The index, a representation of the trend in Total Time Spent Listening (TTSL) across a spectrum of online radio stations measured by MeasureCast, hit its previous all-time high of 184 the week ending June 24.

"Our Internet radio listening index jumped 22 percent over the previous week for two reasons," explained MeasureCast CEO Ed Hardy. "Streaming radio fans went back online to listen after the Fourth of July holiday, and many more people are discovering the variety of terrestrial and Internet-only stations available through the web. This is extremely encouraging for advertisers who plan to devote a portion of their ad budgets to streaming media."

Once again, Internet-only webcasters dominated the Top 10, and like last week, 16 of the Top 25 stations were Internet-only broadcasters. MEDIAmazing.com continued to its streak by finishing the week as the number one online radio and Internet-only broadcaster. United Kingdom-based Virgin Radio was the leading terrestrial station broadcast-

XM ANNOUNCES Q2 LOSSES; ADDS ABC, ESPN, AND DISNEY PROGRAMMING

XM Satellite Radio Holdings recently reported financial and operating results for the second quarter ending June 30, 2001. During the quarter, XM Radio achieved several critical milestones including successfully launching its second satellite, "Roll"; signing programming deals with leading brand names including MTV, VH1, CNBC, and CNET; and launching a redesigned website in preparation for commercial launch planned for late this summer.

It's not surprising that with all that activity, and not a single paying subscriber, the company suffered losses in consolidated operating loss (EBIT), consolidated net losses, and consolidated net loss available to common shareholders. For the quarter, operating losses

reached \$42.1 million, while consolidated net losses grew to \$38.5 million, and consolidated net losses available to common shareholders reached \$44.3 million (or \$0.76 per share). While these numbers nearly mirror those for the first quarter of 2001, the comparison to the second quarter of last year is more dramatic. In Q2 2000, XM had a consolidated operating loss of \$13.9 million, a consolidated net loss of \$5.1 million, and a consolidated net loss available to common shareholders of \$7.3 million, (or \$0.15 per share).

In addition to reporting Q2 results, the company has announced the addition of programming from ABC Radio Networks' flagship brands, ESPN Radio, Radio Disney, and ABC

News and Talk. In printed statement, Traug Keller, president of ABC Radio Networks, said that those properties will be available to subscribers of XM Satellite Radio when the service is launched later this summer.

"We are very excited to bring ESPN Radio, Radio Disney, and ABC News and Talk to XM," said XM President and CEO Hugh Panero. "These great brands and compelling content will bolster our already stellar programming lineup."

ABC Radio Networks has more than 4600 affiliate radio stations reaching 123 million persons age 12-plus each week. XM plans to offer up to 100 channels of digital-quality sound and provide coast-to-coast coverage of music, news, sports, talk, comedy, and children's programming.

New Math, New Research

BY DOUG WYLLIE

Audience testing for new music has traditionally been a costly and labor intensive endeavor, often yielding questionable results. But research like callouts and auditorium tests are among the most important data points on which programmers and promoters determine really important stuff: the next add, the next single, the timing of releases to crossover formats, and the like. With the dawn of new Internet technologies, we now have ways in which such research can be done more quickly and accurately, and most important, more inexpensively.

The success of any station or label depends upon intelligence gathered about the ever-changing moods and desires of the music consumer. Labels and promoters are saddled with the oft-daunting task of selecting the first single off a record that offers more than three viable choices. The decision they make can determine the success or failure of a project into which the label (not to mention the artist) has poured thousands of hours (and hundreds of thousands of dollars) to produce. The notion of laying down \$30,000 or more to compensate a research company, its host venue, and the hundred or so participants in an auditorium test, becomes might unattractive, might quickly.

So in the emerging age of high-speed communication and data collection that the Internet offers, what's the best way to determine which single to promote on a record, or what song really fits with a station's evolving demographic? GAVIN looks at three (Music Buddha, MoodLogic, and Savage Beast) among the ten or so Internet companies that are beginning to supply research services to the radio and record industries. To what extent will such technologies enhance and/or supplant traditional research methods?

Getting in the Mood

Chris Pirkner, executive vice president of corporate development for Moodlogic, says, "What we've set out to do is capture metadata on a song level—to

go one step beyond artist and albums, down to each individual track. And the data we're trying to gather is more perceptual in nature, such as tempo, cadence, instrumentation, and mood—all these variables and attributes that make the song the song."

One technology that MoodLogic uses to identify the attributes of a song is to analyze its waveform using machines in a process called digital signal processing. But that technique has some limitations. By using it, one can obtain tempo and energy information, but getting mood data and instrumentation is virtually impossible.

Therefore, the need for some degree of human interaction with each individual song is needed to have such data captured. Moodlogic, like Music Buddha and Savage Beast, uses a panel of music experts to collect information that machine scanning cannot. Music Buddha has a team of about 15 musicologists, headed by former GAVIN editors Kent and Keith Zimmerman. Savage Beast uses about 35 such employees for this research.

But this process can be time consuming. Microsoft recently published a report on this type of song recognition analysis and discovered that gathering metadata on 100,000 songs using this expert model took them 20 man-years. Of course, Microsoft has been known on occasion to make bold statements that are intended to ignite rather than inform, so this figure may be somewhat suspect. While it's clear that the process is labor intensive, that's actually the beauty of it: Actual people are listening to and interacting with the music on behalf of the entire universe of music fans.

Music Buddha founder and CEO John Adams says, "The Zimmermen alone can do more than 100 songs a day. It would be really time consuming if I did

it, because I'd have to listen to a song two or three times, but our team of experts are...well, experts."

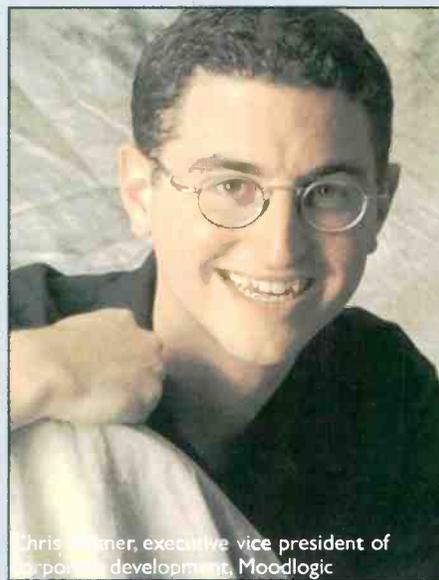
MoodLogic employs music experts in a different fashion. Pirkner points out, "We use in-house experts to help us build the so-called taxonomy [of the music]—the taxonomy is what attributes are actually important, and what questions can we ask a large group of users in a distributed fashion. These experts help us gauge the right genres, the right moods, how to ask about moods, how to ask about

tempo. We then query a community of 40,000 music fans. We query these people by playing them songs, and then asking the users to answer a series of about 60 questions pertaining to mood."

The company initially got participants by emailing users of online music sites such as Launch, which attract among the most avid music fans. The company made the user interface for the surveys a game-like experience, which led users to tell their friends, building the

community in a viral way. The company estimates that it has perceptual information on more than 800 million individual consumer responses to about 600,000 songs.

MoodLogic's Music Research Services leans on that vast database of information to enable stations and labels to get feedback on what songs are being highly ranked and by whom. The service can be narrowed to just one zip code, or widened to include the entire nation, depending on what information is desired. A very clear picture of a song's potential begins to emerge when a community of 40,000 music fans is asked whether a song is "brooding,"



Chris Pirkner, executive vice president of corporate development, Moodlogic

"aggressive," "sad," "upbeat," "romantic," or "sentimental," in addition to questions about overall likeability, and other intangibles.

Research is Buddha-ful

Music Buddha this week signed twelve new radio stations to contracts for its online auditorium testing product, Song Sonar.

Created with the input of radio professionals, Song Sonar lets programmers test songs they're considering adding to their playlists for compatibility. When songs are initially input into Music Buddha's database, information such as artist, title, and song duration are automatically associated with the file. But that's where



John Adams, CEO, Music Buddha

the machinery's interaction with the music stops. All of the analysis of the music is done entirely by ear, using more than 700 DNA points on which the musicologists rate (on a scale of 1-10) the relevancy for that song. Music Buddha requires that multiple editors to listen to each song. Considering that the company's library of music includes every song now being played on radio, in addition to new releases that haven't yet been added, the benefit to program directors and music directors becomes immediately apparent.

"Station programmers have been very receptive to Song Sonar," says Adams. "Although Song Sonar is new to the marketplace, it's been very well received by those who've tested and signed up for the service. It's a particularly cost-effective solution for small market stations that can't afford callout surveys and traditional auditorium tests."

Tony Travatto of WBNQ-Bloomington, Ill has jumped on-board with Song Sonar. "I simply have not had a budget for any form of research for the last five years. That is, until now. Song Sonar provides me with listener feedback at rates that are totally affordable," he says.

Music Buddha launched a suite of research and recommendation products earlier this year, for the purpose of leveraging the company's unique music analysis technology for radio and record industry professionals. The company combines traditional radio research with advanced technology, providing valuable cost saving data. Song Sonar is available to stations on a barter basis or for fees based on the station's market, AQH and other vectors. Also, Music Buddha says that it offers multi-tiered group discounts. Among the company's paying and barter customers are KZND, KRZR, WKPK, WKLT, WBYB, KBYB, KBTY, KNBY, KCDU, WTCB, KROG, and WBNQ.

The company is also developing a consumer-facing application of its song recommendation technology

by working with makers of kiosks to be installed in music retail stores. "We're working with companies that are driving the back-end technology that will power kiosks in stores like Best Buy, Wal-Mart, and others. There's just so much that this technology can do to enhance retail sales," says Adams.

Savage Song Recommendation

Along the same lines as the consumer offering that Music Buddha has created for bricks and mortar retail, Savage Beast has built a functionality that is primarily consumer e-commerce focused. The company employs about 35 music analysts to listen to the songs and study them across 400 musical characteristics, using consistent benchmarks and terminology, looking at all aspects of sound, form, melody, harmony, and lyrics. This information is then entered into the company's Music Genome Project database and the song becomes available for the company's music search and recommendation technology.

Without using computers to analyze music, Savage Beast has built a stable of approximately 150,000 songs. Because the company's technology is deployed on the premier retail music sites, Savage Beast has a "front row seat" to consumer behaviors when sampling, comparing, and ultimately buying music online. Such a position provides retailers (and subsequently record companies) unique access to rich data about consumers' musical tastes, listening patterns, shopping habits, and more. From this, the company is able to aggregate data and draw conclusions about emerging consumer trends.

Tim Westergren, chief music officer for Savage Beast, explains, "Record labels strongly support the Music Genome Project and supply us with their new releases and back catalog for analysis and enrollment into the Music Genome Project database. They recognize that our technology excites consumers about discovering new music



Tim Westergren, chief music officer, Savage Beast

and enables artists to find an audience—and therefore become commercially viable. More people will actively listen to and buy music they truly like. Savage Beast's technology is crucial to the future of the music industry, whether the industry focuses on subscription services, digital downloads, peer-to-peer file sharing, traditional retail or all of these. We can transform any and all music delivery channels into completely personalized music services that

Remember, the Internet is still in the early stages of development.

No longer in its infancy, the web (with the current economic downturn) can be said to be in its "terrible twos."

understand and serve their consumers effectively."

It's important to note that online research like that offered by Savage Beast, MoodLogic, and Music Buddha is not intended (yet) to entirely supplant auditorium or callout research. However, in a very substantial way, such services can more than just supplement a station's research schedules, merely because they permit stations to do more research more frequently, with greater focus on the station's core listeners, and for less money. Stations will still want to bring people into an auditorium for the effect of physically touching the audience, but they're not necessarily going to want to do it four times a year anymore.

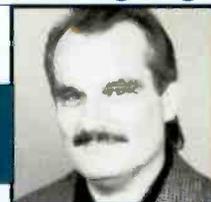
Music Buddha's Adams agrees: "One of the challenges we have is that people are trying to compare us to auditorium or callout, which is really not an accurate comparison. We can't replace either one and neither of those can get the kind of data that we can. A station that spends \$135,000 a year on auditorium testing could use our product for \$500 to \$800 a month—which is much less. But they sure as hell shouldn't throw out their auditorium testing, because that's a totally different tool that they're drawing from. You're going to get a certain kind of person who will show up for your auditorium test who won't take your online survey. But you'll have

people take your online survey that would never show up for an auditorium test because they're too busy, they've got a job, they don't care, they don't want to sit in an auditorium for forty bucks. This isn't getting the same information for less. There's now a way to efficiently get in touch with your PIs like you haven't been able to do before."

If only ten percent of listeners to a station whose website gets 35,000 unique visitors per week go to take the online test, there's simply no way that callout or auditorium testing can compete with those numbers.

Remember, the Internet is still in the early stages of development. No longer in its infancy, the web (with the current economic downturn) can be said to be in its "terrible twos." While emerging technologies are not likely to unseat traditional methods for things like research in the next five years, it may not be an out-of-bounds statement to say that in 20 years people may say, "What's an auditorium test?"

PD Profile



TOP 40/
RHYTHM CROSSOVER
EDITOR
KEVIN CARTER
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Orlando

Program Director/Co-Freak,
The Morning Freak Show
WLLD (WiLD 98.7)-Tampa
Infinity Broadcasting

Hometown: Gary, Indiana (No, not the home of the entire Jackson family—only Tito and Rebbie. We don't claim all of the other weird ones.)

Most recent ratings highlights: #3 12-plus (6.8), #1 18-34 persons, #1 18-34 middays, afternoons, nights, #3 18-34 mornings.

Quick career recap: Tallahassee and Tampa—that's it! Started in 1992 at WFHT-Tallahassee as intern/pain in 'da ass. Moved up to weekends, swing, traffic director, and office manager. Station was sold, became WXSX, later flipped to Modern Rock and I became PD. Crossed the street to Rhythmic WWLD as MD/afternoons, later upped to PD. Crossed the hall to program sister Urban WHBX-FM. Left to join start-up WLLD-FM-Tampa as MD/afternoons. Upped to PD in December '99.

What ever possessed you to get into this business? I was trying to score a record deal for my college singing group. I then found out that women would sleep with you for CDs too, so that whole singing thing went right out the window.

Early influences: There are a lot of people responsible for me being here...too many to name, but Lee Reynolds, my first PD, was and will always be my first inspiration. He was HELL in an aircheck session, but he never made you feel like shit. Lee Clear, my first GM, was the guy who showed me that you could be smooth, cool, and the smartest in your field. He was also the first African American I knew who wasn't doing Urban. Currently, Tom Rivers, the GM who hired me as PD here, has taken me under his wing and made some lessons a bit easier. Without him telling me to 'shut your whining and take the PD job,' I'd still be wondering if I could accomplish any of this.

Most influential radio station(s) growing up: WBMX/FM-Chicago, WGCI/FM-Chicago, and WLUP/FM-Chicago.

First exciting industry gig: Fill-in overnights, when I could only talk once an hour. That was the best weather break ever! I was so excited that 20 seconds of weather was scoring me sex.



"Hey You! Quit holding up the dessert line!"

Family: Mom & Dad are still in Gary, along with a sister and brother raising their families, while another sister is in Indianapolis.

Current pre-sets on the car radio: WiLD 98.7, Smooth Jazz 94.1, 97X, WQYK Country, Star 95.7, 98 Rock, 93.3 FLXerox (they copy us so much.)

CDs in the car player: My six-disc changer contains 112, Linkin Park, Musiq Soulchild, PYT, Jay-Z, and Rascal Flatts.

Hobbies: Music, Playstation 2, and nudie bars (the art is not forgotten).

Guilty pleasure music: 'NSync. That's something you just *can't* be bumpin' in the truck. *No way, no how!* However, as a musician, I have to give them props for their chords and vocal control...just don't tell anyone about them...or Andrea Bocelli (I dig him too!)

Secret passion: Poetry. No more, it's a secret!

The one gadget I can't live without: My TV remote. The batteries went dead once and I almost died!

Wheels: 2000 Cadillac Escalade.

Favorite sports team(s): Tampa Bay Buccaneers, FSU Seminoles, LA Lakers

Favorite food: Italian

Favorite local restaurant: Donatello's

Favorite city: Miami

Favorite vacation getaway: San Juan, Puerto Rico

Last movie you saw: "Baby Boy" with Tyrese and

Snoop Dogg, but the last *good* one was *Finding Forrester* with Sean Connery and Rob Brown.

Last movie you rented: "Save The Last Dance" (thumbs up).

Read any good books lately? Rich Dad, Poor Dad by Richard T. Kiyosaki

Favorite non-trade mag: Hustler, Jugs, Swank, Club International...all of the classics.

Optional wacky career anecdote: I learned that the ladies that have the sexiest voices, on the request lines, look...uh...different than they sound. My first fan told me that she wanted to do things to me that would've gotten her kicked out of heaven. She promised that she was *all* that I needed in a woman, and I was sold because of her silky voice. When I first saw her from across the street, I realized that all I needed was in this woman. She was huge! That was the first and last radio romance for me. Now it's done the old fashioned way...the strip club.

What current radio stations do you admire? KROQ-Los Angeles. because of their brand on the Alternative format. In LA, Alternative music is dubbed 'K-Rock music' because they've done an awesome job of staying hip and relatable to the audience.

Name several non-industry people you admire: My Mom & Dad for showing that a moonlit night and a bottle of Boone's Farm could go a long way. Ray Kroc for having the most kick-ass hamburger stand in the world. Denzel Washington for being able to take his characters far enough to pull me off of Arbitron Alley and into each film.

Where are we going to go to find that next generation of non-cyber-jocked air talent? Delivering pizzas, picking up trash, wherever. People are still hungry, and, by the looks of our staff, potential stars are everywhere!

Any predictions of the next musical wave? Hip Opera will be the next format to blow up—just wait and see. Sources have confirmed that Placido Domingo and Luciano Pavarotti were seen backstage at The Hard Knock Life Tour working some arrangements with Jay-Z. The evolution continues.

If I wasn't doing radio I'd be... Very skinny because of that whole starving artist thing. I'd still be trying to sing/produce, which means a lot of free promo shows, label woes, and no food for O. I can see it!

Craig David:

Born To Blow Up in America

By Delphine Hwang

At age 18, Craig David was the youngest British solo artist to score a Number One hit ("Fill Me In") in the U.K. last year. In just the span of a few months, two more singles, "7 Days" and "Born To Do It," hit Number One. His debut #1 album *Born To Do It* has reached multi-platinum, platinum, and gold status in over twenty countries, including seven-times platinum in Ireland and England.

Naturally, kudos poured in, including six Brit Award (UK's equivalent of Grammys) nominations and three MOBO (Music Of Black Origin) Awards for Best Single ("Fill Me In"), Best Newcomer, and Best R&B Act. And, as if that weren't enough, Craig sold out his very first tour, a 32-date European arena tour. Not bad for a young man who was selling windows over the phone a few years ago.

Since conquering telemarketing and Europe, the Wildstar/Atlantic artist now has his sights set on the U.S. with a domestic release of his U.K. smash single "Fill Me In" to Rhythm Crossover and Top 40 radio.

While American labels and the rest of world have been enraptured for the past year with the 6'2" DJ/emcee/songwriter/producer/singer with an impeccably manicured beard and the cool hats, the American public is just now getting the word. "Fill Me In" impacted Rhythmic radio in May and didn't chart on Top 40 until about two weeks ago. *Born To Do It* became available in U.S. stores just this week.

But America's leisurely push didn't stop American superstars like Jennifer Lopez, Usher, and Sisqo from showering raves on David months ago. His soap-star looks and hip, laid-back presence have left even some of our own GAVIN staff speechless after his live performances.

What makes Craig even more appealing is his underground roots. He started his underground status early at 14, spinning his favorite R&B and hip-hop records from the States on one of Southampton's local pirate frequencies called People's Choice Radio Station. With the help of his father's friend, DJ Flash, he also began spinning at a local club on the South Coast.

Craig says he always made music because he loved it, not because of any ambition for fame or fortune. But, about a year after becoming a Friday



night regular as a club DJ, the road to fame and fortune began when Craig won a national song-writing competition for penning "I'm Ready" for the R&B group Damage. The success of the single, which hit #3 on the U.K. charts, brought the attention of two-step (aka U.K. garage) DJ Mark Hill, who spun in the same club as Craig. The two joined forces to form the production team Artful Dodger. Their collaboration, "Rewind," hit #2 on U.K.'s pop chart. Hill eventually went on to produce the entire Craig David debut album.

The journey from spinning in underground clubs to selling out arenas took about one "surreal" year, as Craig puts it. However, despite all his fame and fortune, Craig remains refreshingly down-to-earth and real. He has a level-

headed non-preachy sense of respect that's apparent in songs like "Fill Me In," where he actually addresses the suspicions of his girlfriend's parents. Similarly, in "Can't Be Messing 'Round," he tells a flirty girl politely but coolly thanks, but no thanks... "I've got a girl at home." His mature sense of how to treat a lady's world is perhaps one element that gives his songs that

smooth and sexy Vandross/Kravitz appeal. Another element may come from his fusion of R&B with the two-step sound, which flavors house music with a bit of soul and drum 'n' bass.

Despite all the production on *Born To Do It*, each track can fly acoustically. According to Craig, part of what makes them good is that they are organic songs at their roots, much like Craig's

influences; Michael Jackson, Stevie Wonder, and his mother's Terence Trent D'Arby records. Recently, however, Craig includes artists like Usher, R. Kelly, Faith Evans, Travis, and Coldplay in his list.

Currently, Craig calls New York home while promoting his new album domestically with spots on BET, MTV, late-night shows, and with

live showcases around the country. Will America indulge in this latest British invasion? For this American, artists who have solid roots, make good music, and love their mothers are always welcomed with open ears. It might be just a matter of time that Craig will prove to the rest of America that he was indeed "born to do it"—to be a star. ■

According to Craig, part of what makes them good songs is that they are organic songs at their roots, much like Craig's influences; Michael Jackson, Stevie Wonder, and his mother's Terence Trent D'Arby records.



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

THE MUSIC THAT REMINDS US OF SUMMER

Compiled by Annette M. Lai and Kathleen Richards

Summertime is a fun time...so for this A/C & Hot A/C Special Issue, we polled some of our radio and label friends (and a few artists, too) about the songs that most remind them of summer. The criteria? "Which five songs would you be most likely to blast from your car or bedroom window on that first hot summer day?" Naturally, it wasn't a cakewalk... many had trouble limiting their list to just five songs.

However, in making their selections, there were no format boundaries to adhere to because after all, music you listen to in your car or at home is mostly a personal choice. Some friends even went the extra mile and told us what memories/thoughts were connected to certain songs, which was intriguing. You'll definitely see that the answers are as varied as the personalities... and isn't variety what makes the world go 'round?

Jeanne Ashley
MD, KSRC (STAR 102)-
KANSAS CITY

Peter Gabriel - "In Your Eyes" (I met

my husband that summer.)

Supertramp - "Take the Long Way Home"

Hootie & the Blowfish - Any song off their *Cracked Rear View* CD

Elton John - "Mona Lisas and Mad Hatters" (I know, not a real party tune...but great memories!)



Sting - "Desert Rose"

James Baker

APPD./MD., KBIG-LOS ANGELES



This list is both eclectic and tripindicular! Chronologically:
Beach Boys - "Almost Summer": During the summer of '78 KFRC-San Francisco kept playing the custom version over and over

again, naming a variety of cities that made you proud to live in Northern California and have it on the Big 610!
Y&T - "Summertime Girls": During the Summer of '85 it was in hot rotation on my cassette deck and on the radio.
Dino - "Summertime Girls": Annette, in 1988, you had this song spinning every two hours on 99.7 KYUU. Or don't you remember?! [Ed. note: I was Music

Director at KYUU-San Francisco from 1983-1988 and James was one of my callout researchers for part of that time.]

Randy Newman - "I Love L.A.": Euff said!

Janet Jackson - "Someone To Call My Lover": The summer song this year hands-down thanks to our KBIG Creative Director, David Jaye, who customized it with parts from America's "Ventura Highway." It localizes this song for SoCal in a unique way!

Nick Bedding

SENIOR NATIONAL DIRECTOR,
ADULT FORMATS,
HOLLYWOOD RECORDS



Leroy - "Goodtimes"

Nikka Costa - "Everybody Got Their Something"

Bill Withers - "Lovely Day"

Tricky - "Girls"

Redman - "Let's Get Dirty"

Mike Bettelli

CONSULTANT,
JONES RADIO NETWORK
Sly & the Family Stone - "Hot Fun In the Summertime"



Lovin' Spoonful - "Summer In the City"
War - "Summer"
Beach Boys - "I Get Around"
Diesel - "Sausalito Summernight"

Mike Betten

PD., KLMJ-HAMPTON, IOWA

When summer comes to mind, I especially think of the **Beach Boys** music, so they are at the top of the list:

Beach Boys - "California Girls," "Surfin' U.S.A.," and "Fun, Fun, Fun"

Seals & Crofts - "Summer Breeze"

Percy Faith - "Theme to 'A Summer Place'"

Allison Bostow

OM/PD., KIZZ-MINOT, N.D.

Bryan Adams - "Summer of '69":

Bryan will be at the North Dakota State Fair in Minot on July 28th!

Tone-Loc - "Wild Thing"

Destiny's Child - "Bootylicious"

Don Henley - "Boys Of Summer"

Poison - "Talk Dirty to Me"

Donna Brake

DONNA BRAKE PROMOTION
David Bowie - "Fame"



Jann Arden

ZOE/ROUNDER RECORDING ARTIST

ABBA - "When I Kissed the Teacher"

Petula Clark - "Don't Sleep In the Subway"

Herb Alpert & the Tijuana Brass - "Lonely Bull"

Mike Oldfield w/ vocals by Maggie O'Reilly - "Mistake"

Pat Benatar - "Heartbreaker"

*"What a great message for the summertime.
This song is perfect for my show." — Delilah*

jim brickman simple things

THE SINGLE

Simple Things
JIM BRICKMAN with
REBECCA LYNN HOWARD

**Impact Date:
July 30th**

jim brickman simple things

WITH
rebecca lynn howard



Simple Things CD in-stores on September 25th.

"The lyrics and music are right on target. Simple Things will be a huge AC hit."
—Mike Bettelli, Jones Radio Network



www.jimbrickman.com

Rebecca Lynn Howard appears courtesy of MCA Nashville

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www.americanradiohistory.com

Dakota Moon

ELEKTRA/EEG RECORDING GROUP.....

Ray Artis

These are my five summer blasts...with the windows and top down and my stereo kickin'!

- Santana w/Rob Thomas - "Smooth"
- Dave Matthews Band - "So Much To Say"
- Sublime - "What I Got"
- Coolio - "Fantastic Voyage" (yeah, even I like that song)
- Van Halen - "Beautiful Girls"

Joe Dean

- Kid Rock - "Bawitdaba"
- Journey - "Stoned In Love"
- Notorious B.I.G. - "Hypnotized"
- Stevie Wonder - "Boogie On Reggae Woman"
- 311 - "Down"
- Dr. Dre and Snoop Doggy Dogg "Ain't Nothing But a G Thing"

Malloy

- DJ Jazzy Jeff & the Fresh Prince - "Summertime"
- Chic - "Good Times"
- Madonna - "Music"
- Prince - "DMSR"
- DMX - "Party Up"

Ty Taylor

- James Taylor - "Shower the People"
- Carole King - "I Feel the Earth Move"
- Bill Withers - "Use Me"
- Parliament Funkadelic - "Flashlight"
- Stevie Wonder - "Always"



Dakota Moon with Elektra's Sylvia Rhone and Greg Thompson

- Peter Gabriel - "Sledgehammer"
- Rolling Stones - "Start Me Up"
- Randy Newman - "I Love L.A."
- Tom Petty - "Running Down a Dream"
- Smash Mouth - "Walkin' On the Sun"



John Brake

DONNA BRAKE PROMOTION

These are the songs I'd love to blast:

- The Riveiras - "California Sun"
 - Alice Cooper - "School's Out"
 - Rolling Stones - "All Down the Line"
 - Guns 'N Roses - "Sweet Child O' Mine"
 - The Champs - "Tequila"
- Guess it's time now to break out my air guitar and do a little riffing!

Jeff Cochran

P.D. WLIT-CHICAGO

- James Gang - "Walk Away" (It was my first 8-track tape after I got my driver's license)
- Katrina & the Waves - "Walking On Sunshine"
- Beach Boys - "Good Vibrations" (goes good with beer)
- Gary Glitter - "Rock and Roll, Part 2" (goes good with the 13th beer)
- Smash Mouth - "Walkin' On the Sun"

Mary Conroy

VP, NATIONAL A/C PROMOTION, ATLANTIC RECORDS

Just about any song by the **Beach Boys** (duh!)

- The Drifters - "Up On the Roof"
- Van Morrison - "Moondance"
- Lovin' Spoonful - "Summer In the City"
- George McCrae - "Rock Your Baby" (This song would always come on the radio when my friends and I drove to Jones Beach every summer.)

Alex Coronfly

VP, ADULT FORMATS, REPRISE RECORDS



- Chris Isaak - "Can't Do a Thing To Stop Me"
- Deanna Carter - "Strawberry Wine"
- Destiny's Child - "Independent Women" (the dance remix)
- Remy Zero - "Prophecy"
- Garbage - "Push It"

Tom Cook

MD, KRBB-WICHITA



- John Parr - "Man In Motion (St. Elmo's Fire)"
- Bob Seger - "Roll Me Away"
- Don Henley - "The Boys Of Summer"
- Stevie Ray Vaughan - "CrossFire"
- ZZ Top - "Legs" (The single version, not the crappy album cut!)

Honorable mention: **Phil Collins** - "Don't Care Anymore"

Tom Cunningham

DIRECTOR, ADULT FORMATS PROMOTION, JIVE RECORDS



- Bruce Springsteen** - "Backstreets," "Thunder Road," and "Racing In the Street"
- Beach Boys** - "Don't Worry Baby"
- Marshall Crenshaw** - "Starless Summer Sky"

Ray DiPietro

NATIONAL DIRECTOR, ADULT FORMATS, ARTEMIS RECORDS



- Plimsouls** - "A Million Miles Away"
- Depeche Mode** - "Personal Jesus"
- R.E.M.** - "It's the End Of the World As We Know It (and I Feel Fine)"
- Bruce Springsteen** - "Tenth Avenue Freeze-Out"
- Billy Idol** - "Hot In the City"

Scott Emerson

INTERSCOPE/GEFFEN/

A&M RECORDS

- Van Halen** - "Jump!": The one song that really reminds me of summer. I remember walking on the beach the summer that hit. Every radio was tuned to the same radio station blasting "Jump!" as I walked past. It was everywhere. Five songs I'll be cranking this summer will be:
- The Crystal Method** - "Name Of the Game"
- G. Love and Special Sauce** - "Keep On Praising"

Love Ratings & Revenue

Delilah is AC radio at night.



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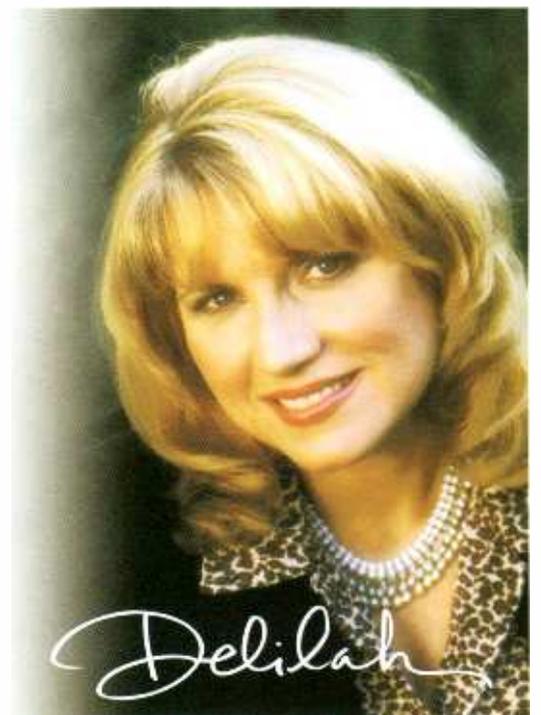
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KQMB/Salt Lake 20x
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KZZO/Sacramento 29x
WDVD/Detroit 35x
WPTE/Norfolk 25x
KALZ/Fresno 21x
And many more...

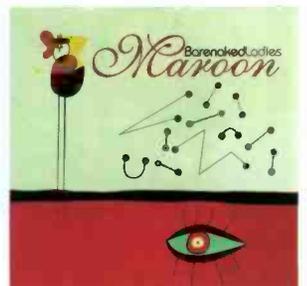
The new single from their platinum selling album Maroon

Produced by Don Was

www.repriserec.com/barenakedladies
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Weezer - "Island In the Sun"
Ice Cube - "Today Was a Good Day"
Monster Magnet - "Space Lord" (a little driving fast music)

Doug Erickson
P.D., KATW-LEWISTON, IDAHO



Smash Mouth - "All Star"
The Cars - "Magic"
Journey - "Don't Stop Believin"
Neil Young - "Rockin' In the Free World"
Collective Soul - "Shine"

Michael "Giff" Gifford

APD/MD, KIMN (MIX 100.3)-

DENVER

War - "Summer"
Boston - "Longtime"
Doobie Bros. - "China Grove"
Loggins & Messina - "Lahaina"
Janet Jackson - "Escapade"

Lisa Hackman

DIRECTOR, NATIONAL

PROMOTION, VIRGIN RECORDS

Style Council - "My Ever Changing Moods"

DJ Jazzy Jeff & the Fresh Prince - "Summertime"

Sly & the Family Stone - "Hot Fun In the Summertime"

The Sundays - "Alone Again" or "Love Here's Where the Story Ends"

Angie Handa

PD, KZPT (104.1 THE POINT)-

TUCSON

There is no way to pick just five songs...and by the way, the first warm summer day in Tucson was three months ago!

Don Henley - "The Boys Of Summer"

The Cranberries - "Linger"

Lynyrd Skynyrd - "Free Bird"

Natalie Merchant - "Wonder"

Slash - "Obsession Confession" (I can't sing along to this one because it's an instrumental, but I can do a mean air guitar in the car.)

Joe Hann



(CLASS OF '69) MD, WRCH-HARTFORD, CONN.

Everly Brothers - "All I Have To Do Is Dream." My first recollection of a record in a jukebox that someone

played over and over again at the lake in the summer. My first crush on two older sisters that I thought were beautiful. (Notice the romantic refrain in all of these.)

Rolling Stones - "(I Can't Get No) Satisfaction." I loved it the minute I heard it and still do. A 14-year old boy in love with any beauty...who needed J.D. Salinger when you had the Rolling Stones?

Paul Revere & the Raiders - "Hungry." The summer I met my first girlfriend, or should I say, city girl meets country hick?

Tommy James & the Shondells - "Crystal Blue Persuasion." Another crush on another girl that I didn't follow through on and looking back 30 years later...probably just as well.

Eric Burdon & War - "Spill the Wine." My all-time favorite party song that was popular the summer after my high school graduation. I met "the one" and then got drafted...bummer. The 'Dear John' letter came later. Fast-forward 26 years, I am now happily married to my soulmate Ceil and we're going on 10 years. Our song? **Nat "King" and Natalie Cole's** "Unforgettable."

Ron Harrell

OM/PD, KIMN (MIX 100.3)-

DENVER

Al Green - "Sha-La-La (Make Me Happy)": Reminds me of driving around New Orleans with my big brother in his very uncool '64 Rambler.

Wings - "Listen To What the Man Said"
Marvin Gaye - "Let's Get It On"

Lynyrd Skynyrd - "Saturday Night Special"

The Dramatics - "What You See Is What You Get"

Alisa Hashimoto

MD, KPLZ-SEATTLE



Here's to summer and summer songs...I love summer!

DJ Jazzy Jeff and the Fresh Prince - "Summertime." The ultimate #1 summer song...if this one doesn't get you into the

spirit of summer, I don't know what will!
Dave Matthews Band - "Ants Marching"
 Absolutely any song by **Brian Setzer** or the **Stray Cats** to dance your butt off



Jeffrey Gaines

ARTEMIS, RECORDING ARTIST

Cheap Trick - "I Want You To Want Me"
The Cult - "Wildflower"
Iggy Pop - "Lust For Life"
The Beatles - "I'm Only Sleeping"
The Cars - "Just What I Needed"

to. Anything by the contemporary jazz group **The Rippingtons** that you can groove to. And of course, more **Will Smith**. Songs like "Boom, Shake the Room," "Men In Black," etc....perfect for cruising in the car.

Dusty Hayes

P.D., WXPT-MINNEAPOLIS



What can I say? I'm a child of the '70s...

REO Speedwagon - "Roll With the Changes"

Bad Company - "Good Lovin' Gone Bad"

Doobie Brothers - "Without You"

Styx - "Crystal Ball"

April Wine - "Roller"

Kurt Johnson

P.D., KVIL-DALLAS

Songs likely to be heard blaring from my car windows on a summer evening:

Summer Of 2001 (BMW 330i):

Christina Aguilera, Lil' Kim, Mya & Pink - "Lady Marmalade"

Steve Earle - "I Ain't Ever Satisfied"

Mark Morrison - "Return Of the Mack"

Fatboy Slim - "Weapon Of Choice"

Summer Of '76 (Volkswagen Beetle):

Thin Lizzy - "The Boys Are Back In Town"

Wild Cherry - "Play That Funky Music"

Starbuck - "Moonlight Feels Right"

Golden Earring - "Radar Love"

Kevin Kertes

DIRECTOR OF ADULT FORMATS,

EPIC RECORDS GROUP



Michael Jackson - "Rock My World"

Depeche Mode - "Dream On"

Christina Aguilera, Lil' Kim, Mya & Pink - "Lady Marmalade"

Mandy Moore - "You Remind Me"

Weezer - "Hash Pipe"

Cheryl Khaner

VP, ADULT RADIO FORMATS AND

INTERNET RADIO PROMOTION,

RCA RECORDS



Bob Marley - "Jammin"

Beach Boys - "Little Deuce Coupe"

Jane's Addiction - "Summertime Rolls"

Counting Crows - "Mr. Jones"

Bruce Springsteen - "Rosalita"

Chuck Knight

PD, WSNY (SUNNY 95)-

COLUMBUS, OHIO

Bananarama - "Cruel Summer"



Katrina & the Waves

- "Walking On Sunshine"

Diesel - "Sausalito Summernight"

Billy Idol - "Hot In the City"

Nick Gilder - "Hot Child In the City"

Mark Laurence

MD, WMJX-BOSTON

Here are a few songs that really do make me think of summer:

Van Morrison - "Brown Eyed Girl": I have no idea after all these years if it really came out in the summertime, but is there any other time to be 'makin' love in the green grass? Not in New England!

Oasis - "Live Forever": Their whole CD *Definitely Maybe* was a mid-'90s favorite for summer road trips with the speakers turned up loud. That's my favorite song of a very good bunch...or at least it was before I blew the speakers out.

War - "Summer": Most great summer songs are more uptempo than this one, but this tune is perfect for when it gets too hot and muggy and you just want to relax in the shade.

Jerry Lembo

PRESIDENT, JERRY LEMBO

ENTERTAINMENT



As I'm cruisin' in my Mustang convertible with the stereo cranked up, these are the songs that bring back memories of summers past (by decade):

'50s, **Pat Boone** - "Love Letters In the Sand"

'60s, **Percy Faith** - "Theme From 'A Summer Place'"

'70s, **John Denver** - "Sunshine On My Shoulders"

'80s, **Christopher Cross** - "Sailing"

'90s, **Ricky Martin** - "Livin' La Vida Loca"

Elaine Locatelli

VICE PRESIDENT, A/C

PROMOTION, COLUMBIA

RECORDS



Bruce Springsteen - "Dancing In the Dark"

John Mellencamp - "Jack & Diane"

Hall & Oates - "Maneater"

Beach Boys - "Wouldn't It Be Nice"

Bee Gees - "Stayin' Alive"

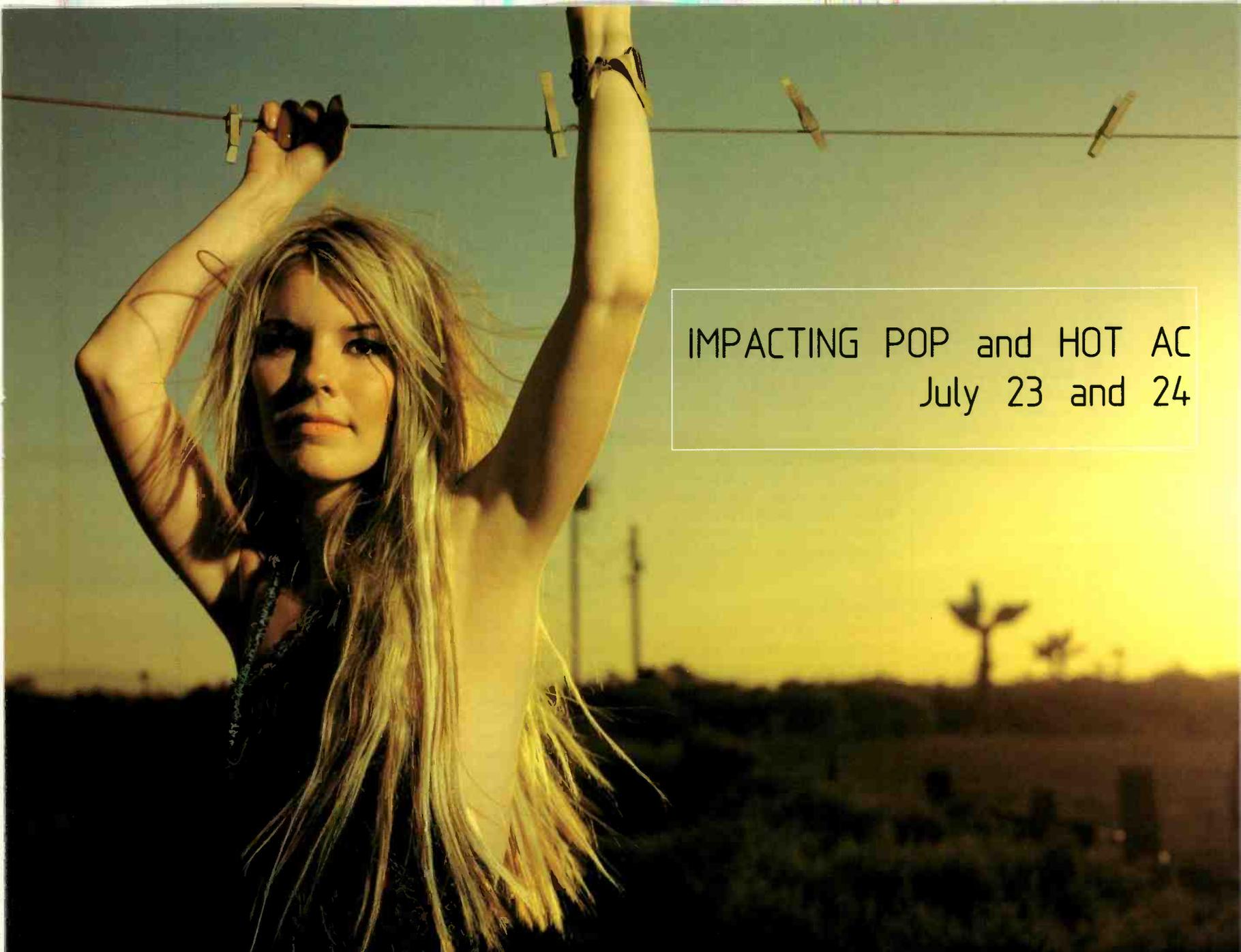
Dave Mann

WEBMASTER/MD/OPS., KMAS-

SHELTON/OLYMPIA, WASH.

I have just one song, "Summertime" by **DJ Jazzy Jeff & the Fresh Prince**.

Just the "fam" having a good time...you



IMPACTING POP and HOT AC
July 23 and 24

JENNIFER PAIGE

THESE DAYS

"Already in power rotation in my office! Gonna be a big record."
—*JR Ammons, WSTR Atlanta*

"Just listened to 'These Days' in the meeting. What a great, hip sound!"
—*Chris Patyk, KYSR Los Angeles*

"Now I understand why she's been gone so long — A great follow-up from an artist that radio knows and loves."
—*Tim Richards, WKQI Detroit*

"We played it on 'The Inside Track' and got a great reaction! A fun pop record!"
—*Mary Ellen Kachinske, WTMX Chicago*

"A story song like 'These Days' will always strike a major chord with your female listeners. Finally, an artist who sounds like she loves what she's doing."
—*Bill West, WZYP Huntsville*

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MANAGEMENT: MAGUS ENTERTAINMENT

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ear

know, bar-b-que on a hot day, nice women, nice weather kinda jazz.

Neela Marnell

ASSOCIATE DIRECTOR, ADULT FORMATS, JEFF McCLUSKY & ASSOCIATES



Notorious B.I.G. - "Mo' Money, Mo' Problems"
Bob Dylan - "Like a Rolling Stone"
Dave Matthews Band - "What Would You Say?"

Lenny Kravitz - "Are You Gonna Go My Way?"
Hole - "Miss World"

Rick Martini

PD, KOSI-DENVER



Beach Boys - "Fun, Fun, Fun"
War - "Summer"
Katrina & the Waves - "Walking On Sunshine"
Mungo Jerry - "In the Summertime"

John Travolta and Olivia Newton-John - "Summer Nights"

Tony Mascaro

MD, WPLJ-NEW YORK CITY



Here are songs that remind me of summer...
Wild Cherry - "Play That Funky Music"
Def Leppard - "Pour Some Sugar On Me"
ZZ Top - "Legs"

Hanson - "Mmm Bop"
TLC - "Waterfalls"
Smash Mouth - "Walkin' On the Sun"
 And, I'd crank up either **Bruce Springsteen's** "Born To Run" or **First Class'** "Beach Baby" on the first day of summer.

Steve McKay

PD, WPTZ (THE POINT)-NORFOLK

Hues Corporation - "Rock the Boat"
George McCrae - "Rock Your Baby"
Grand Funk Railroad - "The Locomotion" (I liked **Little Eva's** version, too!)
Silver Convention - "Get Up and Boogie"
John Sebastian - "Welcome Back"
 The best part of summer though was listening to **Ron Lundy**, "Hello Luv...in the Great City In the World!," **Dan Ingram**, "Roll Your Bod...Roll Your Bod," and **George Michael** on WABC with "The Weekend National Anthem," which was **Redbone's** "Come and Get Your Love." Dan, George, and Ron were New York radio. I'd sit on the porch listening to Dan, who is the best at delivering one-liners I have ever heard. These guys made radio *magic*. I remember reading my favorite radio quote of all-time. It came from Dan Ingram after he achieved a 20-share in

NYC. He said, 'I was never really impressed with that number. I always looked at it as 80 percent of the people were *not* listening to me.'

Jamie McKibbin

OM/PD, WKHM-JACKSON, MICH.

DJ Jazzy Jeff & the Fresh Prince - "Summertime": 'Cause basketball courts in the summer got girls there!
Beach Boys - "California Girls"
John Mellencamp - "Jack and Diane": It's the whole 'Suckin' on chili dogs outside the Tastee-Freeze' thing. All of the songs that come out of the ice cream man's truck...those are some jams!
Pras featuring Mya & ODB - "Ghetto Supastar (That Is What You Are)"
 Now, despite my list, I really do love 'NSync's music and that is what's most likely to be jamming from my shaggin' wagon this summer! I love that 'Pop' song!

Rob Miller

PD/MD, WALK-LONG ISLAND

Sly & the Family Stone - "Hot Fun In the Summertime": The quintessential summer song of all-time!
John Travolta and Olivia Newton-John "Summer Nights": Love those Pink Ladies!
War - "Summer": For when I'm cruisin' in my lowrider.
Beach Boys - "I Get Around": They're the godfathers of summer!
Bananarama - "Cruel Summer": All of these girls were hot!

Todd Mitchell

OM/PD, KFVR/KYYY (Y93)-

BISMARCK, N.D.
Jay Ferguson - "Thunder Island"
DJ Jazzy Jeff & the Fresh Prince - "Summertime"
Lighthouse - "Sunny Days"
Katrina & the Waves - "Walking On Sunshine"
The Suburbs - "Music For Boys"

Russ Morley

PD, WRMF-WEST PALM BEACH, FLA.



Well, since I'm in Florida...
Jimmy Buffett - "Fins"
War - "Summer"
Bananarama - "Cruel Summer"
 Anything by **Sugar Ray**
Bobby Bloom - "Montego Bay"

Patty Morris

NATIONAL DIRECTOR, ADULT FORMATS, ISLAND DEF JAM MUSIC GROUP

Bruce Springsteen - "Jersey Girl"
Bananarama - "Cruel Summer"
Don Henley - "Boys Of Summer"
 Anything by **Bob Marley**
 Anything by **The Jayhawks**

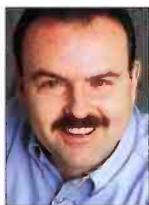
Dan Patrick

PD, KAFX-LUFKIN, TEXAS

LFO - "Summer Girls"
DJ Jazzy Jeff and The Fresh Prince - "Summertime"
Bananarama - "Cruel Summer"
Billy Idol - "Hot In The City"
Katrina & the Waves - "Walking On Sunshine"

Leighton Peck

OM/PD, KSTP/FM (KS95)-



John Lee Hooker - "Boom Boom"
Santana with Rob Thomas - "Smooth"
Lenny Kravitz - "American Woman"
 Anything by **Muddy Waters**

My new favorites: **Michelle Branch** - "Everywhere" and **Fatboy Slim's** "Weapon Of Choice"

Steve Peck

PD, WSRW-WORCESTER, MASS.



In no particular order, here's the top five I'd blast out my car window on a hot summer day:
Jane's Addiction - "Been Caught Stealing"

Peter Gabriel - "In Your Eyes (live version)"
Dire Straits - "Money For Nothing"
Billy Idol - "Hot In the City"
Violent Femmes - "Blister In the Sun"

Dan Persigehl

PD, KRSK (ROSIE 105)-PORTLAND

OK, no laughing! Here are the songs I'd blast...
Nick Gilder - "Hot Child In the City"
Van Halen - "Jump!"

Bobby Brown - "My Prerogative"
Donna Summer - "Last Dance"
Jackson 5 - "I Want You Back"

Mark Rizzo

VP, ADULT FORMATS, CAPITOL RECORDS



Bruce Springsteen - "Born To Run"
Martha & the Vandellas - "Heatwave" and "Dancing In the Streets"
Don Henley - "The

Boys Of Summer"
Baha Men - "Who Let the Dogs Out" (The **Mets'** theme song...soon to be a classic!)
Nick Gilder - "Hot Child In the City"

Norman Henry Schmidt

APD/MD, WAFY-FREDERICK, MD.

I'm having trouble limiting this list to five songs...

Bob Seger - "Night Moves"
The Drifters - "Up On the Roof"
John Mellencamp - "Under the Boardwalk"
Eddie Cochran - "Summertime Blues"
The Rascals - "Groovin'"
 Also on Norman's list...
Billy Stewart - "Summertime"
Lovin' Spoonful - "Summer In the City"
Bananarama - "Cruel Summer"
The Go-Go's - "Vacation"
 ...and lots more!

Greg Seese

RYKOPALM

OK, I cheated a bit on this list, but I always do with these "high fidelity" type lists...

Sly & the Family Stone - "Thank You (Falettinme Be Mice Elf Agin)"
Stevie Wonder - "Master Blaster (Jammin)"
Jorge Ben - "Ponta de Lanca Africano (Umbabarauma)"



Suzy K

VELLUM ENTERTAINMENT

RECORDING ARTIST

I'm picturing images of myself driving down the coast with my car top down, all the different moods I could possibly have, and what songs I would listen to:

Santana w/Rob Thomas - "Smooth." This song is always a good one for that hot, hot beach day...you can't go wrong. I think this one will stay with me forever!

Creed - "With Arms Wide Open." On that same note, I get such a powerful combination of feelings from this song: spiritual, sensual, tender, wild, and just beautiful!

matchbox twenty - "If You're Gone." I just love their eclectic mix of sounds, yet again gentle in nature. I always feel like Rob Thomas is nearby (of course, with my man by my side!).

Celine Dion - "I Want You To Need Me." When I want to feel romantic this summer, I'll be listening to this song. I just love her voice. What else can I say?

Marc Anthony - "My Baby You." I had no idea who was singing this until the end of the song and after I rubbed down my goosebumps, I realized it was Marc Anthony...lyrics, voice, intensity, and style.

Now, I just hope no one stares at me while I'm driving and singing all these songs to myself...but then again, I guess I don't care.

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Sophie B. Hawkins

RYKODISC/TRUMPETS/WAN RECORDING ARTIST
Bob Dylan - "Positively 4th Street"
Van Morrison - "Madame George"
Stevie Wonder - "Golden Lady"
The Beatles - "Strawberry Fields"
David Bowie - "Life On Mars?"

Bob Marley & the Wailers - "Kaya"
Various Artists - *Café Del Mar, Volumen Seis*

Katie Seidel

ASSOCIATE DIRECTOR OF ADULT CONTEMPORARY, REPRISE RECORDS



Beach Boys - "Good Vibrations"
Katrina & the Waves - "Walking On Sunshine"
Steely Dan - "FM" (This song was everywhere when I was in summer school!)

Frank Sinatra - "Summer Wind"
Andy Kim - "Rock Me Gently" (another teenage summer!)

Jen Sewell

APD/MD, KFMB/FM (STAR 100.7)- SAN DIEGO



Mr. Lenny Kravitz - "Are You Gonna Go My Way": Delicious.
Nikka Costa - "Everybody's Got Their Somethin'": She's one of my new favorite artists and this song

will put anyone in a good mood!
U2 - *All That You Can't Leave Behind*: I am still in awe as to how great this CD is, so since I can't pick just one song, I wouldn't get out of my car until I finished the whole CD!

Moby - "Bodyrock": Summertime for me means trips down to Mexico and one summer trip in particular reminds me of this song...say no more, 'cuz if I did, I'd have to kill ya!

Parliament - "Tear the Roof Off the Sucker": A perfect summer day in San Diego wouldn't be all that perfect without a little bit of disco magic.

Jack Stevens

DIRECTOR OF PROGRAMMING, KHMX-HOUSTON

Len - "Steal My Sunshine"
Sugar Ray - "Fly"
Lenny Kravitz - "American Woman"
Barenaked Ladies - "The Old Apartment"
 Anything by **Stevie Ray Vaughan**

Gavin Tanouye

PD/MD, KWXX-HILO, HAWAII

Van Halen - "Love Walks In"
Frankie Smith - "Double Dutch Bus"
Depeche Mode - "Personal Jesus"
War - "Low Rider"
Bob Marley - "Redemption Song"

Scott Taylor

VP, PROGRAMMING, RADIO ONE NETWORKS



My favorite summer song would have to be "Hang On In There Baby" by **Johnny Bristol**. This song was on the charts my first year of college and we used to blast it driving

back and forth from New York to Virginia. It brings back memories of the greatly anticipated nights to come and of what wild college life was going to be. Unfortunately the dreams and anticipation are always bigger than the reality. I know, it's kinda weird, but that hi-hat cymbal riff still gets to me. Thanks for the opportunity to relive it.

Bob Walker

PD, WKTI-MILWAUKEE

Songs that remind me most of summers past (total honesty!):

- Huey Lewis & the News** - "Power Of Love"
- Lovin' Spoonful** - "Summer In the City"
- Hues Corporation** - "Rock the Boat"
- Elton John** - "Mama Can't Buy You Love"
- Billy Joel** - "It's Still Rock 'n Roll To Me"
- Songs I'll be crankin' over the summer...
- John Mellencamp** - "Pink Houses"
- matchbox twenty** - "3 am"
- Anita Baker** - "Same Ol' Love"
- Real McCoy** - "Another Night"
- Bryan Adams** - "This Time"

Paul Wilson

PD, KSSK-HONOLULU



In no particular order...
First Class - "Beach Baby"
Beach Boys - "Fun, Fun, Fun"
Golden Earring - "Radar Love"
Chicago - "Feelin' Stronger Every Day"

Patrick Hernandez - "Born To Be Alive"

Etoile Zisselman

VP, ADULT FORMATS, ARISTA RECORDS

- Santana with Rob Thomas** - "Smooth"
- Jermaine Stewart** - "We Don't Have To Take Our Clothes Off"
- Wilson Phillips** - "Hold On"
- Van Morrison** - "Brown Eyed Girl"
- Jon Secada** - "Just Another Day" ■

FRIENDS OF RADIO

BY ANNETTE M. LAI

Jonathan Little

VICE PRESIDENT OF SALES, TROY RESEARCH AND RADIORESEARCH.COM



Hometown: I grew up in Montello, Wis., but for the past 35 years Madison has been my home. **What radio stations did you grow up listening to?** My VW had an excellent

radio. I could pick up WABC-New York, WLS and WCFL-Chicago, WBZ-Boston, KDKA-Pittsburgh, CKLW-Windsor/Detroit, KAAY-Little Rock, and KOMA-Oklahoma City. The powerhouse AMs of the '60s had great personalities, killer jingles, plenty of creative production, and got on the best releases early to share the excitement of fresh music.

What stations do you listen to now? For music, personalities, and local connectedness, WMGN (Magic 98.). For Smooth Jazz, Magic Smooth (online). For personalities and standards, WIBU ("Music of Your Life") for Charlie Tuna, Wink Martindale, Peter Marshall, Gary Owens, and Chuck Southcott. For news, WTMJ and WBBM.

What are you most looking forward to at this year's Conclave? I've never missed a Conclave. As always, I look forward to reconnecting with friends and to "the learning."

Briefly describe what radioresearch.com is all about: Troy Research, through RadioResearch.com, provides online music and perceptual research for radio that's coupled with an email marketing system. We test up to 30 songs per week for client stations, get open-ended "verbatim" perceptual comments by the hundreds and thousands, and provide stations unlimited email marketing capability. Troy Research is the division of our company that does online focus group research and online in-depth perceptual studies.

If you could program one legendary station, past or present, which one? How could someone born to program radio select just one? Past: WLS-Chicago. It was the station that made the greatest impression on me as I was "growing up in radio." Present: I'd love to program a major market Smooth Jazz station since it's my music of choice and the format could benefit significantly from a healthy shot of Top 40 formatics.

Best career moment so far: Not a moment but an assignment. When I left WISM to program Z104 in 1980, the challenge was to complete the station's move from automation to live programming. (And here we are today going the other way!). My GM Rog Russell handed me my budget with these words, "Here's your budget. If you need more money come and see me. Your assignment is simple. Make Z104 a winner. I can't stand this damn rock & roll music so I won't be listening. Just stop in once a week and fill me in on how it's going." That "moment" lasted 10 years!

Check it out: **gavin.com**



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Introducing Maverick's Rising Star... Michelle Branch

By Annette M. Lai

Back in May, Scott Chase, PD at Star 95.7 (WSSR)-

Tampa was the first to mention rising Maverick recording star Michelle Branch and her debut song "Everywhere" to me. To quote Chase: "She's a 17-year old who writes her own music and performs it outstandingly!" It didn't take long before other Hot and Modern A/C programmers such as KZZO-Sacramento APD/MD Jim Matthews, WMBZ (The Buzz)-Memphis OM Jerry Dean and PD Kramer, WLNK-Charlotte PD Neal Sharpe, and a host of others began echoing Chase's raves.

I recently caught up with the now-18-year-old Branch (who celebrated her birthday on July 2nd) while she was in the midst of a four-week radio promo blitz. We spoke by phone while she waited for a delayed plane in Indianapolis en route to the Big Apple. On top of the promo junket, Branch recently played several club dates across the country as the opening act for Columbia Records' duo Evan and Jaron. I've seen her perform twice, and I can tell you that Branch displays star quality, complete with a maturity and professionalism that few her age can match.

Not a bad start in rock & roll for this talented singer/songwriter from Arizona who only started playing the guitar a few years ago. The middle child of three (one older brother, one younger sister), Branch tells GAVIN about her love of music: "Singing was something that has always been a part of my life ever since I was little—I started singing when I could talk. But just before my 14th birthday I got it in my head that I wanted to play the guitar. I think it was because I was constantly humming melodies and making up songs. I wanted to have some way to express the music I was coming up with, loved the guitar, and wanted to play that over anything else."

Well, the guitar and some old-fashioned deter-

mination obviously he decided those melodies and songs transformed themselves into Branch's new CD, *The Spirit Room* which will be released next month.

The debut single "Everywhere" is making a big impression nationwide, and there are definitely more hits to follow. Some favorite tracks include "You've Got Me," "You Set Me Free," and "Sweet Misery."

Branch wrote all of the songs on the album, some with the help of producer John Shanks (whose credits include Stevie Nicks, Melissa Etheridge, The Corrs, and Dexter Frenchie) as well as a couple with her best friend Jeffrey Hagio. Branch says she tries to write songs that everyone can relate to. "People ask me if I'm writing about something personal and yes, there is a piece of me in each song, but I try to make my songs something that everyone can relate to. I don't really write about personal experiences."

Being able to collaborate with Hagio, and have their work end up on her album was a cool experience, too. The two co-wrote "Something To Sleep To" and "Drop in the Ocean." Branch says of her friend, "Jeff and I have been best friends for about five years. She actually has the same birthday as Paul McCartney and is just an amazing lyricist. We're normal teenagers but when we'd get invited to parties and stuff, we'd usually say, 'Eh, not tanks. This weekend we're getting together and writing songs instead.' The other kids would be like, 'OK, that's kind of weird,' but it was something we really had fun doing."

Initially, the idea was for Branch to work with several different producers on the project, but after an initial meeting with Shanks, the two decided to co-write some material for the project. The collaboration clicked automatically. "The first day we got together we wrote 'You Set Me Free' and ended up recording it for the

CD. We just had this amazing chemistry." From there the two agreed to book a month of studio time and set a goal of writing/producing three songs. Branch exclaims: "In the first week we worked together, we ended up with seven songs! And they all made it onto the album. So we said, 'Why stop a good thing?' We ended up doing the record in 35 days and I think the excitement we felt as we were recording it really comes across. That's why I think the process was so speedy. Everyone involved in this project had this great energy and had a fun time with it."

Life has been a whirlwind for Branch ever since. She recalls the "moment"—the first time she heard "Everywhere" on the radio: "I was in Detroit visiting with Q95FM [WKQI]. PD Tim Richards and I talked forever and we totally got along. Then, we drove off and about five minutes later he called us up, 'Has Michelle heard her song on the radio yet?' I said, 'No' and he said to stick around in the car because they were gonna play it next. It was like I finally had a chance to think about why I've been working so hard and this moment was like 'yeah, you're on the right track. Keep doing what you're doing.' It was a really cool moment for me."

"Up until now, Michelle really hasn't been outside of Sedona," says Maverick VP, Promotion Tommy Nappi, Branch's escort for a good portion of her promo blitz. "After being with her on this promo tour where we did like 16 cities in just the first week, I knew she was the real deal. You can't teach songwriting and for someone that's just turned 18 to write an album this impressive is just an amazing story. Maverick is blessed to have her."

So, what's the question everyone asks Branch these days? She laughs and finishes my sentence for me. "Have I met Madonna?" Well, the answer is no—not yet, but Branch says of her label founder/co-CEO: "I feel so honored to be associated with her and this label. As a female artist she is the ultimate—an incredible businesswoman and a smart entertainer. I really do look up to her. I do know that she's heard my record and loves it...I never even thought that would happen, I'm very flattered." ■

FOR MORE INFORMATION ON MICHELLE BRANCH, PLEASE VISIT HER WEBSITE AT WWW.MICHELLEBRANCH.NET.

Mix 94.1-Las Vegas' Mark & Mercedes On Their Rise (& Shine)

By **Annette M. Lai**

“S hhhh, don't tell anyone, but the real secret to Mark & Mercedes' success is being able to slam me [“The Boss”] on their show, every day. That gives them the motivation they need to make it through all five hours!” laughs KMXB (Mix 94.1)-Las Vegas OM/PD Duncan Payton, about his highly rated morning duo, Mark & Mercedes.

Mark DiCiero and Mercedes Martinez first came to Vegas via a career stop in Denver at a rhythmic Top 40 and have been doing wake-up duty at the Infinity Modern A/C for the past four-and-a-half years. “Seriously though,” Payton says, “the key to their success is their ability to relate to our core audience. Whether they're doing a topic or just chattering, they almost always hit the nail on the head.”

The duo takes a humble approach to their success. Mark tells GAVIN: “I think the secret to our success—as far as the show goes—is you hear a lot about morning shows doing ‘real radio.’ I think that's something we've really tried to adopt...I'm not the star of show, Mercedes isn't the star, we make our listeners the stars. Our show is very interactive and we talk about just about anything and everything...no rules, anything goes, and that's probably the underlying philosophy that's made the situation work for us.” Mercedes agrees. “The listeners are really our supporting cast...they're the ones that keep it rolling,” she says.

Among their “regulars” is “Psycho Craig,” “That's the name we gave him,” DiCiero explains. “‘Craig’ is a fan of the sauce and is always drunk when he calls in, but he loves to philosophize on whatever the topic of the morning is and our listeners have gotten to know him pretty well.” Then there are those callers that might not be as colorful as ‘Craig’ but are just as important. “We also get calls from working moms who are busy taking their kids to school [while listening to the show] and we know most of them by name because they call-in so often,” says Mark.

In studio, producer Chad and Metro Traffic reporter Debbie Hall round out the morning team. “Chad is a huge help to us, primarily off the air, in booking guests for us and keeping us

organized. Debbie has done traffic with us for the entire time we've been here and does an excellent job,” Mark says.

One of the reasons the two say they love doing mornings in Vegas is the built-in entertainment value they get from the stars that come through town. “This is a really fun market to do radio in because of all the stars that come through here so often. It's a great opportunity to put some big names on the radio that you really can't do in every city. For instance, Ray Romano [of *Everybody Loves Raymond*] is a regular on our show because he's always here doing stand-up and visiting us is a great opportunity for him if he wants to get the locals. The built-in celebrity factor really works well for us,” says Mark, who adds that Romano showed his appreciation to Mark & Mercedes last year when he invited them to be extras on an episode of his TV show.

The two describe their working relationship as having a brother-sister type to it. “We're both pretty close in age, and I'm pretty protective of Mercedes, but I think she's also looks out for me, too. So sometimes I feel like a big brother, but at the same time she probably feels like the big sister quite a bit.” Then he laughs, “But hopefully our show isn't like that TV show *Big Brother* because that show really sucks!”

Another factor that helps make Mark & Mercedes a success are the bonds they've built with their listening community beyond the studio walls. Mercedes started her own “Book Club,” la Oprah Winfrey: “One day we were talking about

Oprah's book club and I nonchalantly mentioned that I would like to have my own book club. Listeners started calling and emailing me saying, ‘If you ever do put something together let me know.’ So I just decided to do it to see if it turned out. When we first started there were about 10 people that showed up and now I think we're up to about 30 or 35 members. I go out once a month on a Tuesday evening and we talk about the book we've read and choose one for the next month. What's neat though is that now it's turned into a big girlfriend type of thing where we also go out on Friday nights and do stuff together, which is really fun.”

The two are also very proud of their Four Corners food drive, which has grown every year. Last year's drive netted over 250,000 cans of food for the needy of Las Vegas. DiCiero says, “Las Vegas gets a bad rap as being a town where people just come to make a buck and then move on and that there's no sense of community here. That's completely not true because we see it displayed year after year—both Mercedes and I usually end up crying on the air at the end of the drive every year. It's a really moving experience that keeps us grounded and keeps our perspective very fresh.”

Perhaps what Mark & Mercedes are most appreciative of is the freedom their OM/PD Duncan Payton gives them in creating their show. Says Mark: “Duncan is a phenomenal program director and he gives us a lot of freedom with our show—that's really something we don't take for granted because we've been in situations before where we haven't always had that. He's there for support when we need him and beyond that he gives us a lot of freedom to do what we want between 5 and 10 a.m.”

“He really cares about giving us that freedom, but we know he's also aware of what we're doing, so we don't cross the line,” Mercedes adds.

Payton says, “Mark & Mercedes get all the freedom they can handle...and believe me, that's a lot. They know just how far they can go before I tug on the rope; and since no one wants that I rarely have to tug. I am one of the luckiest program directors in America. I wake-up everyday to one of the best morning shows in the country...and they're great people, too!” ■

TO FIND OUT ABOUT MORE ABOUT MARK & MERCEDES' ANTICS, LOG ONTO KMXB'S WEBSITE AT WWW.MIX941.FM.



The Political Side of Michelle St. Clair: She's No Geek.

By Richard Sands

How many people in this industry have a deep interest in politics? Probably a few, like me, but none are quite so serious about it as Michelle St. Clair. You probably know from her successful run at MCA, but did you know she was involved in the John McCain bid for president? And what's Michelle up to these days? Just read on, baby.

Richard Sands: For those who don't know everything about you, a 50 word bio, please.

MICHELLE ST. CLAIR: After graduating from Cal State Long Beach, I became an intern in the college radio department at Enigma Records (where Brian MacDonald and Sherri Trahan worked before me). Stints at Morgan Creek and Priority were the gigs I had before MCA. Yeah, there was a brief hiccup with a label involving a small insect and the color red, but I choose not to elaborate. After a regime change and a monetary gift that provided me with a self-imposed sabbatical from MCA, I interviewed at a few companies, and honestly, I liked the one I'm at now the best.

Tell me a little bit about that label, Immergent.

Immergent struck me as a real forward-thinking company upon my first meeting with the CEO. It's actually owned and run by a company called 5.1 Entertainment which, along with the WEA family, are the forerunners of introducing the DVD audio format to consumers. The 5.1 company handles lots of DVD audio production work for other labels as well as Immergent.

Your first Alternative project is a cool one—what can you tell me about it?

Bird3 (usually pronounced Bird) is the first pop/rock release on Immergent, and it might take more than a minute, but eventually I will be able to prove that just because a lead singer wears feathered wings doesn't mean he can't kick ass and drive a powerful rock band. Anyone who either has seen them in the past weeks with the Cult, or who'll catch them in the next few weeks on the Warped Tour, will get it. I can use all the usual superlatives and adjectives galore, but you really have to see them first hand to know how well it really works.



What else is set to bust out for you in the second half of 2001?

Within the next six months I'm most excited about the Rambient record. It's a fun, vibey/ambient record that's a joint project with Peter DiStefano (Porno For Pyros) and Harry Gregson-Williams (film scorer for Lion King, Crimson Tide, and Enemy of the State). It also has many great collaborators familiar to our format—Peter Murphy, Flea, and Miho from Cibo Matto. On the pop side, I'm also really excited about the new Dishwalla record. I haven't heard all of it, but what I've heard from the studio, it sounds like it's full of gorgeous hits.

Other than your own records, what are you liking these days?

My favorite record right now is Five For Fighting. Hands down, there's nothing even close to being a runner-up, except Powder, a local band from L.A. John's songs (Five For Fighting) make melancholy feelings a state of mind you never want to leave.

Not too many people know this, but you worked for John McCain, right?

Yes, I did quite a bit of work for the McCain primary campaign. I don't reveal it that much because some of my fellow pinko, liberal friends thought I temporarily sold-out for that period of time. I'm rarely in the middle on any issue—usually always to the very left of whatever the status quo is. However, besides being a genuine American hero, I really believe McCain would have been the best person for the job—particularly considering what we were offered. I first took notice of him when he went against his own party on the issue of big tobacco and campaign finance reform. During the work I did on the campaign I actually discovered a lot of people in his party really have a problem with his stance on many traditional Republican issues—including a woman's right to choose. Remember, this was a guy who endured torture for five years, and at one point almost died, because he refused early



ALTERNATIVE
EDITOR
RICHARD SANDS
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release by his captors so as not to violate the first captured/first release military code of honor. Lobbyist and conventional political pressure pale by comparison.

So you really have an interest in politics—how does that compare with what you do now?

One of my guilty pleasures is the way I revel in being such a geek about politics and follow the beltway gossip in general. (I'm always asking the 'HFS' guys for the scoop.) Not that I'm necessarily proud of the comparison, but promotion people really do have a lot in common with lobbyists. It's just that, as much as some of us behave otherwise, we don't deal with life and death issues that impact every American's life. I know this sounds so corny, but whenever I travel to different countries, it always gets reinforced to me how amazing our American experiment of democracy thrives and sets an example for the rest of the world. Yes, I am a geek after all. ■

PROGRAMMER'S CORNER:

Don't Be Afraid To Be Proactive

Do you know that scene in The Matrix where Keanu Reeves dodges bullets coming right at him? That scene pretty much sums up what's it like to be a Program Director—bullets are always coming our way. Sooner or later, one of those bullets will hit its target, and when it does, you'll be out of a job.

When I was programming, a question I constantly used to ask myself was this: "If they hired someone new to replace me, what changes would that person recommend making?" And then I'd say to myself, "Well, you don't have to wait until that happens, let's make the changes right now!"

When I was out of town recently, I played golf with a PD who couldn't keep dodging bullets—he had been fired the week before. I asked him the question I used to ask myself: "What would you do with the station if you were taking it over right now?" Not surprisingly, he had a few suggestions, and a few things he lamented not doing himself. Such as (see if this rings a bell with you): "I really wish I had tightened up the morning show—they were getting pretty full of themselves, and I should have reined them in harder."

The reality is, you don't have to wait until you are out of a job to make changes. Don't be afraid to shake things up. The music. The airstaff. Production. Be proactive—make the changes you think are good for the station right now, before someone else does it for you.

Oh I know what you're thinking. You can't. You probably even have the excuse already to go in your head. "The GM won't let me." Or "The consultant doesn't think it's a good idea." Or "It wouldn't be good for our cluster."

But look at it this way, if they do bring in a new guy or gal (and one day they will, trust me), most likely that person is going to recommend the changes anyway. And who would you rather be making that call—a new PD, or you? That my friend, is a rhetorical question. So get to it. And dodge one more bullet that has your name on it.

—Richard Sands

Central Valley's Newest Crop:

ADEMA

Arista Newcomers Launch
Into The Limelight

By Kathleen Richards

Just a little over a year ago, Marky Chavez was bumming around the desolate, strip mall-infested town of Bakersfield, Calif., hopeful, but unaware that very shortly he would become the center of an all out major label frenzy. His band Adema, formed a year ago from the timely breakups of several CV (Central Valley) bands including Videodrone, Juice, and SexArt, produced a demo that eventually landed on the desk of Arista Records, resulting in a bidding frenzy. After signing with their initial pursuers, the quintet retreated to a cabin in Northern California to write songs that have lived up to the expectations, including the momentous single "Giving In."

Now on their first tour with Staind, Chavez and fellow bandmates, guitarists Mike Ransom and Tim Fluckey, bassist Dave DeRoo, and drummer Kris Kohls are riding high on success and the possibilities of the future.

GAVIN: So what was your initial idea in forming Adema?

Chavez: We just wanted to write melodic music so that's what we did, we just started playing. It really started in my apartment. I had this recorder that I had bought, this pretty nice little digital recorder. After we got off work, we'd go to my apartment, drink beer, and record. We wrote some songs and then we needed a drummer so we called Kris to do the demos as a favor. He ended up hearing the music and was like, "Fuck this man, I'm quitting Videodrone." So he quit Videodrone and we started Adema and three months later we were signed.

How did it all come together? How did you get signed?

Well, we made a demo and the guy that helped us with our demo, one of his associates was a PR radio rep for Arista Records. He got a hold of the demo, took it to them and then this big huge heat started when other labels found out about it. We had about two dozen labels after us in about three weeks. We flew to New York and met with a bunch of different people. It was cool.

So when you signed with Arista, did you already have songs laid out or did you have to write them?

We had about three songs written and it was funny because we kinda lied to the label, told them we had more songs. I told them, "Hey we need to get away from all this hype and get out of Los Angeles." So there's this little town that I used to go to as a kid up in Northern California and I picked that spot and the location to get away and write some more songs. We went up there and wrote about 20 songs in six weeks, that was the record, and then we went back to LA to track it and get it right.

Did you have a concept for the record? Is there a theme?

To me, I wanted to make the most personal thing I could so that people could be introduced to me and know me 'cause the whole record is just a diary of what I've been through. It's kinda like my own therapy. The last two years of my life was pretty rough. I went through almost having a baby with

my fiancée and then having our relationship split up because of that and other things. It was just crazy, you know. Lost my house, all kinds of crazy things happened. So it was an emotional time and I wrote about it.

Can you talk a little bit about your single "Giving In"?

Yeah, "Giving In" is just like once I went into that big depression I started giving in to all kinds of things, like dating a bunch of different girls, doing a bunch of different drugs, fucking up, and that song is all about giving in to the worst things you can do in life. It's like giving in to your personal demons and things that you know you shouldn't be doing but you do anyway. The end's positive—it's just like it's a therapy—get it over with.

Whose you're biggest influence?

My biggest influence? Hmm. I'll tell you a little bit about my home life. When I was a kid growing up my dad was spinning records all day so I was listening to everything from like Aretha Franklin to The Beach Boys, The Doors, Jimi Hendrix, Van Halen. I was listening to all this stuff. My brothers and

sisters were all into New Wave and all that shit when it was coming up. I'm very, very seasoned when it came to what I listened to. So I have to say a bunch of different stuff. My dad was a really hip dude so we were always listening to cool stuff and it was just really good I had a family that listened to music.

What was it like growing up in Bakersfield and how did it influence your music?

What it did do was harden me. I mean, living out there is, it takes all creativity out of you. There's nothing to do. They think the answer to everyone's problem is to build more malls and more movie theaters. Everyone wants to put you down for everything you wanna do out there so I'm just glad and very happy and very fortunate to be able to live my dream. I mean, I'm looking outside of a window, looking at my tour bus and I'm stoked. I'm in Albany, New York. All the way across the country. So I'm very positive, very focused, and ready to take on the world. ■

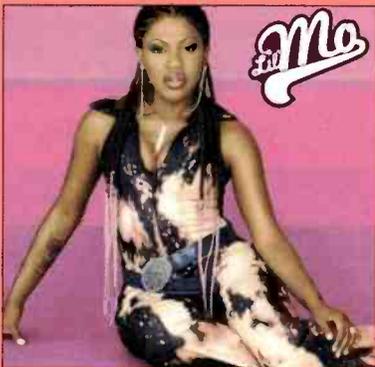


Mic Patrol

By The Poetess

SUPERWOMAN ATTACKED!

Queens, New York sweetheart Lil Mo' was attacked after her performance at the Warfield Theater in San Francisco a few weeks ago. The ghetto songbird had just wrapped up an outstanding show, and when walking from the venue's backstage door toward her limo, some idiot called out her name and threw a bottle at Mo'. She was struck in the head and had to receive 22 stitches. Two men who were accompanying the singer chased the



assailant on foot but the scumbag got away and is still on the loose. Her people are offering a reward of \$1000 for anyone

who has information leading to an arrest and conviction. An unnamed source says the situation may have occurred due to the recent firing of her bodyguard, but Mo's camp is denying such rumors. The tragic incident left the singer traumatized and unable to complete her promotional tour. All this comes at a time when her career is starting to really bubble. She has just released her debut album *Based On A True Story* on Elektra Records and has sold more than 75,000 units in its first week out. She's also gracing the airwaves with her single "Superwoman Pt. 2" featuring newcomer Fabolous on the rhyme. Mo' has also put it down on Ja Rule's current smash "I Cry." The hip-hop songstress has taken a little time off to recover from this senseless act of violence. We wish you a speedy recovery Lil Mo'.

MACY GRAY GETS SLICK

Epic Records superstar Macy Gray has hired the services of hip-hop legend Slick Rick. The Ruler to spit rhymes on a remake of his classic cut called "The World Is Yours" for her forthcoming sophomore album *The Id* due out September 18th. The project was co-produced by Rick Rubin, co-founder of the legendary rap label Def

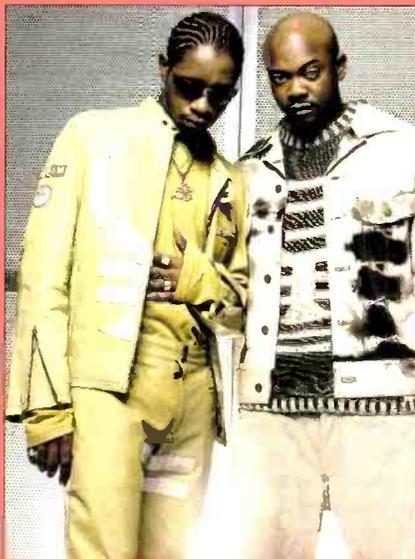
Jam Records. Mos Def, Erykah Badu, and Angie Stone are a few of the talented folks that have touched down on *The Id*. The first single to drop from that joint is a song called "Sweet Baby." Her duet with The Ruler can also be found on the *Rush Hour 2* soundtrack on Def Jam. That drops July 31st and has already been serviced to radio. In addition to putting the finishing touches on the follow up to her 1999 triple platinum debut *On How Life Is*, Gray has completed her first movie role in a flick called *Training Day* which stars Denzel Washington. She's also made an appearance in the forthcoming "Spiderman" movie that's expected to come out in 2002.

K-CI GETS EXPOSED

R&B singer K-Ci of K-Ci & Jo Jo was given 2 years probation in Los Angeles Superior Court on June 29th. The soulful crooner was charged with misdemeanor lewd conduct after allegedly pulling his "you know what" out and exposing himself to thousands of young concert-goers at the KISS-FM Jingle Ball in Los Angeles last December. K-Ci, whose real name is Cedric Hailey, denies the allegations but pled no contest in May. In addition to 2 years probation, he also had to pay nearly \$1000 in fines.

K-Ci & Jo Jo started out in the early 90's in the R&B group Jodeci. Jodeci's 1991 debut album *Forever My Lady* cemented them

a nice little spot in Black music. The four man singing crew hasn't recorded an album together since their 1995 release *The Show, The After Party, The Hotel*. After several promises of a new Jodeci release, they've announced during the airing of the BET Awards that they are definitely coming with a new joint in 2002. They claim to have some songs already recorded. I won't hold my



THE POETESS
poetess92@aol.com

breath but I'll be checking for it once it finally comes out.

MJ HEATS UP SUMMER JAM

Ja Rule, R. Kelly, Destiny's Child, Ludacris, Eve, Nelly, and Outkast were just a few of the big stars that came out to shine at New York's Hot 97's Summer Jam 2001. The huge mass of music lovers enjoyed the performances for the most part but was left wanting a whole lot more from R. Kelly. He came out with his short but sweet performance by hittin' the crowd with only 3 tunes including "Home Alone," for which he brought out rapper Keith Murray. Things got hectic when Destiny's Child was introduced. Thousands of Summer Jam attendees booed the trio. East coast fans may still be upset at the girls for sporting Los Angeles Lakers gear during the NBA playoffs in Philly last June. Who knows? They handled it like the professionals they are. DC continued to perform, gave thanks and exited the stage. Rap superstar, Jay-Z stirred up a little drama himself when he dissed Prodigy of Mobb Deep by placing a photo of him as a youth in leotards and a glittering jacket on the huge monitors at the coliseum. Even that incident didn't out shine what was to come next. Although some of hip-hop and R&B's biggest names were in the house, no one person moved the audience like Jay did when he brought out the king of pop, Michael Jackson. The gloved-one hesitated when Jay-Z first called him to the stage and folks began to think it was some kind of joke after about 2 minutes of waiting. Jiggaman ended up having to go backstage and bring MJ out himself. They both walked out and the capacity crowd went bananas. Jackson didn't perform but Jay Z's new single "H to the Izzo" played in the background. That cut contains a sample of the Jackson 5's "I Want You Back" — same sample Master P's son, Lil Romeo used for his hit "My Baby." Jacko hung out on stage just long enough to send love to his excited fans and take a few snapshots. Michael Jackson is expected to make an appearance on H to the Izzo's forthcoming project on Roc-a-Fella Records. Also joining him on stage was Beanie Sigel, Memphis Bleek, Missy Elliott, and EPMD.

That's it for this episode...catch you back here in a minute. For the Mic Patrol...I'm The Poetess and I'm up out this piece!



TRIPLE A
EDITOR
DAVE EINSTEIN
einstein@gavin.com

SHADOW MARKET WRNR-Annapolis BETS ON "LOCALISM"

By **Dave Einstein**

The studios of WRNR are a block from the city docks of Annapolis, on the outskirts of both Baltimore and Washington, D.C.

Being in Annapolis is like a mini-vacation for most Marylanders. It offers a relaxed atmosphere, a flotilla of sailboats at the city docks, and great restaurants featuring the Chesapeake Bay delicacy—steamed crabs. It's also the Maryland State capital and the home of the Naval Academy and, for a brief moment in history, the seat of government for the entire country.

It's All About Location

While WRNR's signal reaches the larger Arbitron markets of Baltimore and D.C, the station is having success differentiating itself from the bigger boys to the east and north by adjusting its image to be, first and foremost, *local*. The station is now billing itself as "Radio Annapolis."

Arbitron sends its diaries for Baltimore to Anne Arundel County, where Annapolis sits, and up until recently, 'RNR has battled for Baltimore numbers. In recent days, however WRNR has decided to focus its imaging and marketing on being an

Annapolis-based station that responds to the local market first.

View from the Top

"The use of syndicated programming has given our competition a generic, predictable sound that leaves an opportunity for a station that's locally programmed," says General Manager Alan Hay. Hay should know: even though he's only been on board for a month, he's a veteran of both the Baltimore and Washington markets, coming to town in 1988 as the GM of the now-Alternative rocker WHFS.

Hay was at the helm in the early '90s when WHFS [Progressive] took advantage of an existing programming "hole" in Baltimore and Washington to score an unprecedented 4-share in both those markets simultaneously. He also presided over the development of the mother of all radio promotional vehicles, the annual "HFStival." Hay also has history in upper management positions at various Baltimore stations including WOCT, WQSR, and WJFK/AM.

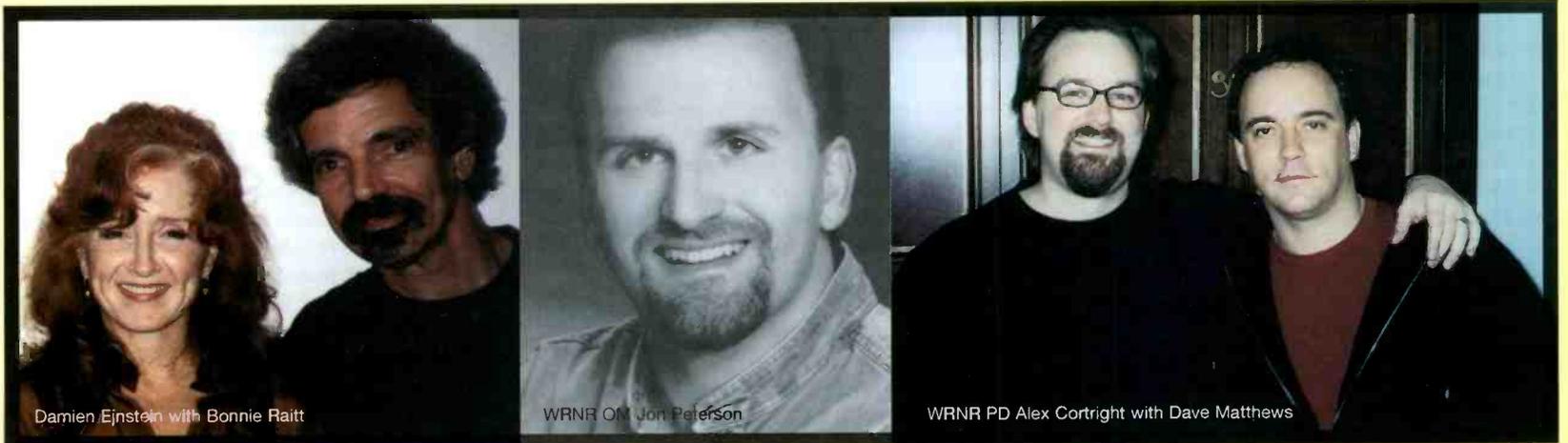
With all of this major market experience behind him, Hay says, "I'm a great supporter of local radio and how effective it can be with the audience. We have an opportunity to build on the groundwork that WHFS laid in the '80s before they made the

complete switch to Alternative as well as our recent past. We want to be a great Triple A station that's a strong supporter of the local music scene. That's what we want people to think of when they hear 'Radio Annapolis' or see our logo."

Programming Philosophy

"We have to expand on our existing heritage," observes operations manager Jon Peterson. "We need to remember that it wasn't too long ago that we were basically a Freeform station. We can't forget where we were, but we have to bring more people into the fold. We can't hang our hat on being the old 'HFS; we just have to be the new 'RNR. The hard part will be getting the mix just right and keeping it right.

One of the tricks, Peterson says, is to put in new music that the younger audience likes that older audience also can relate to. "Take the Dandy Warhols: they are a young, hip band that sounds like the Rolling Stones, but the surrounding stations are so locked into stylized formats that they can miss a band like," he says. Our very immediate goal is to become #1 in the 25-plus demo in Anne Arundel County, and by getting it right locally we feel that we have a similar situation to KBCO-Boulder, where people in Denver want to vicariously identify with the lifestyle in Boulder. We want to give the people



Damien Einstein with Bonnie Raitt

WRNR OM Jon Peterson

WRNR PD Alex Cortright with Dave Matthews

who visit Annapolis on the weekends a chance to revisit on the radio during the week. We want to be #1 in our own home town."

The Morning Show

"First and foremost a music-intensive station, and that philosophy carries into the morning show as well," says 'RNR's PD and morning show host Alex Cortright. "We try to provide an alternative to the constant prattle that some listeners find amusing, but many don't. We're trying to appeal to a 25-54 demo that isn't looking for constant news, or giddy morning show nonsense. We like to think that we provide a good, diverse, tightly structured music show that provides the audience with time, weather, traffic, and minimal national and especially local news.

"At 'RNR music is our message," Cortright contin-

ues. "If we break from the music flow we try to tie in Annapolis to it somehow. We give away a lot of tickets to local events to reinforce our position as 'Radio Annapolis.'"

Damian's Dinner

WRNR takes on its most individual personality and loosens the tie of it's Triple A format when *Damian's Diner* takes over the air 7 p.m.-midnight Monday-Friday. Music Director Damian Einstein, who has 30 years of broadcasting history in the market, hosts the show. His reputation for being directly involved with the local and national music scene began building in 1970 when he was one of the original air personalities of WHFS when it was considered a progressive outlet. Damian's specialty is blues, and every

Wednesday night he dedicates his show to it. Interviews and live on-air performances increase the depth of the show. In June, WRNR launched Damian's promotional and NTR winner, the Blues Cruise. The first one sold out, and now it's a regular monthly image-builder and money maker for the station. The Blues Cruise involves chartering boat, booking a nationally or locally known blues band to play on-board, and inviting listeners to cruise the Chesapeake Bay and have a great time, while creating a reverse stream.

"We play more than just the hit-makers—we play all types of music and try to relate to our audience as though we are all part of the same family. We want to create the atmosphere of 'Radio Annapolis.'"

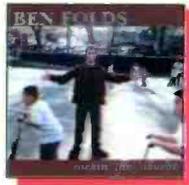
We wish WRNR 'Radio Annapolis' good fortune as they go down a road less traveled these days.

Reviews

Ben Folds

"Rockin' The Suburbs" (Epic)

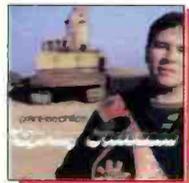
Ben Folds is back without the Five (who were actually three), but with his clever songcraft and signature wit still intact. In fact, I'm convinced that if Mr. Folds were so inclined, he could make a good living on the stand-up circuit—Case in point: "Rockin' The Suburbs." The single from the album of the same name begins with Folds' childish voice as he deadpans, "Let me tell y'all what it's like, being male, middle class & white." A pseudo hip-hop groove ensues before the crunchy rock chorus, "I'm rockin' the suburbs just like Quiet Riot did...and some producer with computers fixes all my shitty tracks." By the time Folds hits the last verse he's way over the top on a mock Rage Against The Machine trip. Smile and cheer — "Go white boy, go white boy, go!" Contact Cheryl Valentine, (212) 833-4994. —Jimmy Leslie



Grant-Lee Phillips

Mobilize (ZOE/ROUNDER)

It's been two-plus years since the last Grant-Lee Buffalo album, and its founder and lead singer is releasing his second solo album. The first single to go to radio, "Spring Released," is an up-tempo tune that especially showcases Phillips' crystalline voice. Phillips also portrays realistic vignettes such as on the song "Beautiful Dreamers," which tells the story of "Betty and Marco" against the backdrop of the summer inner cityscape. The opener, "See America," shows Phillips' constant questioning and idealism juxtaposing the harsh realities of big city culture from the vantage point of a runaway cab. That's different. Intense lyrics and beautiful melodies are everywhere on *Mobilize*, which was co-produced with Carmen Rizzo. Phillips plays every instrument and sings every note on the album. Contact Katrinka Sudyam, (617) 218-4477.



—Dave Einstein

Ron Sexsmith

Blue Boy (SPINART/COOKING VINYL)

Sexsmith writes about reality and his sensitivity to it. In the first single and opening track, "This Song," he talks about his fears that what he writes will not survive. Sexsmith's cathartic writing

has been compared to Ray Davies, Harry Nilsson, and Tim Hardin, and here his fragile, elegant lyrics are laid over simple but very memorable tunes. *Blue Boy* was produced by Steve Earle and is less thematic than his previous three releases; each song seems to have been approached differently, making for an enjoyable listen from start to finish. Contact Sean Coakley, (914) 241-3669. —Dave Einstein



The Webb Brothers

Maroon (ATLANTIC)

The Webb Brothers' lead single "I Can't Believe You're Gone" sounds like something that Apple Records would put out if Apple still put out records. Nice harmonies, hooky songwriting, and weird little keyboard sounds are always welcomed on the pop-rock landscape; and before they knew it, Justin and Christian Webb were stars in England. The sons of Jimmy Webb had cut an indie record called *Beyond The Biosphere* while working as bartenders in Chicago. A copy made its way to England's Easy! Tiger Records, which linked them with Warner and a deal with Atlantic. *Maroon* chronicles the brothers' time in Chicago. Other stand-out tracks include the up-beat, jangly "Summer People" and the campfire rock & roll of "In a Fashion." Stephen Street (Blur, Cranberries) provides great production. Contact Erica Linderholm, (212) 707-2263. —Jimmy Leslie



Habib Koité & Bamada

Baro (PUTUMAYO)

There's a freshness about the new Koité album, *Baro* that comes from a mixture of the old and the new, African and Cuban. The opening song, "Batoumambe," is a fine example of the fusion of Latin rhythms and the distinct style of Keletui Diabate, Mali's undisputed king of balafon (West African wooden-keyed xylophone) who recorded with Lionel Hampton in the 1960s. The acoustic arrangements reflect the Malian tradition and the Western influences blend naturally to create a unique style with a universal appeal. *Baro* also includes an updated Latin-style version of "Cigarette A Bana," the song that made him a star in



West Africa and earned him the prestigious Radio France International Discoveries Prize. Contact Jennifer Daunt, (415) 788-2781. —Dave Einstein

Built To Spill

"Strange" (WARNER BROS.)

"This strange plan is random at best..." sings Doug Martsch in his youthful tenor over a backdrop of fuzzy guitars and brash drums on the new Built To Spill single "Strange." The plan, however strange it may be, appears to be working for the trio from that famous rock & roll mecca of Boise, Idaho. The band attracts an ever-growing faction of followers hungry for great songs, which can turn into lengthy jams in a very Neil Young and Crazy Horse-like manner. "Strange" is the first single from their most focused recording to-date, *Ancient Melodies of the Future*. The band's sixth recording will continue to build on their considerable critical and musical reputation. It also threatens to break Built To Spill over to a more mainstream audience. Contact Julie Muncy, (818) 953-3567.



—Jimmy Leslie

Miranda Lee Richards

The Hereafter (VIRGIN)

Miranda Lee Richards hails from San Francisco and her first recordings were cut in the basement studio of Metallica's Kirk Hammett, but you'd never know it from listening to her Virgin debut, *The Hereafter*. Miranda's sound combines the singer-songwriter sensibilities of the early '70s with the psychedelic production values of the late '60s. The lead single, "The Beginner," does a nice job of updating those influences with hip-hop and alternative elements. Her look is, well, real good, but she's a true musician. Richards plays guitar, keyboards, harmonica, percussion and even did some of the string arrangements for *The Hereafter*. Jon Brion (of Fiona Apple fame) helped out with production and bass on "I Know What It's Like." I like "Folkin' Hell" with its Paul Simon-like melody and Eddie Brickell-like delivery. Contact Ray Gmeiner, (310) 288-2730. —Jimmy Leslie



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- > Late Night Lounge Performance at the Millennium Hotel

Thursday, August 16

- > 9am-6pm, Sunshine Room Registration
- > 11am, "Programming Real Radio at the Left End of the Dial"
- > 1pm, Lunch with Performance by MCA recording artist **Leona Naess**
- > 2:30pm, "Triple A Does Sell Records"
- > 4pm, World Café with Rounder recording artist **Cowboy Junkies**
- > 5:30pm, Reception with Performance
- > 8pm, Fox Theatre Performances: Lost Highway recording artist **Ryan Adams**, MCA recording artist **the Cranberries**
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- > 9am-6pm, Sunshine Room, Registration
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- > 11:30am, Keynote Address
- > 1pm, Lunch with Performances by DreamWorks recording artist **Rufus Wainwright** and Columbia recording artist **John Mayer**
- > 2:30pm, "Dynamic Production" with KTCZ's Lauren MacLeash
- > 5:30pm, Reception with Performance
- > 8pm, Fox Theatre Performances: Artemis recording artists **Thirty Odd Foot of Grunts** featuring Russell Crowe, A&M recording artist **Suzanne Vega**, Virgin recording artist **David Byrne**
- > Late Night Lounge Performance at the Millennium Hotel

Saturday, August 18

- > 10am-2pm, Sunshine Room, Registration
- > 10:30am, "Radio Promotions for Dummies—What PDs and Labels Need to Know!" with KFOG's Jude Heller
- > 12:30pm, Lunch with Performance
- > 2:30pm, The Griddle with WNCS's Jody Petersen
- > 8pm, Fox Theatre Performances: Lost Highway recording artist **Lucinda Williams** and ATO recording artist **Chris Whitley**

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El Hombre Speaks:

Interview with Pat Martino

By Steve Meicke

When I heard Pat Martino was coming to Yoshi's I knew I had to be there. I'd seen the guitarist the year before at the Blue Note in NYC, and he blew me away. And I knew that with Joey DeFrancesco and Billy Hart joining him, I was in for a treat. When I got to Yoshi's that night, I was pleasantly surprised to find out that the show was being recorded for Blue Note.

Of course, the performance was great, as you can hear on the new CD, *Live at Yoshi's*. But I was equally struck by the audience reaction: the crowd was completely engaged, hanging on every note coming from his guitar. It was an incredibly intimate show.

A true master of jazz guitar, Pat Martino has evolved into a player who is not only respected, but routinely studied by other musicians. His trademark linear soloing technique has been a major stylistic contribution to the jazz idiom and to the guitar in general. While still relatively obscure except to jazz lovers, his name is right up there with the likes of Wes Montgomery, Joe Pass, and Charlie Christian. Even with all he's accomplished, Martino is still putting out great recordings and collaborating with some of the best players out there. I was recently lucky enough to have a word with him.

GAVIN: Tell us about the live recording experience at Yoshi's.

Pat Martino: I can't tell you how much I enjoyed it. It was just a pleasure. The entire tour, in fact, was great. Yoshi's is one of the finest establishments here in the States. It was a really rewarding experience.

Did you set it up with Yoshi's and Blue

Note to record the live album, or did you record a bunch of shows and choose that performance for the CD?

We had a tour coming up. I made a decision for Blue Note to take advantage of the opportunity to photograph, audio-wise, this particular trio at the end of the tour, since it was the last series of performances. And it worked out to be the best decision for the project, due to the fact that we had a chance to really build a rapport.

Was there any significance to the tunes you picked for the album?

Yeah, I chose songs we had never recorded in a live setting before. The difference between experiencing them in a studio, comparable to live

ing of Jack McDuff. That project was finally titled *Brotherly Love*, on Concord Records. So Joey and I had the first opportunity of playing together. We were very stimulated, each of us, in terms of the rapport that existed between us. And we had intentions of furthering that at some point if the opportunity did come up, and it did.

OK, now some guitar questions. Who were your big guitar influences coming up?

The heaviest influence upon me, in the early years, was Johnny Smith. He was very romantic and extremely precise in terms of his dexterity as well as his fluidity—his choice and clarity of line forms. That led me further on

a decision later on in my career, in the late 60's, to put my own ensembles together, and to be a leader, I did so with regards to the use of piano rhythm sections. And that was basically on the grounds of having the opportunity of leading the band as a soloist. Same thing with Lloyd Price's big band; the Turrentine brothers and Slide Hampton were in the band, Charlie Persip were the drummer, Julian Priester was in that band as well... all of them really great players. I always had a rapport with those particular instrumentalists, and they taught me a lot. They really helped me out. That had a great deal to do with a more linear approach to soloistic contributions, working with horn



performance with the interaction of the audience, is completely different. I wanted to experience that. It was a great opportunity because of the audience, a truly great experience.

Joey D. and Billy Hart are both such dynamic players that it's hard to think of them as side men. Did you hand pick these guys for the sound that you wanted?

Billy and I go back to the mid-'70s. At that time I was with Warner Bros., but I was still recording some sessions with Muse Records, and we had a chance to collaborate in one of those sessions. The album was called *Exit*. As for Joey, we had the pleasure of collaborating in a project that unfortunately was brought up after the pass-

down the line. I became deeply interested in players like Hank Garland and Joe Pass, and of course Wes Montgomery. These were players that became very close friends through the years. And of course there was influence coming from every direction, in terms of all the major guitar players. Later, 20 years into being a performer, younger players started to come to me...that became influential to a great degree.

How did your approach to guitar, and specifically, your linear soloing technique, come about?

As a guitarist, I always envied the tenor players. They had no responsibility to have to supply comping, to literally play chords. So when I made

players. But in the long run, what affects my playing as a linear player has a great deal to do with all of the different experiences I've had throughout my career.

Your guitar style has been described as a virtuoso, yet soulful. Do you agree?

I happen to be a Virgo, and because of that, precision has a great deal to do with my own pleasure in life. Things have to be in the right place in order for me to enjoy them. I love to see things that way. I think that has something to do with the way I play as well as what pleases me about dexterity on the instrument, which is second nature at this point. I find that to be very rewarding. ■

“As a guitarist, I always, envied the tenor players. They had no responsibility to have to supply comping, to literally play chords.”

—Pat Martino

JOE HENDERSON: *Impossible to Forget*

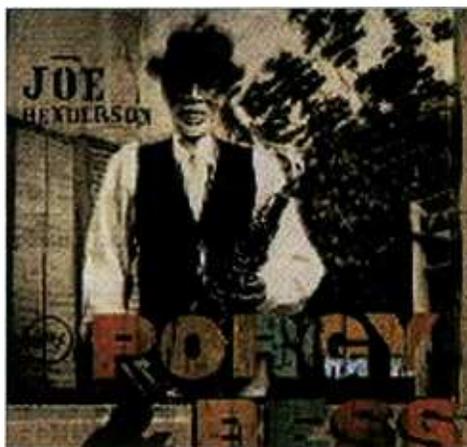
By Steve Williams

“R”ecordame...remember me.” Those were the words chosen as the title for the early ‘60s classic recording that marked the beginning of an astonishing career, once and for all exposing to the world the genius of Joe Henderson. Those words also became a ironic epitaph upon the news of Henderson’s death in San Francisco following a long bout with emphysema. He was 64.

Joe Henderson was born in the time of classic jazz, but was always on the edge of the avant-garde as an artist in its idiom. Always the eclectic, he said that he knew as much about Johnny Cash as Charlie Parker. An older brother sparked his interest in jazz, and helped him to transcribe solos by Lester Young from *Jazz at the Philharmonic* records when he was still a beginner on the saxophone. The radio played a great deal of country music, which he

listened to, and one of his sisters introduced him to composers like Stravinsky and Hindemith.

Henderson spent a lifetime eschewing the limelight, but won more awards and accolades for his unmistakable art than many of his peers, regardless of genre. Joe Henderson was inscrutable, very low key, but found a valve for his deep passion via his saxophone.



Henderson was intensely loyal to his craft. Once, after his precious Selmer horn was stolen, recovered, and then lost in a fiery auto crash, Henderson—who, by the way,

walked away from the accident—wanted nothing to do with playing for an entire year.

“His heart just failed out on him,” said his sister Phyllis Henderson McGee of Lima, Ohio. “He had gotten sick at home, and by the time he got to the hospital, he was gone.”

Henderson was born in Lima on April 24, 1937, one of 15 in his family. He studied at Kentucky State College and Wayne State University in Detroit where locals still call him one of their own. After serving in the military from 1960 to 1962, Henderson moved to New York where he quickly became a first call player on the session scene before making his first record for Blue Note in 1963.

In the early ‘70s he put down roots in San Francisco, where he became a long-time resident, making records, playing concerts, and teaching music. In 1992 he signed with Verve and began the third and most celebrated stage of his story; the

one that many fans who have yet to be born will remember the most. Henderson selflessly recorded tributes to Miles and Strayhorn and Antonio Carlos Jobim, which in turn rewarded Henderson with three Grammys and the international attention true jazz fans had given him for forty years.

When asked if he regretted that his breakthrough had arrived so late in his career, Henderson would simply say that he was having too much fun to think about it.

Henderson was known to friends and fellow musicians as “The Phantom,” due to his habit of disappearing from view. Now, his influence on the sound of jazz is forever indelible, inescapable, and impossible to forget.

The first six months of the true new millennium has been rather devastating to the ranks of legendary improvisers. Also passing on so far this year are Chet Atkins, Harold McKinney, John Lee Hooker, Chico O’Farrell, Billy Higgins, Suzanne McCorkle, Al Hibbler, Joe Viola, John Lewis, JJ Johnson, and Norris Turney.



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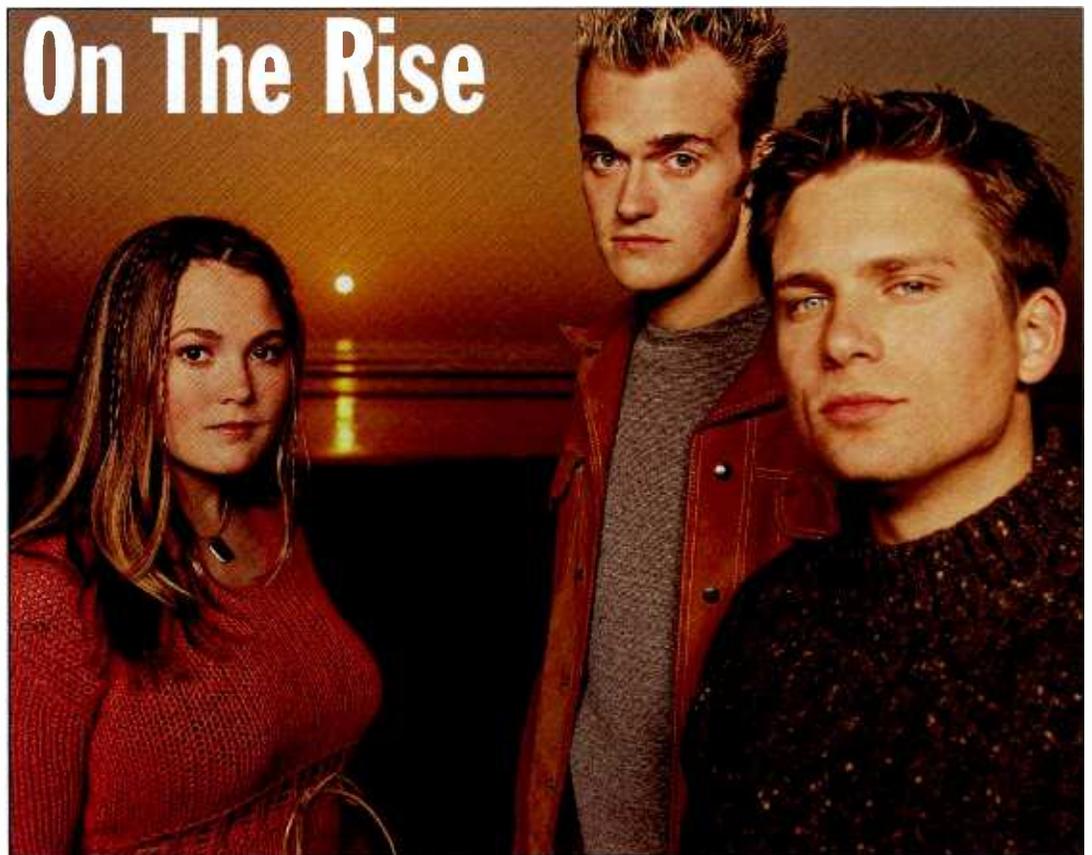
Get the Sandbags— Nickel Creek's On The Rise

By Jamie Matteson

It seems everyone involved with Country music these days is wondering what or who will be the next sound, style or artist that will come along to reinvigorate the format and re-energize our less than desirable sales as of late. There have been some sparks with the Texas music scene that's beginning to migrate outside the Southwest. And with the platinum-plus success of the *O Brother, Where Art Thou?* soundtrack, some people have given a nod towards a Bluegrass-infused sound as Country music's next big wave. To that end, Nickel Creek, a trio of young, profoundly accomplished musicians whose roots are based in Bluegrass music, recently caught my attention. The three—sister Sara (20), brother Sean (24) and childhood friend Chris (20) have been playing the Bluegrass Festival circuit together for a decade—yes, they started very young! While I've seen the group's videos on CMT, I was astonished to find out that with very little Country radio airplay, their debut self-titled album has sold more than 200,000 units in the 18 months since its release. I decided to talk with Bev Paul, general manager of Sugar Hill, Nickel Creek's label, about the trio's broad appeal and sales success.

Marketing That Makes Sense

"When we first signed Nickel Creek, they had already developed a core base of Bluegrass fans who had come to know their music through their many performances at Bluegrass festivals. Although they were high school students, they had toured in the summertime. So in setting up the release of this record, our goal was to target that core audience first. Because Country radio specifically has been so far beyond our reach in the past, we tend to not think in terms of 'singles' or any of those things you normally think of when you're going through a media campaign. In that respect, the video choices are driving what we're sending out to radio. That's simply because those are the songs that are getting heard and seen by the general public. From



the very beginning, we felt there was potential way beyond that core audience because they're young, attractive, wholesome, yet cool kids. We felt we had a great story here—really talented kids that look great and weren't 'in trouble.' The virtuoso aspect of it is that they play way beyond their years, and the fact that they've been together for so long."

Setting The Stage For Success

"Initially, we went after our traditional markets for Bluegrass and Americana music. We also felt strongly that a video would work well for these kids. We wanted a video director, who could come in with a look that was not a 'standard' Nashville country music video. We didn't want to sell stories, we wanted a lot of images, and we wanted something that could conceivably cross over to VH-1 if we got really lucky. We chose Brent Hedgecock, who is based in LA but works in Nashville a lot. Brent did a great job, he established a "look" for the band that we like. Luckily for us, Chris Parr, Program Director at CMT, loved the video for 'Reasons Why' and decided to take a chance on us. I feel comfort-

able in saying that if he hadn't, we would not be seeing the success we are today.

We knew the album's sound was not something that Country radio would feel was necessarily right for their format. It didn't have drums, it was rather slow and dreamy and although the Alison Krauss connection—as the album's producer—was certainly a nice stamp of approval, we never felt that would be enough to convince Country radio to take a chance on it. Nor did we have the promotional budget at that point to take that chance. We did well with the first video, and from that point it was kind of 'off to the races,' and the album began to take off sales-wise. We showcased the band in Nashville and invited agents and management people. We were lucky in that the William Morris Agency became interested and got on board early on. Our agent, Jay Williams, was very insightful on how to position the band in terms of touring. He knew they needed to get exposure outside the festival circuit and he also understood we were looking to get in front of performing arts audiences as well. He started booking them at 'listening room' clubs and

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looked for gigs in the cities where we had strength already.

"CMT stayed on 'Reasons Why' for quite awhile, so teens started seeing the video and writing to Nickel Creek's website. Their messages really hit home with a lot of kids, as did their music. 'Reasons Why' ran through the summer of 2000. They did a Christmas special for CMT as well as their 'On the Verge' feature this past March. We then shot a video for 'When You

Come Back Down' last Fall. Being in the indie business and also developing artists, the common thinking is to get things out ahead of the release to set it up. We have found that investment pays off a lot better if you have product in the stores already."

Sales Story

"Somewhat surprisingly, the hot sales markets are the bigger metros like New York and Washington DC.

For Bluegrass, our traditional biggest markets are Denver, New York, DC, Portland, Seattle, the San Francisco Bay Area and Knoxville. Although Nashville is not a traditional hot market for us, it's been great for this project. Other markets where we're seeing sales include Madison, Wis., Pittsburgh, and Houston. KIKK just started playing the track 'A Lighthouse's Tale' on their own. To me, that's amazing. The one market that has really knocked my socks off is Austin, which has never been considered a hot bluegrass market. We started getting airplay on (Triple A) KGSR, which is a really influential station there. Nickel Creek doesn't seem to fit their profile, but they took it, loved it, and ran with it. We've sent the band there to play twice."

Country Connection

"We are hearing from some Country programmers because they are getting response from their listeners on 'When You Come Back Down.' We're not pressuring anybody at Country radio to play this record, but several who are playing the record have told us they're getting great reaction.

We certainly wouldn't want to alienate radio at all, but we're also not chasing it. We don't want to buttonhole this band into a particular format, because the audience isn't locked into a format. We have

an audience that crosses a lot of musical lines. It's been an interesting case study. The fact is that Nickel Creek didn't come from Country. Their idols include Toad the Wet Sprocket and Dave Matthews Band. They are trying to attract a youth audience to this music, and not stick a label on it.

"We promised the band when they first signed with us that we would not compromise them, not make them wear halter tops or boots or any of that stuff. I feel like we've stayed true to our word. We would not ask them to compromise their music or their personal values and just see how far we could go with this. So far, so good."

Looking Ahead

"The current plan is for them to record in the fall once again with Alison Krauss as producer. Hopefully we'll have a new release out by Spring of 2002. We thought of doing something sooner, but this record is still being discovered by a lot of people. They just played with Vince Gill at the Greek Theater in Los Angeles and recently made their first appearance on the *Tonight Show*. We have tons of mileage left and things to do with Nickel Creek. Right now, there's really no big new trend or fad that's happening in music. We're hoping that gives us a window to sneak in." ■

ON THE CMT SCENE:



Chris Parr

VP OF MUSIC & TALENT RELATIONS, CMT

"I think a lot of what impressed us with Nickel Creek was how fresh the music sounded, a contemporary spin on a traditional style of music. We talked about it and coined it 'Jazz-Grass,' a term that's been floating around lately. It seemed like something our audience would like and we could push the envelope. Even though our core may not initially embrace it as much as they would LoneStar or Faith Hill, they'd find it interesting and yet we felt that non P1 and P2 fans flipping channels might see Nickel Creek and want to know more about them.

"We've had a huge response to the videos. Not only has 'When You Come Back Down' repeatedly been our #1 Most Requested Video, but we've seen this project really connect with the consumer, selling near 10,000 units per week. It real-

ly comes down to pure musicianship. They've had so many diverse influences. These kids remind me of the first time I saw the Dixie Chicks.

"As we've all seen the pendulum swing to the Pop/Country side, many have been wondering when the next Randy Travis will come along to swing us back to the traditionalist side. It hasn't really happened yet. There are several artists to come out—like Darryl Worley. I really like what he'd doing and it sounds great on the radio, but it hasn't really struck a chord with the consumer yet. I find it interesting, in this Pop/Country world we're living in, that Bluegrass-derived artists like Nickel Creek are working. And you can put Dolly Parton's 'Shine' record in there too. We've gotten a huge initial response to it. Traditional sounding instruments and phrasing seem to be making a comeback through artists like these and the new Patty Loveless record, and of course the *O Brother, Where Art Thou?* soundtrack. We're anxious to see if this trend continues."

WHAT RADIO SAYS

Based on current Mediabase-monitored data, we asked several radio stations who are playing "When You Come Back Down" at 10+ spins, what it was about this talented trio that first caught their attention.

Mike Kennedy,

PD, KBEQ-KANSAS CITY

"Honestly, it didn't take more than one listen for us to get a real good feeling about Nickel Creek. The musicianship is great, the vocals are smooth as can be, and the lyrics are real. And who can argue with the strong sales performance with limited radio exposure? As I listened, I was totally swept away—it reminded me of listening to America or Seals & Crofts. The female response has been excellent. There wasn't a huge groundswell, but based on the time we have been playing the song, I'm very impressed with our listeners' interest in the group and the song "When You Come Back Down." Their sound fits great with our station."

Mark McGrantin,

PD, WWQM-MADISON, WIS.

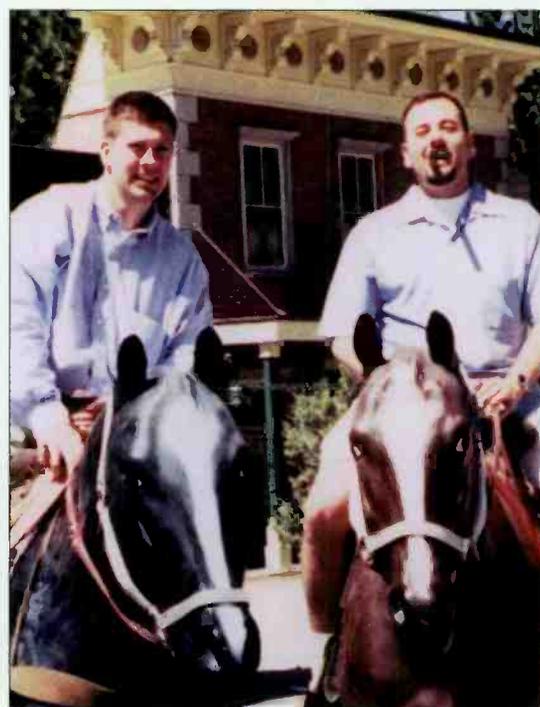
"We try to have a feel for our market and program for Madison. Nickel Creek's "When You Come Back Down" is just a great song. It's gotten a lot of

exposure on CMT. The group also played two shows here and is selling with very little radio airplay. We do local testing every two weeks, and this song is our #4 testing song in our target demo, females (age 30-50 years). Our young females' scores are also solid. This song has a really cool message—personally I think of my daughter, but you can relate it to your wife, husband, or child. I think that's why it scores so well for us with women. The CD is selling pretty well here. I think if people weren't interested in hearing their music, they wouldn't be selling so many albums."

Bill Hagy,

PD, WXBQ-BRISTOL, TENN.

"What originally caught my attention was the album sales. We also had listeners who'd seen the video on CMT and wanted to know more about the group. I think it works really well in this part of the world. In my market, five or six months of the year, "Rocky Top" is the best selling single, so there is a demand and our listeners like and appreciate music with a Bluegrass feel. The reaction on this song at first was younger females, but at this point, it's pretty much even between younger men and women. We've also noticed it's easy to get a discussion going from our listeners about how much they like this group and this sound."



Kenny Chesney Fan Club Members?

During a recent gambling trip to Lake Tahoe, KMLE-Phoenix APD Chris "My Winnings Were A Total" Loss (!) and WYRK-Buffalo PD John "I Thought A Five Card Charlie Was Legal" Paul decide to use their return airline tickets to help cover their substantial gambling losses and travel home the old-fashioned way! How're them butts feeling, boys?

PROMORAMA

GIVE IT AWAY, GIVE IT AWAY NOW.

Here's gmail frequent flyer Leslie Fram, PD of WNNX-Atlanta: "We've been averaging 50,000 people a week for our 'On the Bricks' concert series, which is free for 99X card-holding 'Freeloaders,'" she says. The Friday night shows are held at Centennial Olympic Park. "Cake will play on July 27, and Ben Folds Five plays on August 10," notes Fram.

NO IFS, ANDS...JUST BUTTS.

KMXV-Kansas City somehow survived the barrage of high frequency screaming attached to your average 'NSync concert...not to mention temps hovering over 100°. "There were 50,000 sweaty fans at Arrowhead Stadium," OM/DP Jon Zellner tells gmail. "About 10,000 of them came to our pre-show party at the Pavilion next door. Eden's Crush, Dante Thomas, and Samantha Mumba also stopped by—but I think the biggest attraction was that the place was air conditioned," he says. "This morning we have five people sitting on 100 lb. blocks of ice to score front row Janet tickets." The most talented derriere that melts the ice first, wins. "We're also doing challenges that could get you a blowtorch, a hairdryer, or boiling water to melt the ice faster," says Zellner.

FILTHY MINDS

"We're Wet & Wild all month long...insert your own joke here," laughs Thomas, referring to a popular local water park—we think. "It's 173° here in the shade and it's normally \$25 to get in, so we're blowing out tickets every hour, 24 hours a day, all month long," he tells gmail. "We're also broadcasting live from the park." So...how 'bout that scenery? "Oh, dude!" he exclaims. "Lots of good-looking tourists, so every week is 'love 'em and leave 'em week.'"

TRULY COMMITTED

WPST-Trenton proudly presents "Live In It To Win It, III—Separation Island." "We wanted someone to give us two cars to trash...I mean give away," PD Dave McKay tells gmail. Enter Pontiac, who ponied up two Azteks. Four "committed" couples were inserted in the cars—boys in one, girls in the other...without communication. "We'll test their knowledge of each other, like The Newlywed Game," says McKay. The couple who knows the least, gets the boot. The last surviving duo scores the Azteks. Expect "car vs. car" challenges—the winning guys or girls get a night out on the town. McKay will also offer some sneaky enticements to bail out early. "We'll quietly offer one of the guys say, Flyers' season tickets, or one of the girls a Bon Jovi meet-and-greet, or a diamond necklace," he says. "We're already getting TV coverage, and I'm taking full credit. This was all my idea! But feel free to steal it—just send me like 10 bucks to cover my costs," he laughs.



Taste Buds

"The recordings do not in any way reflect my current musical taste and where I am as an artist. The growth and vocal development I experienced as I matured into young adulthood is not reflected in the recordings." —CHRISTINA AGUILERA, DENOUNCING THE ALBUM JUST BE FREE, COMPILED OF DEMOS RECORDED

WHEN SHE WAS 14 AND 15

Vox Populi

"The emergence and popularity of artists like Eminem may evidence the fact that this country has reached a cultural crossroads, as when Ed Sullivan decreed that Elvis be shown only from the waist up [or when] the Doors refused to alter their lyrics for appearances on national television."

—CITADEL COMMUNICATIONS ATTORNEY KATHLEEN KIRBY, DEFENDING THE COMPANY'S APPEAL OF AN FCC INDECENCY FINE ISSUED AGAINST KKMGC-COLORADO SPRINGS FOR PLAYING THE RADIO EDIT OF EMINEM'S "THE REAL SLIM SHADY"

Penile Code

"It's one of those things where he didn't realize there would be so many young people out in the audience. Even then, it would've been going too far, but it was never meant to offend anybody or shock people." —ATTORNEY KENNETH MARKMAN, REPRESENTING K-CI'S CEDRIX HAILEY, WHO RECEIVED PROBATION AFTER EXPOSING HIMSELF DURING KIIS/FM-L.A.'S JUNGLE BALL LAST DECEMBER

Life's A Beach

"The entire premise of the Beach Boys has been to promote love, harmony, and music. But right now the 'Beach Boys' are taking the financial rather than the creative route, and Mike Love is making an end run to grab all of the income. This is a moral issue." —FORMER BEACH BOY AL JARDINE, WHO IS SUING HIS FORMER BANDMATES FOR ALLEGEDLY EXCLUDING HIM FROM BEACH BOY APPEARANCES AND USE OF THE BEACH BOYS NAME

Could it Be...Satan?

"The UK press are Satan's love child. I used to get so angry, but I've been trying to pray for them, though as you can tell I'm still quite resentful." —BRITISH ARTIST ROBBIE WILLIAMS, TAKING A SHOT AT THE U.K. PRESS



Make Love, Not Law

"I could end up being the music industry's worst nightmare: a smart gal with a fat bank account who is unafraid to go down in flames fighting for a principle." —COURNEY LOVE, PRIOR TO HAVING 11 OF 15 LEGAL "FREE AGENCY" CLAIMS AGAINST THE RECORDING INDUSTRY THROWN OUT BY A SUPERIOR COURT JUDGE

IMPACT DATES (SUBJECT TO CHANGE)

JULY 23 & 24, 2001

Mary J. Blige "Family Affair" (MCA), Rhythm
Alana Davis "I Want You" (Elektra/EEG), Hot A/C
Neil Diamond "You Are the Best Part of Me" (Columbia/CRG), Mainstream A/C
Fabulous "Can't Deny It" (Elektra/EEG), Crossover
The Go-Go's "Apology" (Beyond), Hot/Modern A/C
Janet "Someone To Call My Lover" (Virgin), Hot/Modern A/C
Huey Lewis & the News "Let Her Go and Start Over" (Silvertone), Mainstream A/C
Little T and One Track Mike "Shanique" (MIC/Lava/Atlantic), Top 40 & Rhythm
Damian Marley "Still Searchin'" (Motown/Universal), Rhythm
Christina Milian "AM to PM" (Island/IDJMG), Top 40 & Rhythm
Natural "Put Your Arms Around Me" (Transcontinental), Top 40
Jennifer Paige "These Days" (Hollywood), Top 40 & Hot A/C
Rasheeda "Get It On" (Motown/Universal), Rhythm
Stone Temple Pilots "Days of the Week" (Atlantic), Top 40 & Hot/Modern A/C
Turk "Freak Da Girls" (Universal), Rhythm
Lucinda Williams "Essence" (Lost Highway/IDJMG), Hot/Modern A/C

JULY 30TH & 31, 2001

3-6 Mafia "Baby Mama" (Universal), Rhythm
AZ "Everything's Everything" (Motown/Universal), Rhythm
Jim Brickman f/Rebecca Lynn Howard "The Simple Things" (Windham Hill), Mainstream A/C
Coldplay "Trouble" (Capitol), Hot/Modern A/C
Color "Are You With Me?" (Arista), Top 40
Eden's Crush "Love This Way" (London-Sire/143), Top 40
Gorillaz "Clint Eastwood" (Virgin), Top 40 & Modern A/C
Macy Gray "Sweet Baby" (Epic), Top 40 & Hot/Modern A/C
Carly Hennessy "I'm Gonna Blow Your Mind" (MCA), Top 40
Kristy Kay "Who's That Loving You Now" (Universal), Top 40 & Rhythm
Maxwell "Lifetime"/remixes by Rockwilder & Jermaine Dupri (Columbia/CRG), Rhythm
Leona Naess "I Tried To Rock You..." (Outpost/MCA), Hot/Modern A/C
Nelly "Batter Up" (Universal), Top 40
Roland Orzabal "Low Life" (Gold Circle Entertainment), Hot/Modern A/C
Pastor Troy "Can You Stand the Game?" (Motown/Universal), Rhythm
Karen Ramirez "Looking For Love" (MCA), Rhythm
Semisonic "Over My Head" (Hollywood) (from new Freddie Prinze flick, *Summer Catch*), Hot/Modern A/C

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