

# GAVIN

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SO DOES OUR LICENSING.



Things Have Changed ▶ Bob Dylan

Get Gone ▶ Ideal

I Don't Wanna ▶ Aaliyah

Let's Get Married ▶ Jagged Edge

Downtime ▶ Jo Dee Messina

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Jumpin' Jumpin' ▶ Destiny's Child

Bounce With Me ▶ Lil' Bow Wow

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phone/driving laws might affect our friends in the record world, finding out their thoughts and near-miss stories. Oh, sh\*t! Look out!!

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## PUBLISHER'S NOTE

### BOULDER KARMA

How does this sound for a station festival lineup: Sheryl Crow, Dave Matthews Band, Counting Crows, Vertical Horizon, Train, Shelby Lynne, David Gray, and the Wallflowers. By my count that's a total of 13 Grammys and 15 platinum albums.

These acts are just a sample of the artists who have made the GAVIN Summit in Boulder, Colorado an early staging post in their careers. We're not claiming the Summit single-handedly launched these artists to their success—they're all supremely talented performers who deserve everything they've achieved in their own right. But it sure is a neat coincidence that all of those Grammys and platinum albums came after their Summit appearances.

Now in its ninth year, The GAVIN Summit has also been a forum for artists of the pedigree of Shawn Colvin, Lyle Lovett, Emmylou Harris, Natalie Merchant, John Mellencamp, Patti Smith, John Fogerty, Bonnie Raitt, Willie Nelson, Chris Isaak, Kris Kristofferson, Randy Newman, Melissa Etheridge and Joe Jackson.

This year's event, unfolding in a couple of weeks, matches that same high caliber, with artists such as David Byrne, Suzanne Vega, The Cranberries, Cowboy Junkies, and Lucinda Williams (check out the full roster at [gavin.com](http://gavin.com)). It's more difficult to predict the stars of tomorrow from among the slew of emerging talent—but there is certainly a terrific buzz surrounding Thirty Odd Foot of Grunts Featuring Russell Crowe, playing the Fox on Friday night.

The Summit is focused on the Triple A format, but as you can tell from the artists showcasing, the impact of the music has been felt far more broadly. Besides providing a forum for programmers to get together and compare notes on subjects such as production techniques and fresh promotion ideas, it's also an opportunity to learn from and be entertained by some of the key figures in the business. For instance, Danny Goldberg, who started out in journalism, PR, and management before taking the helm of Atlantic, Warner Bros., and Mercury. He's taking part in an exclusive One-on-One conversation with Ben Fong-Torres, himself no underachiever as one of the founding editors of *Rolling Stone* as portrayed recently in Cameron Crowe's movie *Almost Famous*. Goldberg now has a different perspective on the business as head of emergent independent music company Artemis.

One of the most keenly anticipated sessions for radio is likely to be the "7 Habits of Highly Successful Stations and 7 Deadly Sins That Screw Up Success" revealed for the first time in Boulder by SBR's John Bradley and Dave Rahn who have provided consistent inspiration for the growth of the Summit.

Yet, if there was one almost indefinable quality of the GAVIN Summit that I could bottle and distribute to the rest of radio, it would be the karma exuded by a bunch of people who love music intensely and are passionate about making great radio.

You can arrange to sample the karma at [gavin.com](http://gavin.com).

*David Dalton*

David Dalton, CEO

United Business Media

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## "Cadillac" Jack McCartney Named VP of Programming for Clear Channel Boston

"Cadillac" Jack McCartney has taken over the position of Vice President of Programming for Clear Channel Boston as well as Program Director for WXKS-Boston (KISS 108). The appointment will make "Cadillac" only the fourth Program Director in KISS 108's 22-year history.

For the past seven years, "Cadillac" has been the Program Director for Clear Channel Radio's WJMN/FM, winning several awards. His new assignment will

be a homecoming as he served as KISS 108's Music Director from 1991-1994. Prior to WJMN, "Cadillac" spent a year and a half as APD/MD at WZOU/FM. "Cadillac" has also served as APD and MD at WKSS in Hartford and WEZB-New Orleans. "Cadillac" began his on-air career as a teenager at WKCI in New Haven before landing afternoons at Z100 WHTZ in New York.

Commenting on his appointment, "Cadillac" stated: "I'm thrilled

about the opportunity to lead an incredibly talented programming team through a new chapter of radio history at the legendary KISS 108, while still being able to oversee programming for the market."

Jake Karger, Vice President of Clear Channel Radio Boston said, "Cadillac's appointment ensures that the incredible success of KISS 108 will continue. With Cadillac in the new Boston Programming VP position, we believe our team will re-write some of the old rules of

radio."

As a result of McCartney's promotion, Dennis O'Heron will succeed "Cadillac" Jack as Program Director for WJMN-Boston. O'Heron was the Director of Marketing for Clear Channel Radio Boston and nominated for the GAVIN Marketing Director of the Year. He served as the Director of Marketing for WJMN since 1994. In the winter of 2000, Dennis became the Assistant Program Director for WJMN.

## Portable People Meter Passes Muster, Reveals New Listening Trends

Arbitron has released the first ratings results for its new audience measurement system, the Portable People Meter (PPM), and it shows that compared to the diary, radio listening is down overall and in mornings but greater than previously thought on overnights and weekends. Arbitron conducted market trials within the Philadelphia market since December of 2000.

Arbitron reports an increase in average daily cumulative audience for radio: 75.9 percent for the PPM vs. 66.0 percent for the radio diary. The PPM is also showing a reduction in Time Spent Listening for radio: 2 hours and 12 minutes for the PPM down slightly from 2 hours and 30 minutes for the diary, per day. Arbitron also sees shifts in listening patterns by daypart when measured with the PPM. Morning-drive AQH ratings are down according to the PPM, while Monday-Friday overnight and weekend AQH audience levels are up.

The device eliminates the need for people to constantly track their listening or viewing behavior by writing something down in a diary.

The PPM is a pager-sized device carried by radio listeners that automatically detects inaudible codes imbedded in radio broadcasts. At the end of each day, the participants place the meters into base stations that recharge the device and send the collected codes to Arbitron for tabulation.

According to Arbitron, the Portable

People Meter reports higher total-day average quarter-hour audiences for television and cable and equivalent total-day average quarter-hour audiences for radio compared to ratings reported by current TV and radio audience measurement systems.

## Digital Music Subscriptions from Labels: So Close and Yet so Far

MusicNet and Pressplay are to launch later this summer, but Jupiter Media Metrix reports that the offerings fall short of giving consumers what they most want. Jupiter reports that label-sponsored digital music subscription services will not provide features necessary to retain long-term customers.

### GAVIN Announces 2001 Triple A Summit Lineup

The lineup of showcasing artists and Triple A radio personalities is set for the 2001 GAVIN Summit in Boulder, Wednesday, August 15-Saturday, August 18. Commenting on the 2001 agenda the host of the annual extravaganza, Gavin Triple A Editor Dave Einstein said, "This year we've gone to great lengths to present great music and stimulating discussion and not have them interfere with one other in terms of scheduling. This is going to be a lot of fun."

Artists performing over the four days at venues such as the Fox Theatre, Tulagis bar, and the host Millennium Hotel's pavilion, bar, and conference rooms include Robert Bradley's Blackwater Surprise, Leona Naess, Matthew Jay, Cousteau, Grant-Lee Phillips, Ryan Adams, The Cranberries, Llama, Rufus Wainwright, Leroy, John Mayer, The Actual Tigers, Thirty Odd Foot of Grunts Featuring Russell Crowe, Suzanne Vega, David Byrne, Tom McRae, Johnny A, Tracy Lyons, Randall Bramlett, Chris Whitley, Lucinda Williams, and Kerry Getz.

In addition, Buddy Guy will be performing during a live recording of e•town, and the Cowboy Junkies will do the same for an on-site broadcast of *World Cafe*.

Sessions include "Programming Real Radio at the Left End of the Dial" with WFUV's Rita Houston, a One-on-One with Artemis CEO Danny Goldberg moderated by GAVIN alum Ben Fong-Torres, "Seven Habits of Highly Successful Stations and Seven Deadly Sins That Screw Up Success" with SBR's John Bradley and Dave Rahn, "Triple A Does Sell Records" with KINK's Kevin Welch, "Dynamic Production" with KTCZ's Lauren MacLeash, "Radio Promotions For Dummies—What PDs and Labels Need to Know" with KFOG's Jude Heller, and the annual Griddle hosted by WNCS's Jody Peterson and WXPN's Bruce Warren.

GAVIN is taking registrations at [www.gavin.com](http://www.gavin.com) and at (415) 495-1990 x 611. The host Millennium Hotel in Boulder still has rooms available at the special Summit rate of \$149/night. The Millennium is at (303) 443-3840...please be sure to mention GAVIN.

According to a June 2001 Jupiter consumer survey, consumers overwhelmingly rank quality of service as the most important requirement of a digital music subscription. Specifically, the attributes most likely to convince consumers to pay for such a service include: guaranteed sound quality (38 percent); virus-free music files (33 percent); and a high-speed file transfer connection (32 percent).

While the soon-to-launch label-backed subscriptions score high on quality of service, they fare poorly in ability to provide the features most important to consumers. According to the Survey, the two most important features of a paid digital music subscription service are the ability to make copies of downloaded songs (48 percent) and the ability to listen to songs on any device (36 percent). Neither of the two major anticipated services—MusicNet and PressPlay—will allow these features at their launch.

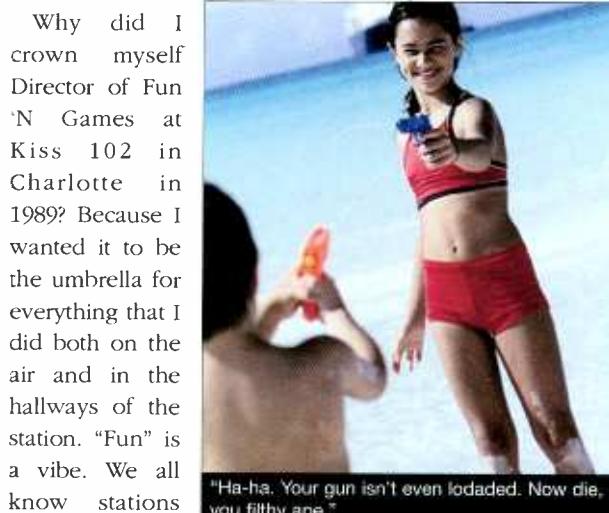
While the labels embark on their music subscription services, consumers report increasing their interest in them. According to a June 2000 Jupiter Consumer Survey, only 41 percent of online music buyers—defined as those who bought music online in the previous 12 months—were interested in purchasing subscriptions. But that figure since has risen. According to the June 2001 Jupiter Consumer Survey, 59 percent of music fans are interested in an online music subscription.

# "It's The Fun, Damn It!"

**By Paige Nienaber**

I think we can pretty much all agree that, for most of us, we could make more money bussing tables at Friday's. Or even squeegeeing windows at intersections. So what would compel a person to put in the kind of hours and multi-tasking that's required in today's radio? Speaking purely for myself, it's the fun, damn it.

My dad liked to start all family vacations by saying, "We're going to have fun, even if I have to break every bone in your body." He was joking (I think) but there's an analogy there. Family vacations are like radio careers: They could be long, grueling, tiresome, laden with bickering and in-fighting but hopefully, at the end of the day, we've had some fun.



"Ha-ha. Your gun isn't even loaded. Now die, you filthy ape."

"fun." My guess is that they were also probably fun places to work.

A couple of good examples that stand out are WLOL-Twin Cities (1984-'88) and KSFM-Sacramento (1994-'97). While those were always successful stations, those eras stand out because of the Fun Factor (a possible mid-season replacement for *Fear Factor*). Both stations believed that if the staff's were having a blast, so would the listeners. I was at WLOL and we religiously scheduled two out-of-the-station soirees every year. Each summer would be "The Boat

Party." Doyle Rose would rent the biggest big-ass boat on Lake Minnetonka, and we'd put a temp on the phones and a part-timer on the air and bus out to Wayzata for a day of food, drink, cannonballs off the roof, hot-tubbing, shooters, and various other forms of debauchery. It was the personification of fun. We blew off some steam. We bonded. And no one was ever critically injured.

In the winter, we'd rent out a small bowling alley across the river in northeast Minneapolis, head over at 11 a.m., have some lunch, and be non-randomly paired with co-workers with whom we would normally have little contact (ie: an AE and a street-teamer, the GM and the morning show assistant). We'd then bowl in an elimination tourney that had a paid day off for the winning team. The bar was open, the beer flowed, and we had fun.

And that translates to the air sound of a station too. Happy employees (in whatever industry you're in) make happy product.

In Sacramento, KSFM (under PDs Rick Thomas and Bob West) dominated the ratings and cornered the market on employee fun. Rick regularly had the entire staff over at his pool for brainstorming and tequila. Bob routinely hosted backyard theme parties that alarmed his neighbors and went until the early hours of the morning. Two of the sales managers had adjoining backyards in a suburb and *every* Friday afternoon threw a barbecue and beer bash. I look at the staff from that era and I see cohesiveness and a group of individuals who sincerely liked each



PAIGE NIENABER  
nwcpromo@earthlink.net

other. This was a station that exemplified fun. The receptionist would moon me when I arrived in the lobby, and squirt gun fights in the hallways were a common occurrence.

Yes, consolidation has brought some drastic changes to the industry. And yes, we must all adjust. But not at the risk of losing that element that drew many of us here. As Director of Fun 'N Games, I saw myself as the person who was the enabler and facilitator.

This started with my office. Every radio station needs a place to chill. Wild in San Francisco has a pool table in the middle of the complex where the staff meets to talk, exchange ideas, and knock the balls around. Xtreme in Hawaii had a Ping-Pong table in the hallway. My office was a consortium of games, electronic devices, and gadgetry. People were always amazed that I actually *wanted* people goofing around in my office.

So here's the Question For Today: who is the enabler or facilitator in *your* office? And even more important, when was the last time your staff ditched their families and went out for a day of bonding (or bondage, in some cases)? The summer will be ending shortly and we'll be heading into the triad of Halloween, Thanksgiving, and Christmas. A nice respite somewhere in early September might be just what the doctor ordered. Just don't forget to invite me! I'll bring my water balloon launcher.

PAIGE NIENABER, VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR HAS OFTEN BEEN REFERRED TO AS THE MOST IMMATURE 40 YEAR OLD AROUND, WHICH SUITS HIM JUST FINE. REACH OUT AND TOUCH HIM AT (651) 433-4554 OR AT NWCPRO-



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## JUPITER: ONLINE MUSIC SALES TO GROW FIVE FOLD

One of the foremost observers of trends involving the Internet reports that online music sales will grow 520 percent to \$6.2 billion in 2006. Jupiter Media Metrix declared at the Plug.In forum in New York City that U.S. consumer online music spending will grow from \$1.0 billion in 2001 to \$6.2 billion in 2006, a 43 percent annual growth rate over the next five years. According to Jupiter, online music sales will represent seven percent of total U.S. music sales in 2001 and 32 percent in 2006.

Digital music sales—via single paid downloads and digital subscription models—will comprise three percent of total online music sales in 2001 and 30 percent in 2006, with spending growing from \$29 million to \$1.9 billion over the same period. While single paid downloads will comprise the majority of digital music sales in 2001 (\$25 million for downloads versus \$3 million for subscriptions), digital music subscriptions will dominate in 2006 (approximately \$700 million for downloads versus \$1.2 billion for subscriptions).

"The online music market has a long way to go, despite the achievements of the past year," said Aram Sinnreich, senior analyst, Jupiter Media Metrix. "Legal precedents have been set and label-backed digital music services are preparing to launch, but this is only the beginning of the changes the music industry must undertake. The next hurdle will be in providing digital services at acceptable price points with the features that consumers want most, such as the ability to make copies of downloaded songs, listen to them on any device, and burn CDs."

## Beatnik Adds Wireless Guru to Executive Staff

Beatnik has appointed Jeremy Copp, a 15-year veteran of the wireless industry, as senior vice president of sales and marketing. Copp, who will be based in the United Kingdom, will help the company to enhance its presence in the European market, where wireless technology is far more developed than in the United States.

Beatnik will continue to forge new strategic relationships in wireless entertainment with key industry players including network operators, content providers, handset manufacturers, software developers, and semiconductor vendors.

Copp joins Beatnik from Symbian, a maker of operating systems for next-generation mobile phones.

Symbian partnered with

RealNetworks in late June to enable developers to create new mobile multimedia solutions for wireless devices. The pair have already created a RealPlayer Mobile platform for Symbian OS version 6, beginning with the new Nokia 9210 Communicator, currently available only in Europe.

While at Symbian, Copp led the team responsible for strategic alliances with wireless industry leaders including Nokia, Sun Microsystems, Intel, and Texas Instruments. Copp was also responsible for securing licenses with wireless device manufacturers to integrate the Symbian OS platform. Symbian's licensees include Nokia, Ericsson, Motorola, Panasonic, Sony, and Sanyo.

Lorraine Hariton, president and CEO of Beatnik said, "We

are excited to have someone with Jeremy's expertise and deal making prowess on our team as he brings the international vision required to take Beatnik to the next level. With the addition of Jeremy to our executive management team, Beatnik is sending a clear message of our commitment to the wireless entertainment market."

"Beatnik is delivering audio technology solutions to the wireless industry that provide revenue generation opportunities for all players," said Copp. "I'm proud to have the opportunity to join the executive team at Beatnik to drive the global marketing, sales and business development activities within the rapidly growing market for wireless entertainment."

## Technology Experts Predict Subscription Services Can Succeed at \$5 Per Month

According to a major San Francisco-based technology research and publishing company, consumers can be offered an affordable subscription at \$5 per month.

Red Herring Research's most recent online music report, "Online Music Subscription Fees: Relating Operational Costs with Potential Consumer Demand," indicates that a \$5 per month price point would be acceptable to consumers, but might not be profitable. Moreover, the report also revealed that online music firms will be forced to limit the volume of song downloads and the selection of songs that consumers

have become accustomed to via Napster, MusicNet, Pressplay, and Napster have promised to deliver to consumers a reasonable replacement for free music downloads.

According to the report (the latest in a series of reports published by Red Herring Research regarding digital music), 41 percent of online adults visiting music sites are willing to pay a monthly subscription fee for access to the music they want. At the proposed \$5 monthly subscription fee, RHR estimates online music firms will have to retain subscribers for 5 months just to cover the cost of customer acquisition. At this \$5 fee, the highly

variable nature of bandwidth costs plays a major threat to profitability.

"The planned subscription services promise to pick up where Napster left off," said analyst Matt Wells. "But there remains a great disparity between what the online music companies are capable of providing while maintaining profitability and what consumers are expecting."

Using MP3.com and Launch Media as proxies, the report analyzed consumer interest and acquisition, delivery of online music in terms of streaming versus downloads, sales and marketing expenditures, as well as bandwidth costs.

# DON'T MISS OUT: BREAKING AN ACT

BY DOUG WYLLIE

**A** Radio airplay is and has been the primary driver of retail record sales in the United States. Some estimate that nearly 90 percent of sales is the direct result of an artist having been exposed on radio. But today, radio is joined by an array of other media choices: MTV, BET, and VH1; digital downloads; and streamed audio. Consumers borrow friend's CDs and tapes, and see live performances. Any record label or promoter would be remiss to ignore any of these outlets since they all help to sell music.

In the first-ever project of its kind, James Schureck, director of new media and business development at Jeff McClusky & Associates (JMA) and JMA new media coordinator Dina Vathis teamed with the Digital Media Association (DiMA), a trade organization of webcasters, to investigate the efficacy of promoting artists on Internet-only websites.

From April through early July, Jeff McClusky & Associates worked with an array of digital broadcasters to promote three relatively



McClusky's James Schureck

unknown artists: The Rosenbergs (Discipline Global Mobile) Sparkledrive (Aware/Columbia), and Skindive (Palm). During this promotion, the webcasters had exclusive ownership of these acts, and the experiment was to discover what types of online promotion worked to break songs and artists on the Net.

The webcasters that participated were:

Echo  
<http://www.echo.com>  
Everstream  
<http://www.everstream.com>  
Incanta  
<http://www.incanta.com>  
Launch  
<http://www.launch.com>  
Listen  
<http://www.listen.com>  
MusicMatch  
<http://www.musicmatch.com>  
NetRadio  
<http://www.netradio.com>  
RadioAMP  
<http://www.radioamp.com>  
RadioFreeVirgin  
<http://www.radiofreevirgin.com>  
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SBRcreative  
<http://www.sbrcreative.com>  
TheDial  
<http://www.thedial.com>

Even as online giants like Amazon, Yahoo!, and AOL dominate the Jupiter Media Metrix Top 50, those companies continue to struggle with understanding their userbase and monetizing their product. Compared to these online behemoths, the number of people visiting online entertainment sites for MP3s and streamed audio is tiny, but users of these sites are avid—even rabid—fans of music, and record companies that fail to leverage this deep affinity relationship in their efforts to market and promote new music might be missing out on a valuable asset.

Each of the webcasters conducted the three-month promotion in a unique way, as would individual radio stations. RadioWave, for example, used a pre-recorded spot in which the artist introduces themselves and their song, helping to draw attention to the band, and creating an immediate familiarity with the listener.

Sean Smyth, programming manager of RadioWave says, "The most exciting thing we discovered [with this project] was that a group

of Internet-only broadcasters are able to team up in a collaborative effort. We each have our own unique presentation and/or toolsets, but we all were able to reach some uniformity in our support of a particular label and artist."

That coordination allowed these acts—Sparkledrive, Skindive, and the Rosenbergs—to be exposed to countless music lovers, many of whom shared their opinions about the songs and artists with the online community gathered around each site. The Digital Millennium Copyright Act (DMCA) does not allow for heavy rotation of an artist

"We were very surprised to learn that although Internet radio is very different in its details from terrestrial radio, it has to be approached in the same fashion."

(which is essential to "break" a new act). That law, passed by Congress in October 1998, places strict limitations on the number of times an artist or album can be played by webcasters over the course of a day—even the over course of a single hour. This makes promotions on the website and consumer data collection essential to the program. It's the coordination of these factors that remains the biggest challenge, yet the most exciting part of promoting an artist online.

Jon Potter, executive director of DiMA says, "This study involved labels, bands, and webcasters working together for the very first time to document the incremental marketing and promotional value of Internet radio. That collaborative effort is a first and it's something that we can build on. One of the great attributes of the Internet is the community building and the opportunity for everybody to be a tastemaker. There are tremendous viral marketing opportu-

# ON THE WEB

nities that Internet radio programmers and developers are finding ways to utilize."

## *Different is really much the same*

In the study, Launch, Listen, MusicMatch, and others conducted a number of promotions that bear resemblances to the promos that terrestrial radio stations use to hype an album. The sites add artist ID's on the stations featuring the artists, and aired promotional audio spots to drive listeners to the songs and, ultimately, to the buy button. The sites hosted exclusive artist interviews and editorial features highlighted on MusicMatch's guide, and added special promotions targeted to each band's fan base. Add in the availability of MP3 downloads and a teaser in an email blasted to millions of users, and you have a significant artist promotional tool.

McClusky's Schureck says, "We were very surprised to learn that although Internet radio is very different in its details from terrestrial radio, it has to be approached in the same fashion. We still sent out CD-pros with one-sheets, and created an Internet radio impact date so all the various services would promote the same song in the same timeline. We also discovered that without a chart for Internet radio, labels will not take Internet radio seriously."

That's where Gracenote (formerly known as CDDB) comes into play. The company produces a weekly chart that reflects exactly what CDs individual users on Internet-connected CD players are playing, and most important, how often. Hugo Cole, Gracenote general manager of data services explains, "Right now, these numbers are the basic, lowest numbers for the U.S. only. They're reflective of people actually playing the CD through a CDDB-enabled program on their computer, not [the number of times an artist is] streamed and/or downloaded via a site which is promoting a specific artist. Our service measures what people are doing on their own."

The offering, known as Gracenote Data Service (GDS), is now undergoing beta testing by each of the five major record labels, as well as about two-dozen other companies, and will become commercially available this month. The GDS technology cannot currently differentiate between tracks and album plays, but Gracenote will introduce the capability to track individual

songs sometime this fall. GDS thus provides a very important set of data: what are people choosing to listen to instead of what a station or webcaster chooses to add to its rotation. GDS offers a never-before-seen partial snapshot of the number of times that people are playing albums on their web-connected CD players.

According to Gracenote's research, Skindive's self-titled record received 54 spins in April, 85 in May, and 73 in June to get a total of 212. The Rosenbergs' *Mission: You* was turned 48, 39, and 48 times in those months for a total of 135. Sparkledrive's self-titled record got 22, 16, and 10 spins in those months for a total of 48 times an individual listened to that CD from a Internet-connected CD player.

The artists were ideally suited to the demographic of users of digital broadcast services like RadioFreeVirgin and the other webcasters that participated in the study. New York-based The Rosenbergs and Ireland's Skindive are both Alternative acts, while Nashville's Sparkledrive is a singer-songwriter outfit that crosses over from Alt to Triple A to Hot A/C.

## *How they did*

### **The Rosenbergs**

Skindive and Sparkledrive both received loads of fan support (Skindive was the clear leader in the tracking done by Gracenote), substantial spins across myriad channels on a number of sites, and an increase in visitorship to their own

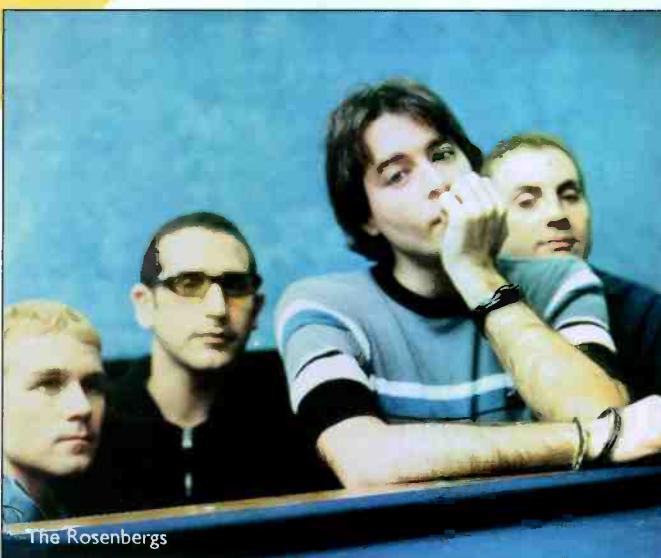
websites during the promotion. But The Rosenbergs, who began about six years ago when singer/guitarist David Fagin placed another in a never-ending series of ads in the *Village Voice* looking for a bass player, was the most successful story in this project.

In a review published on Yahoo!, writer Russell Hart raves about The Rosenbergs' new album, *Mission: You*. "Kicking off with the jangly, radio-ready pop rocker 'Sucking on a Plum' (which even sports a 'na-na-na' chorus), the album instantly nails that sweet spot where crunchy guitars, sturdy melodies, and soaring vocal harmonies collide in a glorious mix."

RadioFreeVirgin spun The Rosenbergs' "After All" on its Modern Rock, Popshop, Adult Alternative, and Playboy Lounge channels a total of 573 times over the course of the study. The site, which gets about 775,000 unique listeners per month, included the promotion on the start page of its RFV player, featured the band in Radio Free Virgin kiosks in the Virgin Megastore, added promotional tags in the aforementioned channels, and dedicated a full page on its feature section.

According to Christopher Horvath at RFV, the promotion was, "A confirmation of our belief that the audience truly wants to be turned on to new music and new artists, despite traditional mainstream radio's habit of continuing to push already familiar songs."

NetRadio played "After All" on its Modern Rock channel, The X, 325 times in 13 weeks, and featured an artist spotlight and an interview with the band on its site. A few interesting points about The X channel on NetRadio: According to Arbitron's Webcast Audience Profile data, 54 percent of visitors to The X have college degrees, 20 percent have post graduate degrees, and 21 percent make more than \$100,000 per year. When one examines the buying power of such an erudite and moneyed userbase, things get really interesting. A full 91



The Rosenbergs

percent of listeners to The X spent at least \$50 dollars online last year, and a whopping 30 percent spent more than \$500. It's impressive to note that listeners to The X closely mirror the demo for terrestrial Alternative stations across the nation: 25 percent are 18-24, 51 percent are 35-34, with the remaining 24 percent distributed between 12-17, 35-44, and 45 and older.

Only two weeks into the concerted online promotion, The Rosenbergs saw a large increase in Internet sales two weeks after the sites began to play them heavily. SoundScan numbers for the album increased by about 50 percent overall with no additional exposure occurring that week. Launch vice president of marketing and promotion Jay Frank says, "The promotion was a success as it showed that focused, targeted play of an artist can spur unit sales.

**Based on**  
SoundScan numbers, the sales spike occurred in mid-May and the song "After All" reached #20 among Launch's most-requested songs in the first week of July."

Frank adds that the biggest surprise throughout the project was that the sales spike happened only two weeks into the promotion. "I was expecting 4-6 weeks before seeing anything," he says.

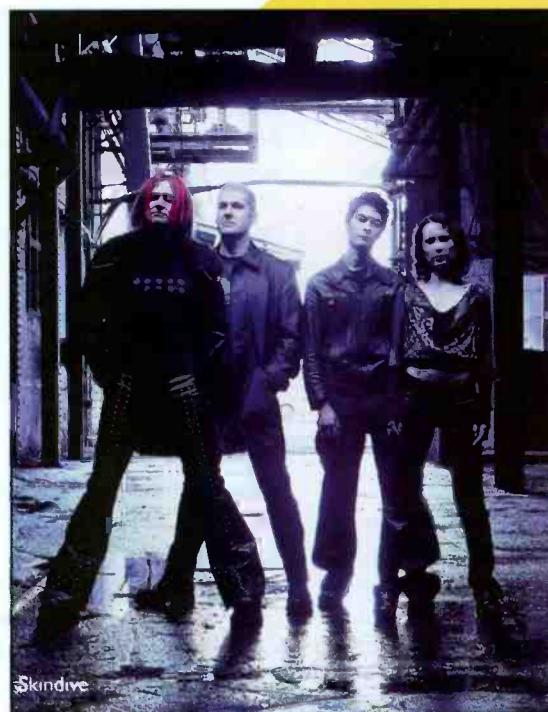
#### Sparkledrive

NetRadio added Sparkledrive's "Baby Hold On" to the site's Adult Alt channel and spun the track a total of 264 times in 14 weeks. Radio Free Virgin played the song 668 on its Modern Rock, Adult

Smith, director of A&R/product manager for Aware Records says, "Based on overall album sales, website visits, message board activity, and the like, I think the promotion achieved most of the goals we set. I'm not yet convinced it leads to significant album sales/promotion, but it certainly helps the cause on a level that's worthwhile."

#### Skindive

RadioFreeVirgin added Skindive's "Tranquillizer" to its site, making it available for sale through virgin-mega.com, and featured a full-page artist spotlight produced with a listener feedback section and free download. RadioFreeVirgin spun that track 151 times in three months. Not a staggering number, but the band also had two other singles on the site—"Salt Peter" and "Skindive"—which were spun a total of 178 and 604 times, respec-



tively. For you math geeks, that's just shy of a thousand total spins for a band that few people had ever heard of before.

#### Conclusions

Because of the limited nature of the study—conducted on just three

artists over just three months—the data is not robust enough to make any final conclusions.

However, it's clear that this project, the very first of its kind, has resulted in a substantial increase in the awareness of the

importance of integrating the Internet and Internet-only webcasters into the promotion of any new artist or album.

It's clear that the inherently interactive nature of the Internet provides valuable feedback from the music buying-public that record companies can use to determine which artists deserve the most financial investment. RadioFreeVirgin, among others, constantly asks its users to provide feedback. Here are some of the notes they got when the site asked users whether or not they liked what they were hearing from The Rosenbergs and Skindive (the site did not promote Sparkledrive)...

#### The Rosenbergs

- ★ "All the songs were nice, and easy on the ear, but I particularly liked the first song, 'After All.'"
- ★ "I thought they sounded pretty good. I think they will go far."
- ★ "I like 'After All' best, with 'Paper & Plastic' second."
- ★ "This is pretty cool music. It reminds me of the Devos."
- ★ "I loved the tracks from this group! Please play them more on the radio."
- ★ "I love it and will send to friends"
- ★ "'After All' is bloody good. The rest are a bit non-descript... Not really hard rock enough for me, but I wouldn't turn the radio off if I heard it—or change the RadioFreeVirgin channel :)"

#### Skindive

- ★ "Tranquillizer is a really good play. I think I've found a new favorite band, thanks."
- ★ "The coolest stuff on the Net."
- ★ "Amazing. Utterly fucking amazing. Your single 'Tranquillizer' is a masterpiece...."
- ★ "Cool!"
- ★ "I love it. I'm going to the store today and buying it."
- ★ "Skindive are cool! Electro-rock at its best."
- ★ "Awesome! I like them all, but my favorite is 'Salt Peter.'"

RFV's Horvath comments: "I think this medium is better suited to promoting unknown artists because of the type of listener and the way they experience our programming. They are less likely to 'change the station' and more like-

ly to give new music a chance."

Smith at Aware says that the study, while successful, will only improve with time and further effort. "I think that what's needed to allow the DiMA project to reach its full potential is to find a way to incorporate more offline programs to tie them together."

Jay Frank adds, "This was the first step, which needed to be taken. I don't think it's anything that proves that we can make an artist platinum yet...but it shows that we can do something. I've been talking to a couple of people on the promo side, and they've been telling me about a couple of records that they've had that have just had radio, which traditionally is what powers the industry and everybody says sells the most records. And all these records that have had minimal to no exposure on video, the Internet, press, etc., only end up selling around 50,000 records. Nowadays there's so much media out there, every component has to be there put together and if you look at every single record that generated a huge splash in terms of debuted at Number One are albums that had all of those components put together."

Adrian Molloy at Discipline Global Mobile (The Rosenbergs' label) says they are still seeing the online growth associated with the promotion. Molloy explains that even though the promotion is over, the band still "gets regular plays, receives emails from new fans, and recently scored very high in several 'user-based' charts based on personal recommendations from one user to another."

"The spirit and energy of all those involved in creating and implementing this promotion, as well as the fact that the bands were really jazzed about bringing music to their fans through this new technology," says Steve Clark at MusicMatch. We are all in the business of promoting music, and the Internet gives us the ability to try a fresh promotional ideas that are not available with other traditional media. We think the efforts of Internet radio will continue to become more powerful and generate broader interest in the near future, contributing to music sales in the same way terrestrial radio does now."

Amen. ■

# sparkledrive

Alternative, and Playboy Lounge channels.

Sparkledrive manager Steve



# Notable Quotage

Compiled by Kevin Carter

Actual slices of real-life, uttered by real PDs, and ripped (off) from the pages of gmail:

"My initial reaction was, 'Oh shit...why is my GM calling me on vacation?'" —WWKX-Providence PD Jerry McKenna, receiving the news that Hot 106 is #1 18-34 for the first time ever.

"It's pretty cool to look up and see Steve Rivers sitting in my office asking what he can do for me...I'm still getting used to that." —KBKS-Seattle PD Mike Preston on his new neighbor/advisor.



"Your wife told me she was throwing your ass out so that we could move in." —incoming KIIS-LA PD John Ivey to gmail, explaining his temporary living arrangements.

"We re-named the town because we're now runnin' it...call me greedy, but we want to be #1. Of course, there are two other PDs in the building who don't want that to happen." —Victor Starr, PD of new Infinity Rhythmic WZMX—"HOT-ford," leaping 2.7-7.7

in its first book.

"OK, so I took the job to meet guys...but hell, that's why I got into radio in the first place, and it hasn't worked so far." —KHTS-San Diego PD Diana Laird, on the advantages of her expanded gig as OM of Classic Rock KGB.



"Now that I'm running both Channel 9-3-3 and the Classic Rock station, I have the choice of listening to the living or the dead." —Laird, thinking of yet another swell advantage.

"So I'm in the staff meeting...and they said, 'Anyone who has already worked with Diana knows firsthand her, uh...uh...intensity and passion.' And I'm sitting there thinking, 'Go ahead, just say it—I'm a bitch!'" —Yes, she's still talking.

"I swear we don't always talk about sex...some-

times we do play music!" —WLLO-Tampa Promo Guy Drew Fleming, the man behind the station's "Virgin Excursion."



"Well, we tried to...then we realized that we hadn't really done anything today, so we had to get back to work." —WIOQ-Philly PD Brian Bridgeman, when asked about the staff's attempted post-book liquid lunch.



"I'm just trying to get closer to Tennessee football before the fall season starts..." —BJ Harris on his move to Cincinnati as Interim Ops Manager of WVMX and WKFS.

"Even if we get a zero in June we'll still have a 6.3 for the book." —KLUC-Las Vegas PD Cat Thomas, after his 8.7 May and 10.1 April.

## PD Profile

### Fisher

PD/Music Selection Expert  
WHZT/FM-Greenville, S.C.  
Cox Radio

**Hometown:** Long Island, N.Y.  
**Most recent ratings highlights:** 3.5 12-plus in the latest trend with a 30,000 come increase...the station's been on the air for two months.

**Quick career recap:** WBLI-Long Island: AMD/mid-days; WKCI-New Haven: DJ; WALK-Long Island: DJ, board op; WABC-New York: board op.

**Whatever possessed you to get into this business?** I wanted to be rich and famous (please forgive me, I was only nine)...still wanting...and waiting.

**Early influences:** Ken Rhodes (formerly of WBLI), Bill Terry (currently at WALK), Mike Larkin (formerly of WBLI)...they all gave me my start. Also JJ Rice (Cox Radio Top 40 Format Coordinator)—a hell of a leader, and Kim Guthrie (GM of Cox Radio, L.I.).

**Most influential radio station(s) growing up:** WBLI, WABC, WKCI

**First exciting industry gig:** Doing college radio at 11 years old.

**Family:** My mother, who put up with me for 22 years...and still picks up the phone when I call.



**Current pre-sets on car radio:** Hot 98.1, WTPT, WBTS, WJMZ, WOLI  
**CDs in the car player right now:** Dave Matthews Band, *Everyday*; D-12; St. Germaine; Staind, *Break The Cycle*; and Dr. Dre, *The Chronic*.

**Hobbies:** Sleeping, ice skating, the batting cages, and jet-skiing.  
**Guilty pleasure (off-duty) music:** I love DMB...and '80s Monster Ballads...ha ha.

**Secret passion:** Would it still be a secret if I told?  
**The one gadget I can't live without:** TiVo—you gotta get this.

**Wheels:** Toyota Corolla...woo hoo! I'll be upgrading to the BMW...when I get out of radio...LOL

**Favorite sports team(s):** NY Mets!, NY Rangers, NY Knicks

**Favorite food:** Kraft Easy Mac & Cheese

**Favorite local restaurant:** Soby...the Nobu of Greenville, S.C.!

**Favorite city:** NYC! It's where everything happens.

**Favorite vacation getaway:** New York (I never figured that going back to where I lived for 22 years would be considered a vacation).

**Last movie you saw:** *ET*

**Last movie you rented:** *Dogma*...great flick.

**Read any good books lately?** *So You Wanna Be A Program Director*, and *The Art of War*.

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

**What current radio stations do you admire, and why?** WHZT/FM-Greenville, S.C.—my staff is dedicated and focused on the goal of winning. We're a team, and they're kicking ass on-air and in the trenches.

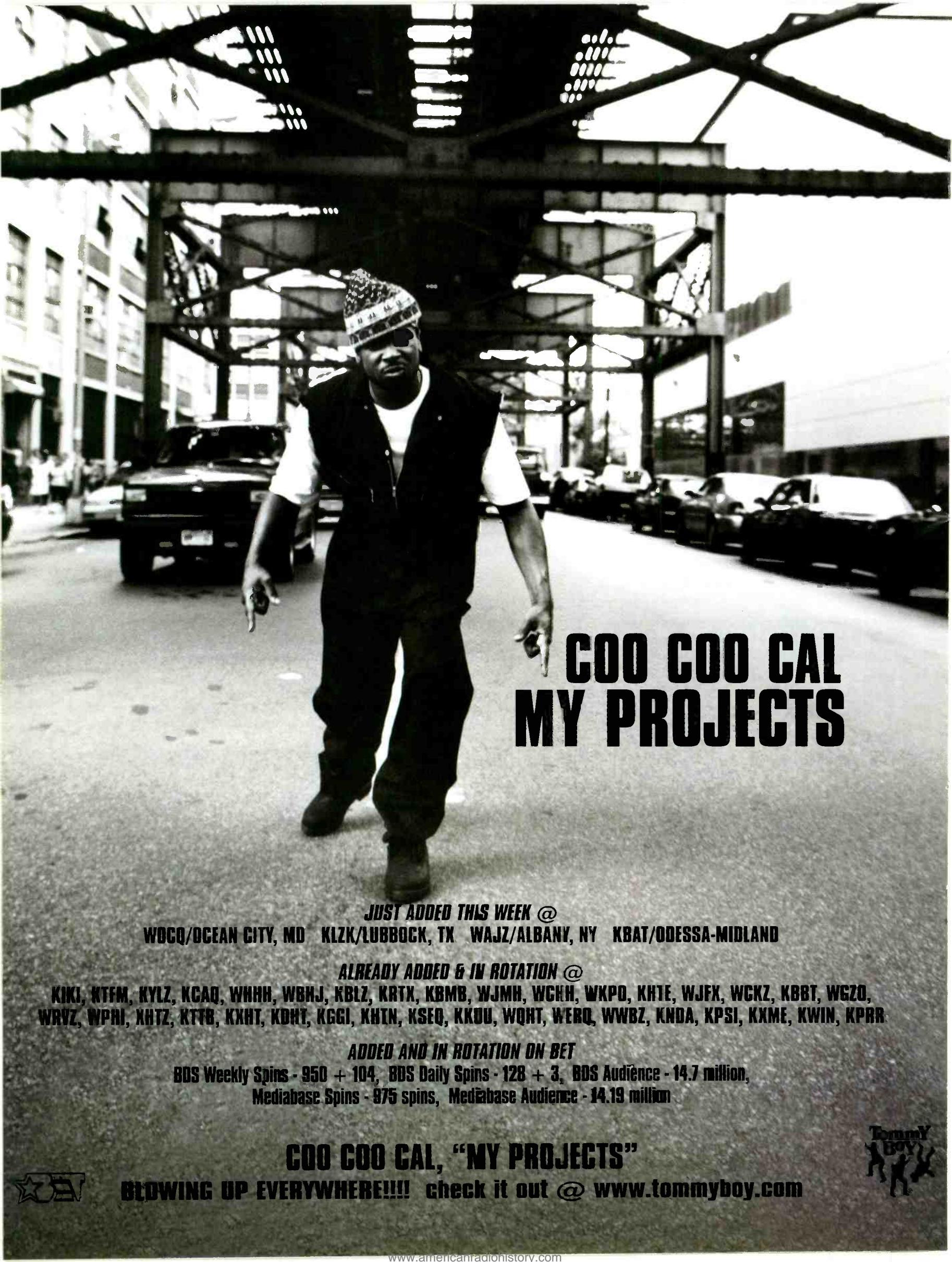
**Name several non-industry people you admire:** Mom, God, Carson Daly, Matt Lauer, and my best friends.

**Where are we going to go to find that next generation of non-cyber-jockeyed air talent?** We still have people within the station—interns, producers, etc—people yearning to be on the air, people willing to do what it takes. Even without the ability of overnights, we can still groom these people to be the next generation. Desire and will can never be learned—being a DJ can. The polished air sound will come, but you can't fake the desire.

**Any thoughts on the future of current musical trends, and any predictions of the next musical wave?** Radio is all about trends. We went through this in the late '80s into the '90s. We went from New Kids to the beginnings of gangster rap to grunge. Now we wind up back at boy bands, moving on to the rhythmic side again. We'll always have the variation of this cycle.

**Closing thoughts:** I have the opportunity every day to wake up and work in the best business in the world, entertaining people while they go about their life. I feel blessed every day. The strange part is that I actually love my job, and how many people can say that?

**If I wasn't doing radio I'd be...** a doctor (hmm...can I re-think this one?).



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# Svala Melts Iceland

## —Looks to Heat Up America

By Delphine Hwang

**A**t first glance of her album cover, Svala looks a bit like a blonde Vitamin C, complete with ironed locks and that symmetrical pose. While musically, the two may share a sense of pop danceability, Svala's debut album, *The Real Me*, has a more R&B edge. "I haven't been compared to a lot of people," she says in a voice older than her songs. "Someone was saying that my sound was very different from a lot of the female singers out there right now. Of course it's very European and kind of international. It's more mature than a lot of the stuff out there right now, more sophisticated, but still very fresh, and a lot of the songs are for maybe younger kids."

Speaking from the L.A. offices of Priority Records, Svala sounds like a bona-fide American. But the 24-year-old babe was born and bred in Reykjavik, Iceland. So how does a female singer from Iceland not look and talk like Björk, you ask? "I have relatives (in the U.S.), so I used to come here every summer," she reveals. "It's kind of been like my second home." Besides the annual treks down south, Svala's American influences such as Fleetwood Mac, The Carpenters, Ella Fitzgerald, Barry White, and Teddy Pendergrass have all aided in her "Americanization" process.

Although her first single, "The Real Me" blends into American Top 40 like a chameleon, a European team was behind the curtain. Svala wrote the song with two Merlin Music producers from Stockholm; Anders Bagge and Arnþor Birgisson. The hugely successful team has also worked with 98°, Ricky Martin, Samantha Mumba, and 702. "We wrote 'The Real Me' together more than a year ago. It was just a spur of the moment kind of thing, and [Anders and Arnþor] are good friends of mine, so I had a lot of fun working on the song. And we spoke three different languages, like Icelandic, English, and Swedish, so it was pretty funny."

Svala's impressive multi-lingual abilities (Icelandic, English, Danish, and German) make us Americans look pretty simple, but her intelligence and talents don't stop there. She also has a degree in psychology and sociology and danced ballet for

seven years. "I was in the national dance theater company, and I really wanted to be a prima ballerina...But then music totally took everything."

It certainly has. "The Real Me" is currently Number One on Iceland's pop charts. Here in the States, the single just hit the Top 40 charts, and the album is set to drop September 28. Between now and the album's release, Svala has performances set for the "Seventeen Magazine Back To School Event" at various malls in Washington, Florida, Illinois, and California, splitting the bill with Atlantic's Ray J.

Svala is no stranger to show biz. She's been recording Christmas albums and commercial jingles since she was seven. At seventeen, she sang in a hit Icelandic band called Scope. Her success with Scope led her to sharing bills with acts like Prodigy and Saint Entienne and eventually to a record deal in 1997 with Skivan Records, Iceland's largest record company. Her rising success overseas caught the eye of Priority's Sr. Dir./A&R Steve Oaklander. "I was struck by Svala's voice, how well she carried herself, and the fact that she had really grown as a songwriter," says Oaklander.

Svala's musical growth and success aren't surprising, considering the fact that she was "literally born into

"When I was fifteen, I was doing love stories when I didn't know anything about love," she laughs.

the music business," as she puts it. Her father, Bo Halldorsson, was (and remains) one of the most prominent artists in Iceland. "He was [the frontman] in a lot of bands, and then he was a solo artist as well," she begins. "When he was 16, he was elected pop star of the year in 1969, so he's been at it for a long time. And it became kind of like an 'N Sync hysteria when he first came out. They had all the merchandise like school stuff and the pillows

with his face on it. And he had this chipped tooth, so a lot of girls would chip their teeth to look like him."

With such an idolized father, Svala developed an intense passion for music. Even when asked what she likes to do when she isn't doing music or dancing, her first response is, "listening to music." Her personal jukebox includes stations like KKBT and KIIS in L.A., as well as the new CDs from Jon B., Alicia Keys, Aaliyah, and Craig David, with whom she wouldn't mind collaborating in the future. In addition to music, Svala confessed her guilty pleasure for writing passionate love stories and poems. "When I was fifteen, I was doing love stories when I didn't know anything about love," she laughs.

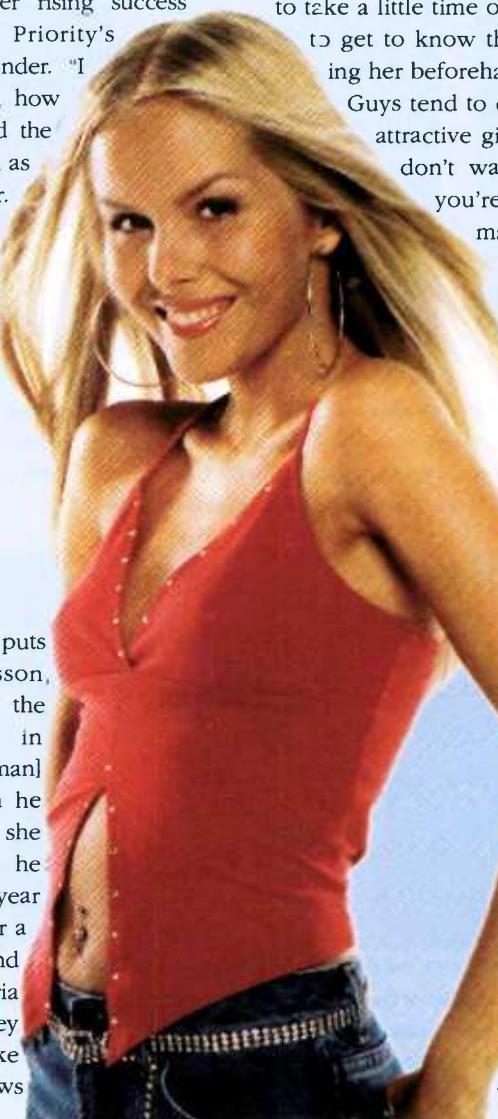
"The Real Me" might well mark how much she's learned about love since her teen years. "(The song) is about a girl who's telling a guy to take a little time out and look into her eyes to get to know the real her without judging her beforehand, before talking to her.

Guys tend to do that when they see an attractive girl...(They) just think you don't want to talk to them, and you're just like, 'I'm just a normal girl, and I'm real.'

Normal, eh? Not according to her flying habits. When asked about one strange thing about herself, she revealed, "Everytime I go on a plane, I say my prayers before I walk into the plane, or I can't get on the plane. And I have to touch the outer part before I get into it, and I bless it.

I have a special speech that I say to that plane before I walk in, and of course in Icelandic." Normal? No. Real? Very.

For more details, check out [www.svala.com](http://www.svala.com)



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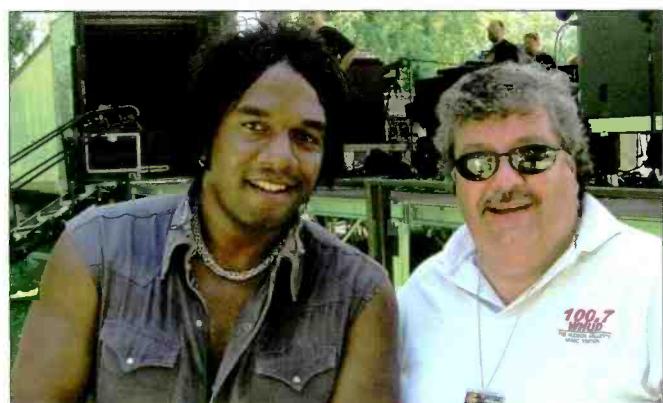
Mix 106.5 (KEZR)-San Jose recently sponsored their second benefit "Concert For the Homeless," this time starring Maverick recording artist Michelle Branch, DreamWorks artists Nicky Love and Kina, and '80s pop icons The Bangles. Seen here backstage are (l-r): GAVIN's Annette M. Lai, Nicky Love, Mix 106.5 APD/MD Michael Martinez, Kina, and KEZR PD Jim Murphy.



WPCH (Peach 94.9)-Atlanta hosted some 6000-plus listeners at the latest installment of their "Superstar Listener Lunch" starring good A/C friend John Tesh. Here Tesh tickles the ivories for Natalie Grant as she sings "I Am Not Alone," which will be featured on Tesh's forthcoming CD, *A Deeper Faith*.



Modern A/C KOSO-Modesto, Calif. sponsored "SummerFest4" last month, with music from Tsar, the Old 97's, Deep Blue Something, Five For Fighting, Stroke 9, Phantom Planet, Marcy Playground, and Danger Kitty! In the first photo (left), one fan named Jenny turns herself into a human autograph book! On the right, Old 97's lead singer Rhett Miller is bookended by GAVIN's Annette M. Lai (left) and Elektra/EEG VP, Adult Formats Dana Keil.



WHUD-Newburgh, N.Y. recently held their annual Summerfest show for a few thousand of their closest friends. Performers included Artemis Records' Jeffrey Gaines, Curb Records' Tamara Walker, and Signal 21's Richard Marx. In the photo on the left, Gaines (left) poses with WHUD morning man Mike Bennett and on the right, Walker (left) poses with p.m. driver Andy Bale (center) and PD Steve Petrone (right).



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

### Promotion Profile: Dara Kravitz

National Promotion Director, Adult Formats  
MCA Records



Hometown: Miami

Years in the industry: Ten. I've been doing promotion since 1997.

What radio stations did you grow up listening to? Y100-Miami.

What radio stations do you listen to now? WPLJ, WFUV, and Z100-New York.

First record you remember buying: Men At Work. Your first industry gig: Working at ATCO Records in 1990.

Your favorite song right now: Leona Naess' "I Tried To Rock You But You Only Roll." I'm going for adds on Monday!

Favorite concert-going experience: Iggy Pop at the Academy in NYC.

Favorite movie of all-time: This question is tough. It's a tie between the original version of *The Out of Towners*, the original *Nutty Professor*, and Woody Allen's *Deconstructing Harry*.

Favorite comfort food: Olives, capers...anything with lots of salt. I'd drink an ocean if I could.

Favorite clothes store: Easy one: I visit there every week—Barney's Co-Op on 18th Street between 8th & 9th Avenues.

Favorite vacation destination: Santorini, Greece. The song title that best describes you is: Shaggy's "Angel."

Name the act you've been proudest to break: matchbox twenty. They've sold a zillion records. Name an artist you'd still really like to work with one day: Carole King. She's a legend and genius songwriter.

What famous person would you like to trade places with for a day? Bill Gates. He changed the world. If you weren't in the music business, you'd be: ...not in the music business.

Future ambitions: To keep growing in all aspects of my life... career, personal, etc.

Bet we didn't know: Can't say. If I could, you'd know already.

# Folk Going Strong

*Atlantic's Edwin McCain Shows His Career Is "Far From Over"*

By Kathleen Richards

**D**espite his reputation as the thematic songwriter for weddings, South Carolinian singer Edwin McCain is a die-hard performer and well-respected musician among some of the country's finest songwriters. Add his merciless humor to this, and McCain fits the title of "folksinger" in the truest sense of the word. His newest single, "Hearts Fall," is included on the album *Far From Over*, which McCain is calling the best and most representative of his style to date.

"The songwriting process is kind of year-round. I basically wander around, bumbling around in my life, picking up ideas and themes in terms that people use...that seem to be an obscure way of coming at a universal theme, kind of the concept

*"We're kinda like cockroaches you know, in the middle of the night. You turn on the light and there's a singer/songwriter sitting there with a little guitar on your kitchen floor."*

of universal obscurity," says McCain. "You look for that one angle coming at something that everybody can understand, but it takes 'em a little bit, and all of a sudden at some point in the song they go, 'Ah ha! Now I know what the hell he's talking about.'"

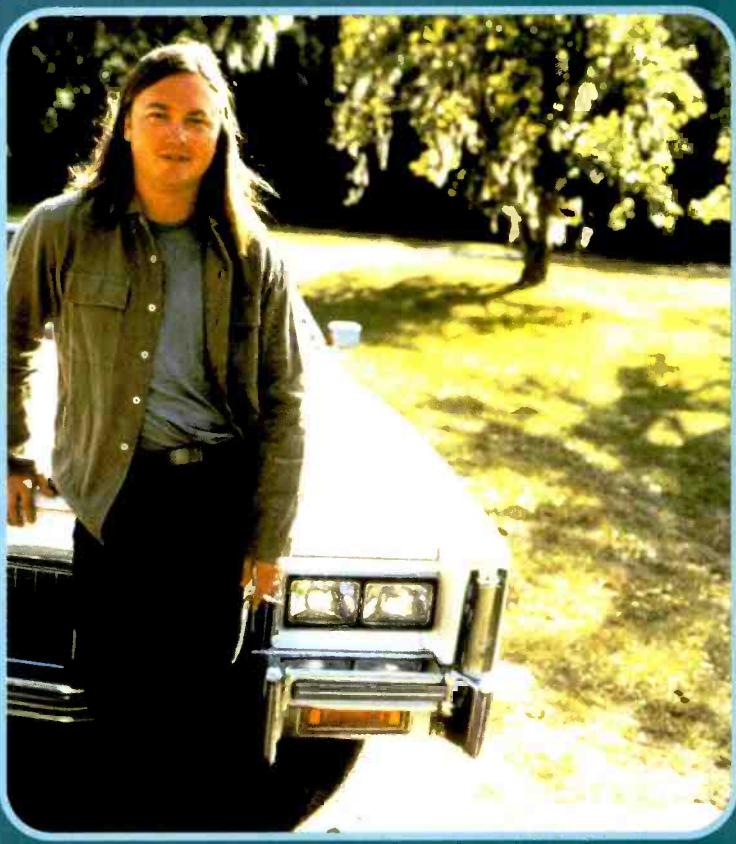
One song that uses the concept of "universal obscurity" is "Hearts Fall," which is gaining significant spins at both Hot and Mainstream A/C radio, and is graced with the vocals of Shawn Colvin. "I met Shawn at a radio show we were doing in Michigan," McCain reveals. "One of the radio promotion guys was outside our dressing room and I was giving him a hard time about the fact that I was getting adds on my own. And I was like, 'Where's my bonus?' Shawn heard me, and she was like, 'Get 'em Edwin!' So after that, we hung out and became friends. And I didn't feel like it was too out of bounds to call her and sing on this record, and she agreed, and it was great."

Though McCain says "Hearts Fall" is formulaic

Edwin—what people are expecting but enough of a departure to keep it interesting—*Far From Over* also features more dramatic ventures, such as "Radio Star," which is McCain's "critique" of rock stars who are featured on VH1's highly popular *Behind the Music*. McCain explains: "Radio Star is just basically about seeing all the rock stars on TV bitching about their lives—and not to take away from anybody's pain or sorrow—but it's a little Springer-esque." He continues, "My job as a folk singer is to poke fun at a lot of these things, and if I've ruffled a few feathers among the *Behind the Music* set, then my answer to them is basically: go cry in a big bag of money."

While McCain may have strong views on self-absorbed artists (many of whom he considers friends), this country boy is far from bitter. While talking to the singer from a boat on a lake where he was drinking with his buddies, or as he calls it, "enjoying the fruits of my labor," it became clear that this isn't a guy looking to become the next overindulgent rock star featured on *MTV Cribs*. Rather, McCain gets his thrill from being part of a long line of songwriters with integrity and from touching the hearts of his listeners, whether it be over the airwaves or live in person. Still, McCain accepts that part of being in the business involves the business of self-promotion.

"I live this kind of schizophrenic life," McCain discloses. "I have a lot of people in the songwriting community that really is radio-free, like the Allman Brothers and Warren Haynes and Arlo Guthrie, and I feel like I've earned a spot and a certain level of respect from those players. We go and do our folk shows, but I also play radio shows. I'm on stage right after Shaggy, which you can imagine is a little difficult. And one pays the bills, and one kinda fills my heart, and you can obviously sort out which one is which. But I try not to differentiate between the two because I don't really believe in quantifying music in terms of good or bad. I mean, I look at it as such a gift,



the fact that I get to do what I love to do, and then whatever setting that I get to do it in, it's a miracle."

McCain attributes much of his success to the fact that his music appeals to a wide and diverse audience. Speaking about his audience (to whom he plays to an average of 250 times a year), McCain says, "The demographic is amazing. Yesterday was a good example: we played for a station in Greensboro, N.C. [WKSI-FM] and that crowd consisted of children and grandparents. It was a lot of fun."

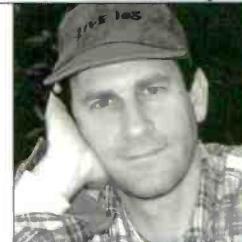
"That's one of the reasons I really chose the singer/songwriter path," he continues. "It's a little like the undertakers. It's recession proof, it's fad proof. All the fads and the styles come and go, but there are always singer/songwriters. We're kinda like cockroaches in the middle of the night. You turn on the light and there's a singer/songwriter sitting there with a little guitar on your kitchen floor," he chuckles.

"I would never be presumptuous and pretend like I have anything to do with inventing this music," he says humbly. "I'm more of a lightning rod. I'm in the right place at the right time to hear something and put it together in such a way that moves people. I think it's a real spiritual and soulful way of life that I've really bonded to and care about deeply. So when I deal with the business side of work with a lot of political situations that go on, especially in the radio community, I always try to approach it with that same reverence because I'm not in this for the numbers or for SoundScan. I'm kinda in this for the personal relationships that I've been fortunate enough to make. Some of my best experiences have come from just being open enough to see the people I'm around and not the numbers."

Look for Edwin McCain on tour in August. ■



alternative



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## LABEL PROS ON DWT: DRIVING WHILE TALKING

### Infamous Cell Phone Addicts Phone In With Their Thoughts and Near-Misses

**By Richard Sands**

Is there another business that's as cell phone crazy as ours? I doubt it. I was at an industry convention a couple of months ago, and I couldn't help but laugh. When I walked through the hotel lobby, there were as many people talking on their cell phones as there were people talking to each other. Think about it—we finally get a chance to meet our peers face-to-face for once in the entire year, and what do we do? Ignore them! Get on our cell phones and call someone else!

The State of New York, as you've doubtlessly heard, recently banned drivers from talking on cell phones. If that law spreads around the rest of the country, it could radically alter the way we do business. Or, at the very least, it'd make folks use hands-free models, which, come to think of it, might be a good idea. Just last month I was in my car checking my messages from a cell phone while I was driving—it's not so easy to do because I have to punch in an 800 number followed by various access codes. Before I knew it, I swerved right into a curb as I went around a turn (don't mention it to my insurance company, please—the damage was minimal, I swear!). I learned my lesson though: pull over where it's safe before dialing.

Time to find out just how any new cell phone/driving laws might affect our friends in the record world:

#### ROB GOLDKLANG, WARNER BROS.

**CELL PHONE:** The small Nokia 8260, and I have a headphone set that I never use.

**HOW WOULD BANNING "CALLING WHILE DRIVING" AFFECT YOU?** It would suck. I get a lot of work done driving to and from work.

**BEST NEAR-MISS STORY:** Well I was not on the phone when I crashed the KROQ van, but I have had several close calls. But usually those were not



because of my phone—I'm really not that bad of a driver!

**ABOUT THAT KROQ STORY:** I was sent to pick up one hundred KROQ clocks in Santa Monica during the holidays—it was raining hard. I turned on the freeway and started sliding. I slammed on the brakes (the van had a stick shift), I skidded off the side of the road, and the van flipped upside down. All I remember is U2/KROQ stickers for miles down the highway. I was OK, but it was quite an experience. The van was a complete total. The rest is history.

#### TED TAYLOR, 93.3 RECORDS

**CELL PHONE:** I have the Denta-Plant 3000. The mic is planted in a filling and the ear piece is attached to my eardrum—all I have to do is think of the person I want to call.

**HOW WOULD BANNING "CALLING WHILE DRIVING" AFFECT YOU?** My driver is not allowed to dial calls for me anymore.

**BEST NEAR-MISS STORY:** In the '40s, they tried to ban putting radios in cars as they thought that listening to music would distract drivers from the road and cause thousands of accidents—little did they know how right they were!



#### SHANNA FISCHER, WIND-UP ENTERTAINMENT

**CELL PHONE:** I've got the 'standard issue' Nokia. And, no, I don't have a hands-free device—in fact I don't even have voice mail on the cell phone. I think that drives my field staff nuts. One day I started noticing all these new features I hadn't requested—caller ID, call waiting—but so far I don't think they've added voice mail.

**HOW WOULD BANNING "CALLING WHILE DRIVING" AFFECT YOU?** Making calls while driving saves a lot of



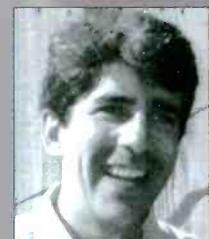
time. Although I *never* work records from a cell phone—driving or *not* driving.

**BEST NEAR-MISS STORY:** I was driving and wanted to change the radio station—I had to turn one of those old-time knobs. When I got the station I wanted and looked up, I was in another lane. Oops—luckily there wasn't much traffic so the other drivers probably just thought I was rude for not signaling.

#### BOB DIVNEY, REPRISE

**CELL PHONE:** The Tincanatell Vibro 600. I have a head strap attachment with a spring-jack mouth swivel.

**HOW WOULD BANNING "CALLING WHILE DRIVING" AFFECT YOU?** I wouldn't go through as much string.



**BEST NEAR-MISS STORY:** I was driving around the Hartford Civic Center for about an hour and the string from my Tincanatell Vibro 600 blocked all the exits. The fire department had to come and cut them out. I lost my connection and got a \$100 ticket. I will never drive in circles again while talking on it. Just for the record, more accidents are caused when calls are received as opposed to calls made.

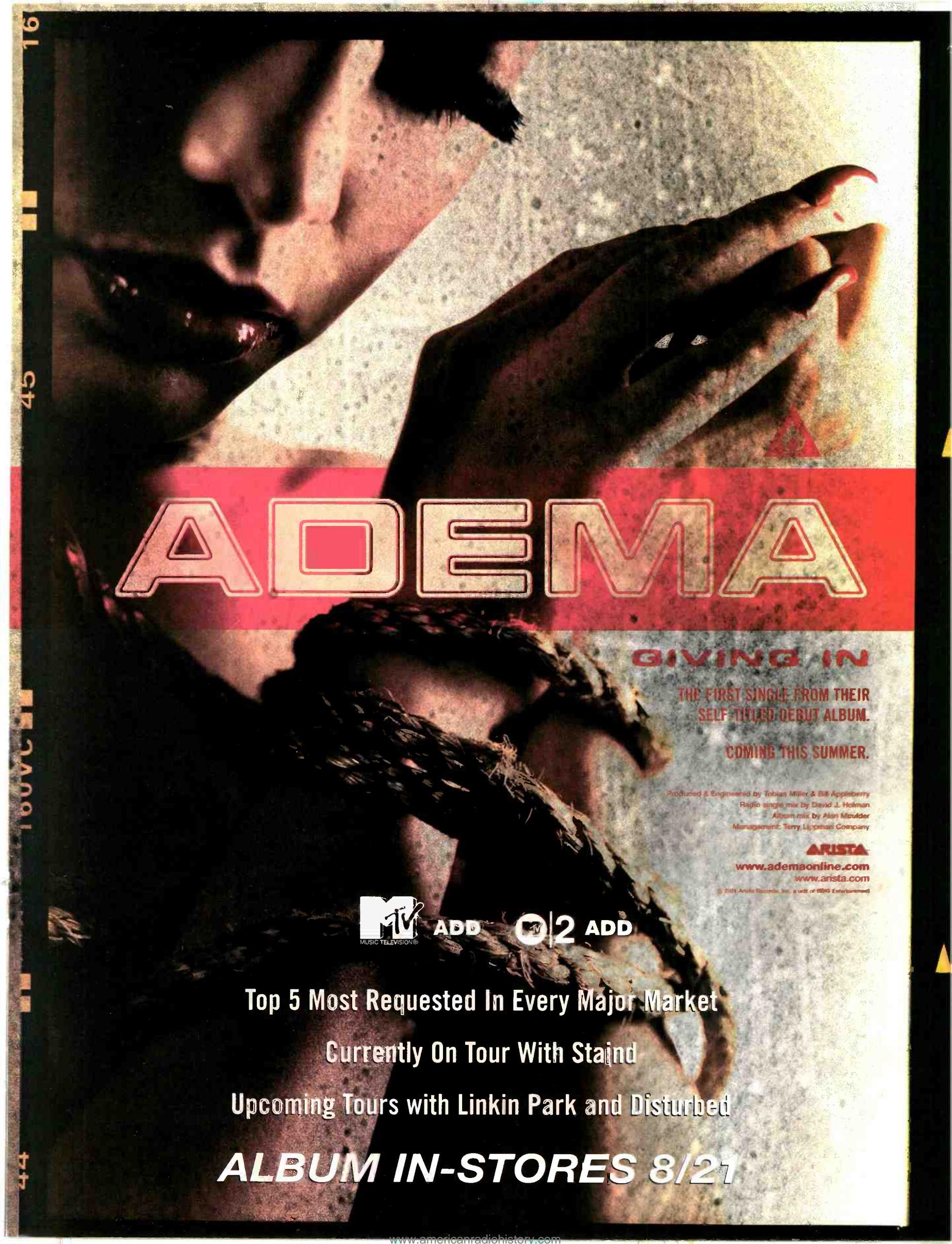
#### STEVE TIPP, TRAUMA

**CELL PHONE:** My work phone is a Nextel Motorola. I hate it (it's user un-friendly—mediocre service, etc.) I will not let go of my AT&T Nokia 8260 which is so incredibly user-friendly and small; I love this thing!

**HOW WOULD BANNING "CALLING WHILE DRIVING" AFFECT YOU?** Fortunately, my commute is short and I use the Nokia very sparingly, so it would not be the end of the world.



**BEST NEAR-MISS STORY:** A couple of years ago I was going to work and talking on the phone and had to stop quickly for traffic and was rear-ended. And I was like, "Shit! I just got rear-ended," and



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the radio person on the other end was like, "I guess you gotta go!" It was funny. But my best cell phone/radio story was a few years ago when I was in a convertible talking to one of the guys from WHFS, and this person drove up next to me and screamed "get off the phone, asshole!" He yelled so loud they heard it in DC! We laughed about that one for a long, long time.

#### RICK MORRISON, RCA

**CELL PHONE:** Nokia. As for 'hands-free devices,' I have a bad habit of throwing my cell phone when frustrated...so, I guess that could be listed under 'hands-free'!"



**HOW WOULD BANNING "CALLING WHILE DRIVING" AFFECT YOU?** I'd love it—that way I could actually listen to the radio.

**BEST NEAR-MISS STORY:** One time I was driving in my car while making an omelet and Ron Poore called me asking what new adds I had for him—I almost ran down 10,000 innocent pepperonis at the Domino's Pizza by my house.

#### ERIC BAKER, EXTASY RECORDS

**CELL PHONE:** I own a Motorola Vadar, and most of the time I don't use "hands-free."



**HOW WOULD BANNING "CALLING WHILE DRIVING" AFFECT YOU?** I'd like it if we couldn't talk on the phone while driving. People now are so occupied with so many things while driving—it would be nice to drive and listen to music.

**BEST NEAR-MISS STORY:** Knock on wood—no problems yet!

#### MIKE DEPIPPA, ELEKTRA

**CELL PHONE:** I use a Star-Tac. I've used a hands-free thing, but prefer the old-fashioned way.



**HOW WOULD BANNING "CALLING WHILE DRIVING" AFFECT YOU?** You can't get a signal on the subway anyway, so it's not like I can talk on my commute. On the road, it will suck. Could be a good excuse though: "Sorry I can't talk to you right now, it's against the law."

**BEST NEAR-MISS STORY:** I had a recent near-miss in DC. I think DC is as tough a place to drive as there is. I was late, trying to find my hotel and was on

my conference call. I was at a traffic circle, and all of a sudden people started scrambling and yelling at me. I didn't realize I ran a red light! I don't think hands-free would have made a difference, except that I could have flipped-off the people right back.

#### JEFF SODIKOFF, ARISTA

**CELL PHONE:** Of course I use the new and innovative Motorola V60 in stainless steel.

**HOW WOULD BANNING "CALLING WHILE DRIVING" AFFECT YOU?** It would actually be most advantageous since the crazy cab drivers here in New York would not be able to blab in some wack language. That would allow me to hear Adema "Giving In" on the radio on K-Rock (where it's being played three times a day and getting big phones) or it could allow me to make my calls to K-Rock to request the song!



**BEST NEAR-MISS STORY:** I was walking aimlessly down 57th Street heading east, not paying much attention to the concrete jungle surrounding me (trying to get in touch with my thoughts for a second) when just as I am about to be hit by a bus, my cell phone rings. It's Phil Manning calling to tell me how much Adema is blowing up for The End! The call forced me to look up and move the hell out of the way of the M-31 bus, and thanked Phil for saving my life. Needless to say, I will be taking the "through Central Park" route from now on.

#### STU BERGEN, IDJMG

**CELL PHONE:** Samsung — I just got it since the Universal group recently transferred to Sprint, and yes I have an ear piece



**HOW WOULD BANNING "CALLING WHILE DRIVING" AFFECT YOU?** It probably wouldn't affect me since I don't use it that much.

#### DOUG LAGAMBINA, IMMORTAL

**CELL PHONE:** A lovely Motorola V8160. It's about the size of one of those mini Snickers bars that

nice people give out at Halloween. It's so small that I almost lost it once when it fell through my car stereo speaker grate.

#### HOW WOULD BANNING "CALLING WHILE DRIVING" AFFECT YOU?

Well, since I rarely obey *any* traffic laws, I really don't see it affecting me at all. I live in LA where it's perfectly acceptable to make a left turn on red!



**BEST NEAR-MISS STORY:** I remember one time rolling through Tallahassee in a rented fire-engine-red Charger. I thought it strange that it had a Confederate flag on the roof, but the rental guys mumbled something or other. Anyway, I was trying to call Scott Petibone on my cell phone when out of nowhere this bumbling sheriff starts chasing me for no reason! I told Petibone what was going on, and he told me to turn down that dirt road (don't ask me how he knew it was there) and head toward the river. Just as I was doing that, my other line beeped and it was Happy Walters checking in and—wouldn't you know it—I took my eyes off the road for one second and blam—I'm airborne! I don't really remember much after that, except that I did eventually land safely and Petibone and I had a lovely lunch at some barbecue joint. ■

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## SuperSoul Sisters Strike A Chord with Urban Listeners

By Kevin Fleming

**W**e've moved from "I am woman, hear me roar" to "I'm every woman, it's all in me" to "All the ladies clockin' dollars, throw your hands up at me"...yes, it's true, the fairer sex is faring quite well in our new millennium.

Female R&B singers are sporting gold and platinum this season, as they rack up successful million-selling CDs. Jill Scott, Alicia Keys, Syleena Johnson, Sunshine Anderson, Erykah Badu, and India.Arie are several of the classy ladies rockin' our radios and our world. Touting an almost regal sense of confidence and extraordinary talent, these new queens of soul are among the brightest stars in the business, and they're everywhere—on the air, on the video channels, at the concert halls, and at the top of the charts. Let's take a closer look at these super soul sisters.

### Jill Scott

This native of north Philadelphia began her performing career reading her own poetry; poetry that, once put to music, caught the attention of Amir, the drummer for Philly's The Roots. The band invited Jill to join The Roots in the recording studio, which resulted in the hip-hop jam "You Got Me." The song went on to earn The Roots a Grammy for the Best



Rap Performance in 1999. Jill sent her demo to prospective record labels without a photo of herself, insisting that she be judged on the merits of her

lyrics and music, and not that of her physical attributes. She was signed to Hidden Beach Recordings which released her debut album, *Who Is Jill Scott? Words and Sounds Vol. 1*, in July of last year. Since then, Scott has been compared to Erykah Badu and even the legendary Billie Holiday. Scott carves out her own space and sound and has impressed many of us with the quality of her music and her lovely smile. Rhino Records Director of Urban Promotion and A&R, Barry Benson says, "Jill Scott represents the craft of R&B music. In that respect, she reminds me so much of Angela Bofill and Phyllis Hyman. Her delivery, her cadence, her control are a lost art."

According to Radio One Augusta Operations Manager Kevin Foxx, "Jill Scott's CD is hands down the best project to be released over the last 12 months. It's one of those CDs that you can listen to all the way through. Jill put her love of spoken word and poetry in this album...and that's what makes it sound so good."

WJWZ-Montgomery PD Deidre "D-Rock" Williams looks at Ms. Scott from the radio point of view: "As a programmer who loves good music, there are not many artists that I'll chase the globe to see perform. Jill Scott is one of them. You know that you're gonna party when you go to a Jill Scott show. Her words hit home for many of my listeners. Jill is a creator. In the age of sampling and remakes—she shines on what has come from the soul."

Jill counts WCFB-Orlando MD Joe Davis as a true fan. "Her sound and energy is the shit!" he exclaims. "But what's most important to me is the music that surrounds her vocal art. The instrumentation on all the tracks sounds much like the '70s soul-jazz-fusion sound. Groups like Herbie Hancock & the Head Hunters, Lonnie Liston Smith & the Cosmic Echoes, Grover Washington, Jr., or Roy Ayers' Ubiquity, specifically his 'Mystic Voyage' song are brought to mind. Plus, she's got the stupid-phat go-go track kickin' with my boy Ricky Wellman on drums. Ricky is the go-go beat pioneer out of Washington D.C." Davis continues: "Her poetry hits home. Her spirituality is there with her music. Listen to what she says on 'A Long Walk,' referring to the Holy Koran. I love that reference! Her album is my favorite right now and I can't seem to keep it out of my CD player. I saw her and her band in Atlanta last summer and they blew me away!"

WALR-Atlanta PD Jim Kennedy sees it market-

specifically: "Jill Scott has impacted Atlanta more than any other new female artist this year. Because she's just on her first album you can't really compare her to Janet or Erykah Badu, but she is way above the other newcomers. I say that only because she has proven herself beyond only one hit like Sunshine, Syleena or India. Alicia Keys will probably have several hits from her CD, too, but right now she's just on the first one. Jill Scott really speaks to the women of Atlanta. She relates to their experiences in a poetic way, and does it in that neo-soul approach that they like. She keeps it real!"

### Alicia Keys

Alicia Keys' parents noticed that she had a special gift for music at the tender age of five. Her mother signed her up for classical piano lessons and made it clear to Alicia that she had to dedicate herself to the discipline. "You can quit anything else," her mother told Alicia, "but you can never give up your piano lessons." It turned out all right because Alicia loved playing piano. Born in Harlem, Alicia attended the Performance Arts School of Manhattan where he was such a good student that Columbia University accepted her when she graduated high school at age 16. But her love of music was too strong, and she blew off college to pursue



a career. In 1998, Clive Davis signed Alicia to Arista, and subsequently to J Records. On her debut, *Songs in A-minor*, she sings, writes, plays piano along with a number of instruments, and produces. The album hit the streets after an overwhelming response to the sets' lead single, "Fallin'," that scored big at Urban (and Top 40).

Alicia has been compared to Prince and Stevie Wonder. "I saw her perform at a showcase, she



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at urban  
mainstream radio.

Produced by Lina, Travis House and Jeeve  
Executive Producers: Craig Kallman & Wakeane Caffey  
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started off the set by playing a classical piece for a few minutes and then launched into 'Fallin.' I was blown away," says Foxx. "She's a true musician with the passion and commitment for the long term—something that's very rare in the industry."

"Alicia Keys is a wonder who's on the verge of making a serious permanent mark in black music," says WJWZ's Williams. "I played her song 'Little Drummer Girl' from the So So Def Christmas album since when I first heard it during the holiday season. It was very refreshing. She's real and uncut. You gotta love her."

Future Trends Marketing Group President and artist manager Theresa Price sees hope with the success of Keys: "I'm very impressed with Alicia Keys. She's very young and she wrote and produced almost every song on her album. When was the last time you saw a new artist, that young, with the ability to produce? Usually, record labels let you produce only after you've had some success."

"It's good to see women doing so well. Hopefully this will open up doors and minds. And maybe this will also help change for the better the longevity of female artists. It's a shame when you see the Chaka Khan's and Gladys Knight's of the world, without a good recording deal in their later years, while Ron Isley, Charlie Wilson, The Whispers, The O'Jays, Luther and other men can keep going. It's hard for women. Maybe these women will be trend-setters for the later years to come to be able to keep putting out music."

Entertainment attorney Dedra Davis agrees that it's indeed harder for female artists, which makes their success even more remarkable and hard earned. "Before she has any sales, she has to be attractive, able to stress sex, and have talent. And she has almost no chance unless someone gives her an opportunity to be on a project. However, once she has sales she's OK, because at the end of the day, sales equals money, and money talks. If she's not attractive, but has sales, they'll figure out how to market her."

Davis continues, "Once the label has decided to give a female artist a deal, basically gender plays a small part. You get what you negotiate. The artist's track record, and the attorney's negotiating skills have the

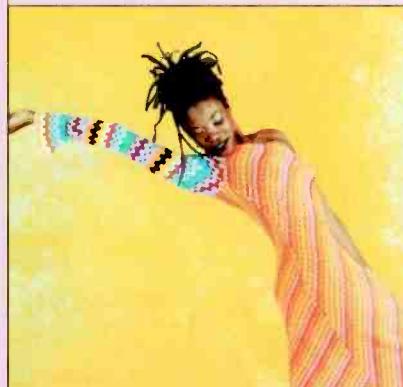
greatest affect on her deal."

### India.Arie

India.Arie was born in Denver and her family moved to Atlanta when she was 13. She didn't begin playing guitar until after high school. Her music was first released as a part of a local artist compilation CD and later she appeared on the Lilith Fair tour in 1998. Motown Records CEO Kedar Massenburg signed India and gave her complete artistic control over her project.

*Acoustic Soul* has received rave reviews. The lead single "Video" has turned into a female anthem with its lyrics, "I'm not your average girl in the video / My worth is not determined by the price of my clothes." As a singer, songwriter, and musician, Arie, with her "home-spun beauty" has shown surprising maturity, and lyrical ability for an artist who's only been at it for a few years. People talk about "keeping it real." You can't get much more real than that.

WJWZ's Williams thinks all the praise is warranted: "India.Arie is a great artist with a great future. There are so many hits on her album that it's ridiculous. She's an artist that has the ability to show us her true soul through her music. Listen to the cuts 'I See God in You,' 'Brown Skin,' and 'Back to the Middle.' They're hits! The Stevie Wonder tribute song is beautiful. She shows wonderful promise." Joe Davis has another slant: "She's got an innovative folk-



funk sound which is great when you have so many folks who sound like so many other folks. She sounds like a modern day female Richie Havens. I don't hear that sound much unless it's Me'Shell N'Dege'o'cello. I like that because it's fresh and original for today. And she's saying something positive in her lyrics. India.Arie is very cool."

### Erykah Badu

Erykah Badu was born Erykah Wright in Dallas and attended a local school of the arts and was working as a teacher and part-time singer in her hometown when she opened for D'Angelo at a 1994 show. D'Angelo's manager at that time was a young Kedar Massenburg. Impressed with her performance, he signed her to his recently formed Kedar Entertainment



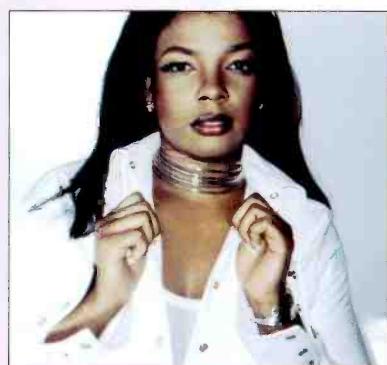
label. When Kedar moved to Motown, Erykah Badu moved with him. Her first CD was *Baduizm*, which featured the Number One single "On & On." She later dropped an Erykah Badu *Live* album, and in 2000 her second studio album *Mama's Gun*. Erykah has been compared mainly to Billie Holiday, and has won countless music awards, critical praise, and is commonly regarded as one of the most innovative artists of the hip-hop generation. "Badu is, well Badu," adds Rhino's Benson. "This CD has 'self-contained' written all over it. She really left her own mark with *Mama's Gun*."

### Syleena Johnson

Syleena Johnson is the daughter of bluesman Syl Johnson. Her real-life drama was the backdrop for her debut CD *Chapter 1: Love, Pain & Forgiveness*. Incredibly talented, extremely beautiful, and experienced beyond her years, Syleena Johnson is one 24 year old with a very old soul and a story to tell. *Chapter 1: Love, Pain & Forgiveness* is an emotional and haunting set of ballads and mid-tempo songs that plays like a movie to the listener—a Syleena biopic. The story detailed on the album is a tragic, yet too common, liberating story of love, pain, and her path to spiritual recovery. Syleena has assembled a

mesmerizing collection of personal and poignant experiences that touches heart and soul. Riding high on the hot success of the R. Kelly-produced "I Am Your Woman," Syleena says, "I'm a woman with a story to tell every day."

Davis is impressed: "I dig her



because she has a very mature and soulful sound that takes me back to Womack & Womack's 'Baby I'm Scared of You,' or even Tina Turner who is the shizznit. I mean Syleena is really, really, soulful. She has a vocal sound that I thought was going out of style. She's got that real soulful Midwest vocal thing. I grew up in East St. Louis, Illinois, so I really dig her sound. She's from Chicago. I remember her father Syl Johnson used to come through town when I was young. That was back in the day when AM black radio played singers that sounded like Syleena. Half of you youngsters on the radio scene now reading this article were not even 'warm liquids' in your parent's souls yet!"

### Sunshine Anderson

Sunshine Anderson was discovered while she sang to herself in a cafeteria line at North Carolina Central University. A friend of producer and Soulife A&R vice president Mike City heard the Charlotte native and turned Mike onto Sunshine. After graduation she moved to Los Angeles to work with City on her debut album *Your Woman*. Anderson, who looks like that fine sister who lives down the block, dropped a bomb with her first single, "Heard It All Before." This smoker found massive airplay on Urban, Urban Adult, and Rhythm Crossover radio. "You know everybody needs a little Sunshine," says Williams. "I like almost everything on that CD. She reminds me of someone that was into Mary J. Blige from her beginnings and who went

from there. Sunshine puts her glow on every song and makes lovely music. The CD is great for road trips and for when you need to relieve stress. And to see her perform live with a band—sista girl knows how to make you party!"

### You Go Girl!

"It's great to see R&B sharing the top spot along with hip-hop for a change and these ladies are among the select few leading the way," says WBLK-Buffalo PD Skip Dillard. "I've



always believed music goes in cycles, and the one we're in is offering some great music and creativity that's being accepted by radio listeners across the board. This is quite special given the fact that some industry professionals were insisting that young listeners would accept nothing outside of hip-hop and/or very young R&B artists and themes. India.Arie's song "Video" has proven that theory wrong, according to our 'callout.' The song tested in the top 5 for over four weeks with the

youngest end of our tests! That's a wonderful testament to the acceptance of a variety of Urban music by even our youngest radio listeners!"

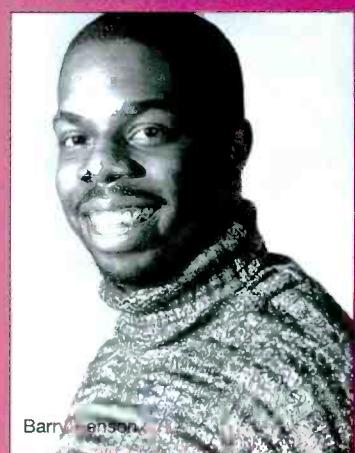
"All of these artists have put themselves into their projects. The love, commitment, passion they've shown is incredible. Many of today's artists



don't do that. Everything's pre-packaged for them so all they have to do is 'drop the vocal' and go on the promo tour! These ladies have the 'love' for what they do and in the long run, they'll reap the real benefits," says Foxx.

There are many successful Super Soul Sisters at the top of the music game including Janet Jackson, Mariah Carey, Mary J. Blige, Missy Elliott, Sade, Toni Braxton, Adiyah, Chanté Moore, and many others. And of course there are the girl groups, not to mention the real queens like Aretha, Natalie, Gladys, Chaka, and the grand diva Diana.

You've come a long way, baby.



# KC PD Calls It Like He Sees It

*KPRS-Kansas City's Sam Weaver On Music, Formatics, Young PDs, and How Video Culture Has Spread the Urban Gospel*

By Kevin Fleming

Talk about an OG. Sam Weaver is one colorful character, and he's been at the top of the Kansas City radio game for more than eight years. Currently the PD and OM of Carter Broadcasting's KPRS, Weaver's never at a loss for words and has a unique perspective on most topics. Rather than re-cap his illustrious career, let's just jump right in. Hold on tight!

**Kevin Fleming:** In the past eight years the business has made some

#### dramatic changes...

**Sam Weaver:**

There have been lots of changes. It's just the evolution of radio. The terms have changed; there were no clusters eight years ago. The level of success has changed. The playing field has changed across the board, and we had to adjust. I don't know if it's harder or easier but you adjust and keep on going, it's just radio, just business.

**Many operators have put people with limited experience in charge of stations...**

Those people never had a chance to learn the same way that many others have. But that's the way of



our country right now—it's not just a radio thing. The same thing happens in sports. It amuses me that people are all upset about these kids being drafted into the NBA out of high school; they've been doing it for years with baseball. The difference is, in baseball these kids get drafted and go to minor league teams. In the NBA, these kids are expected to play relatively soon. In radio we don't have that same type of farm system. At one time, to become a PD, you would have had to be a jock (a good one) or a production manager or research manager before you get to the PD point. It's just not that way anymore. Everything's shifted.

Isn't there a down side to rushing people through the process?

There always is, but that's how it is today. The people who hire inexperienced PDs have to take more care in dealing with those young people. The national PD and consultants out there had a chance to learn radio and hone their craft. Many of today's young PDs haven't had the seasoning. They didn't work the small markets and move up through the ranks. So the guys who are responsible for these PDs have to teach and groom these guys like on-the-job training. These guys have to be able to do as much as they can right now. They're qualified—they just haven't had a chance to experience the steps. Again, it's like sports—they're being asked to play right away.

We face many challenges in Urban radio today. We used to break records on the Urban stations before the Rhythm Crossover stations would play them.

Everything we see now is a result of the video channels. It's been a great marketing tool for record companies and artists. There are only so many video outlets, so if you're watching MTV or VH1 you may be exposed to something that you normally would not have experienced and you might say, "Hey, I like that." We've created a totally different generation of consumers and artists. Take Jessica Simpson for example, she's 19, she grew up in the video age. She's no pretender. She's been exposed to pop, R&B, country, dance—everything! And you can see it in her style.

We used to use the term *crossover*. In the industry, all the little categories of music are great because it keeps people working. But in reality, in the video world, once it's put on television, it's already crossed. Everybody has the opportunity to see it. MTV, BET and even VH1—they're running the Notorious B.I.G. story on *Behind The Music*. That's going to the masses, and that's what it's all about. It's becoming harder and harder to define what music goes where, and that's not a bad thing.

What's the difference between Top 40 and Rhythm Crossover?

I don't know, I didn't make up the terms. The bottom line is everything in our country is like a game of "Simon Says." Simon says "CHR/Pop," so Simon has certain records for that. Simon used to say "Churban," but now Churban is gone. So now Simon says, "CHR/Rhythmic," so what's the difference?

You're familiar with the LA market. There isn't a great difference musically between Power 106 and 100.3 The Beat. Yet one is a Rhythm Crossover and the other is Urban.

Those are categories defined by the

Yes, it's impossible not to play Lady Marmalade. As soon as the video came on it was over. The video made it happen. Look at the ages of the performers in that video. What did they grow up with in the music video age? Urban music. That's what they have in common. Take a look at Gwen Stefani. It's the video age!

Do we need more video outlets?

I hope not, because if you have too many we'll go back to the old way of doing things when we were all stuck in our own segments. Rock with rock, hip-hop with hip-hop and so on.

So how does all this video exposure influence how you run your radio station?

I play the music the consumers are into. I don't question it. I just deal with it. The music industry is not about personal likes or dislikes. It's about what you do to advance your cause...ratings, revenue...is it good for business? Is it acceptable by society's standards? I'm a commercial radio station and I'm out there competing for just one color

and that's green.

What do you think about Jennifer Lopez using the "N-word" in her latest song?

From a social standpoint or how kids use the word...it doesn't have the same connotation as it did when we were growing up. The word is used completely differently. The way kids use it today, no matter what racial group they come from, be it African American, Asian, Latin, or Caucasian, they use it as a term of endearment.

Do you play records with the word in it?

Most of the companies send out clean versions of all their songs. I don't think we play any song with that word in it at all.

I've heard the word on some stations. That's up to them. I try and deal with what the majority will accept. I'll take a look at the video and see what version they're playing. I want all the listeners, I'm all for everything if it becomes acceptable by the majority of society.

## HOT 103 JAMZ!

industry. Go out in the street and ask a kid if they listen to the Rhythm Crossover station and he'll say "what's Rhythm crossover?" These are industry terms—they're not consumer terms. The industry creates these divisions. I haven't heard a kid yet that said, "I listen to the Urban station." It's interesting to me how people use terms to find their own comfort so they can market or sell a product. But the consumer out there—all they know is that they either like it or they don't.

But all this cross-pollination has been a blessing for Urban radio. Look at the charts of different trade magazines and compare all their different categories—especially Urban, Rhythm Crossover, and CHR/Pop/Top 40 and you look at the sales. A vast majority of the sales are from what you would consider Urban music by black artists, or by artists that are directly influenced by black artists or black culture.

Are you playing 'N Sync?

'N Sync. No, not right now.

Are you playing Christina Aguilera?

## PD Profile: Sam Weaver Sam I am!

**Hometown:** Earth.

**Age:** Universal.

**Nickname:** I have so many, where do I start? The Weave, Slammin' Sam, The PD Formerly Known As Sam.

**Astrological sign:**

Sagittarius/Capricorn—I'm on the cusp.

**Marital status:** I don't discuss personal statistics.

**Children:** I don't discuss personal statistics.

**Hobby:** I'm not discussing personal statistics.

**Secret passion:** Probably golf. But there's no secret about that.

**The gadget I can't do without:** The phone.

**Favorite sports team:** Anybody that wins.

**Radio dream team (Your fantasy starting five):**

B.J. Murphy, Skip Murphy, Tom Joyner, Russ Parr and Lisa Lisa.

**Station I loved growing up:** KMOX-St. Louis.

**Favorite car:**

One that's paid for.

**I drive a:** Subaru.

**Favorite restaurant:**

Anyone that has good food.

**Favorite food:** Fish.

**I just ate:** An omelet.

**Favorite city:** It's a tie between San Francisco and Chicago.

**Favorite vacation spot:** Maui.

**Favorite artist of all time:** I consider politicians artists, and my favorite was Richard Nixon.

**Favorite movie of all time:** Any Given Sunday.

**Favorite current movie:** I haven't seen a movie in a while.

**Three stations I admire:** My own KPRS, WDIA-Memphis, and WPGC-Washington.

# Mic Patrol

**By The Poetess**

## STREET TEAMS BEWARE

**S**According to the *New York Daily News*, the New York Sanitation Department is cracking down on illegally posted flyers and posters and boy, does Roc-A-Fella Records know that. The label, owned by rap superstar Jay-Z, was slapped with a fine—the biggest in the city's history—for putting up posters without permission. He came out the pocket \$100,000 but plans to appeal the fine. That may be the least of his worries. Jigga still has that assault charge hanging over his head that stems from an incident where he allegedly try to stab record executive Lance "Un" Rivera at a New York City nightclub back in December 1999. His trial has been postponed once again and another court date has been set for September 5, 2001. The H to the Izzo is not the only one from his camp facing court dates. His protégé, Beanie Sigel has recently been brought up on charges of aggravated and simple assault. The incident supposedly took place when a motorist driving a Ford pick-up truck tried to pass a crowd of Beanie's homies who were hanging out on Sigel Street in South Philadelphia. This is the street name that inspired his rap moniker. Allegedly, Beanie—whose real name is Dwight Grant—pulled his Bentley in front of the truck driven by Frank Ferrer in an effort to block him from passing. Ferrer was allegedly pulled out of his truck and beaten down by several individuals. He was soon taken to a local hospital and treated for a fractured rib, eye injury, and a concussion. Grant had been charged prior to this incident with assault and gun possession but those charges were later dropped. Beanie Sigel's new album *The Reason* is in stores now.

## RAPHAEL SAADIQ AND CEE-LO ROLL SOLO

Goodie Mob member Cee-Lo is in the lab finishing up his debut solo effort. He describes the project as being autobiographical and kinda freaky. A little different from what we've heard from the conscience lyrics of Goodie Mo B. The short husky rhymers says to also expect lots of singing, jazz scatting and of course rapping. The CD includes several great collaborations includ-

ing a song he did with Lauryn Hill and Carlos Santana called "Lady Bird Blues." Other artists touching down on the project are Mos Def, Common, Busta Rhymes, and his Dungeon Squad family. Cee-Lo says although a few artists made appearances on the album, he wrote, produced and arranged practically the entire project. "Closet Freak" will be the first single to drop. The album, titled *Cee-Lo Green and His Perfect Imperfections*, is scheduled for release October 9, 2001. Goodie Mob Crewmembers T-Mo and Big Gipp are also planning to drop solo joints. Now, don't go spreading any rumors of Goodie Mob breaking up. They're still a group.

Also doing his thing on the solo tip is former Tony, Toni, Tone member Raphael Saadiq.

He's set up shop in his Pookie Lab Studios in



Snoop Dogg

Sacramento, California to start working on his solo debut. Life after Tony, Toni, Tone has been kind of sweet. He has written and produced songs with artist like Macy Gray, TLC, Ginuwine, The Isley Brothers and Babyface. He started the neo-soul trio Lucy Pearl that consists of Saadiq, Ali Shaheed (formerly of A Tribe Called Quest), and Dawn Robinson formerly of En Vogue. Dawn claims she was fired from the group without formal notice and was replaced by R&B singer Joi. Lucy Pearl did well in sales and radio play. Despite the success of LP, that project has been put on hold. Saadiq says they may record another album but now is the perfect time to do his own thing. He has plans to write and produce most of his album that's described as having "dirty beats and drum sounds" and has called upon D'Angelo and Angie Stone to grace a few



THE POETESS  
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tracks. He hopes to put his debut CD out sometime this fall.

## SNOOP'S TAKING BIG STEPS

DaDa Footwear has teamed up with Big Snoop Dogg to design and release a new athletic shoe called "Thizzles" which is a slang term for "things." The Snoop shoe is a high top sneaker fit for shootin' hoops. Thizzles have dog paws on the side and comes in blue, gray, and white—more colors will be available in the future. Snoop has also started his own clothing line called Snoop Dogg Clothing or SDC. The Dogg Father has always been an endorser of DaDa Footwear. Co-owner Lantz Simpson and Snoop both come from Long Beach, California. DaDa Footwear, a black owned company, recently released its high performance athletic shoe SoleSonicForce complete with hydraulics. That particular style of sneaker was named after hip-hop legends Afrika Bambaataa and the Soul Sonic Force. Look for your size in the Snoop "Thizzles" to hit local athletic footwear retailers in October 2001.

## R.I.P. POETIC

Hip Hop has lost yet another soldier. Poetic of the rap group Gravediggaz died Sunday, July 15<sup>th</sup>, 2001 of metastasis colon cancer. When he was diagnosed with the dreaded disease 2 years ago, he was only given 3 months to live, but Poetic fought for his life. The Gravediggaz stepped on the scene in 1995 with their first album *6*

*Feet Deep (Niggamortis)* and went on to record a second album titled *The Pick, The Sickle, and the Shovel*. Original members included RZA from the Wu Tang Clan, Frukwan of Stetsasonic, Prince Paul, and Poetic. In 1999, during a recording session Poetic—whose real name is Anthony Berkeley—collapsed in the studio from severe stomach pain. He was taken to the hospital and was given the bad news. Despite his illness, he managed to finish up their forthcoming album *Nighthnare in A-Minor*, due out August 23, 2001. The late rapper shares his painful experience on a track called "Burn Baby Burn" where he raps about the horrors of cancer. Condolences go out to the family and friends of Poetic. He will truly be missed.

For the Mic Patrol...I'm The Poetess and I'm up out this piece.



TRIPLE A  
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# Chris Whitley

*Set To Transform The Fox Into a Rocket House*

By Jimmy Leslie

A truly unique artist, Chris Whitley is a soft-spoken man with large eyes and a tendency to smile to himself as he chooses his words. Being honest to his craft and presenting it correctly to his audience is important to him. He took time before his July 18th performance at the plush Great American Music Hall in San Francisco to talk to GAVIN about *Rocket House*, his debut recording for Dave Matthews' ATO label; his style; and current tour.

### Liftoff

Whitley and his band took the stage promptly in San Francisco to the delight of the capacity crowd, many of whom had been lined up outside the building for several hours. The frontman is 40, but he's strong and petite and doesn't look his age. He's got those defined arms with the big veins in them that only rock-star skinny guitarists who chain smoke hand-rolled cigarettes have. He wears a

white jacket, a white wife-beater underneath, and loose white pants. He has the curious audience transfixed immediately as the band launches into the transcendental sounds of "To Joy (Revolution of the Innocents)," the lead track and single from *Rocket House*. There is a big *ubew!* response from the onlookers and two things become immediately clear: there are a lot of women in the hall, and they dig Chris Whitley.

Whitley's voice is full and deep, but his breathy phrasing and raspy falsetto makes it somehow elusive. I told him before the show that sometimes he can sound a bit like Bruce Hornsby (who plays Wurlitzer on "Radar"). His comment was, "I love Bruce's singing; he's got that rural American vibe. I was listening to old Little Feat recently and noticed that the Lowell George influence shows in my voice." The second tune of the night is "Radar." It's one of the best vocal showcases of the evening, but even with the band in more of a supporting role, Whitley never lets his voice become too upfront or overbearing. It's like he doesn't really want to reveal himself.

Whitley's guitar style is even more unique. His chords are *his* chords. He scrapes away with a slide at a National steel string in every way but the way you think he's going to. And he's *involved*. He wrenches his body around and back and forth as he takes off here and attacks there, always winding up somehow in a place that works. The guy is clearly blazing his own path through the jungle, and in bare feet to boot. We talked about what it means to be a pioneer. "All the guys that I really looked up to—Jimi Hendrix, Bob Marley, Robert Johnson, David Bowie—they all did their own thing," he says.

### Rocket House

"It all came together very organically," says Whitley of his new album and how it came to be recorded for ATO, which goes through RCA. As it happens, everybody involved is an old friend. "I've known Dave since before he got signed. I was playing a benefit with Bob Weir and Rob Wasserman in Charlottesville, and Dave was next door at Tracks. I met him there and years later he got huge and I got, smaller [laughs]. But he kept listening and right around when *Dirt Floor* came out [1998] Red Light,

which manages Dave, picked me up," says Whitley.

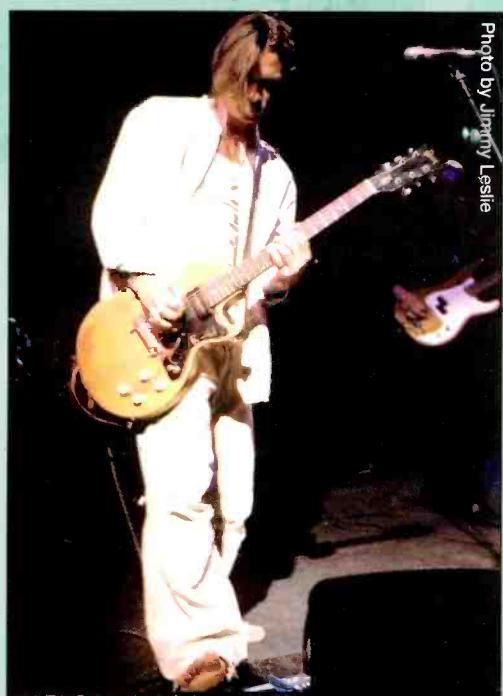
Matthews lends his talents to "Radar." "That song didn't really blossom until Dave came in and put that great slide part in the chorus which really makes it stand out," says Whitley, who also mentions that it was one of the candidates to be the next single along with the accessible "Say Goodbye." "Tony Mangurian [Lucious Jackson] produced the album and played drums and he and I have known each other for over 20 years. And my 13-year-old daughter sings backup on one song," he adds proudly. "Everybody has been really supportive. I can't imagine having done this record other way and being as satisfied as I feel now."

### Rocket Science

Trying to put your finger on the sound and style of Chris Whitley is like trying to put your finger on a ball of Mercury. At the heart of the sound is Whitley and his guitar. "Acoustic blues will always be around," he says. "It'll never be hugely popular, either [laughs]. But it will outlast things that are hugely popular." Whitley also has a sense of experimentation and a love of the studio and electronic gear, which he blends with his troubadour trip. "I still listen to Muddy Waters and Led Zeppelin, but I like Roni Size and Tricky as well. I treat effects gear and the studio itself like an instrument. The new record was recorded and, for the most part, conceived, in a digital studio, which is why it sounds the way it does," explains Whitley. "But there are actually very few samples on it, and DJ Logic is only on four or five songs. I'll probably catch some flack from some of my hardcore fans who really like it with just me and an acoustic guitar, but you know even in the '80s when I was living in Belgium, I was playing with drum machines. To me, this record sounds like what I was trying to do back then except I couldn't really put it together." When asked to describe the essence of his style Whitley responds simply, "It's really just honest soul music."

### Rocket Band

Each of the characters in Whitley's band brings his own thing to the mix. Super scratcher DJ Logic is a star in his own right. Whitley says the two first



**BAREFOOTIN'**. Whitley puts his foot on the pedal to conjure up unique tones with his old Les Paul Junior and a one-joint pinky finger slide.

jammed with Medeski, Martin & Wood (Logic is featured on their groundbreaking *Combustication* and Martin & Wood backed Whitley on his last album, *Perfect Day*). The picture of laid-back cool, Logic proudly sports his own grey DJ Logic T-shirt on stage. Headphones dangle around his neck, yet he never bothers to put them on. His timing is skin tight. His role is the percussive accomplice to the crimes Whitley perpetrates against predictable pop music. The drummer is the multi-talented Mangurian who, when he's not producing, hits the skins for Willie Nelson and Bob Dylan. His grooves are so in-the-pocket that you'll swear they're loops. The pace is never fast, but Mangurian always maintains an elasticity that keeps things buoyant. Smooth-headed bassist Heiko Schramm undulates along with the rhythm. Keyboardist Etienne Lytle (PM Dawn, Freddy Jackson) sprouts tight short dreads and provides otherworldly jazzy textures. All together, Whitley and his band give off an energy that is surreal and otherworldly while somehow feeling earthly and organic at the same time, like Whitley himself.

No one leaves this show early, even though the

set consists almost entirely of new music from the not-yet-released *Rocket House*. Whitley does, however, sprinkle in two tunes from earlier in his career including "Big Sky Country" from his breakthrough album *Living With The Law* and "New Machine" from his sophomore release *Din of Ecstasy*. When the set is over, the crowd provides plenty of congratulatory ruckus to pull Whitley & Co. out for an encore of "Shadow Lands," the secret hidden track at the end of the new disc. Then, just like that, the mysterious Whitley disappears, the venue's multi-headed chandelier springs to light, and the soundman keeps the vibe going with the Beatles' trippy "Tomorrow Never Knows."

### Come In, Boulder..."

Chris is excited about playing the GAVIN Triple A Summit in Boulder this month, and for the chance to expose his new music to the people who can put it on the air. He's also familiar with some of the other performers. "The keyboard player on *Rocket House*, Stephen Barber, is from my home state of Texas and he just did the string arrangements for David Byrne's



**REPRESENTIN'**. Bronx turntable virtuoso DJ Logic appears on *Rocket House* and is featured in Whitley's cutting edge live presentation.

new record, *Look Into the Eyeball*. Lucinda and I played together once in 1979 at the Bitter End on Bleeker Street. She probably doesn't remember it."

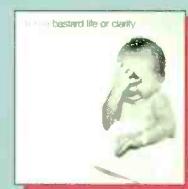
That's hard to believe. Whitley's playing is something you don't forget. The band is doing five dates with Dave Matthews this month, followed by its own full tour of the states. And most important—Saturday night at the Fox in Boulder. Don't miss Whitley. ■

## Reviews

### Thirty Odd Foot of Grunts featuring Russell Crowe

#### TOFOG (ARTEMIS)

TOFOG is probably the project with the most intrigue at the Triple A format right now. After all, the lead singer, Russell Crowe, recently won an award few singers ever receive: Best Actor. So while he may not be as likely to win a Grammy for this project, let's get down to it—Russell Crowe can sing. He has a charisma on the record much the same way that he does on screen. Crowe's voice is deep and sonorous; women will love it. At times he sounds like Mark Knopfler, and at other times—when he lifts it up into a higher register—like Springsteen. The lead track, "Things Have Got To Change," is an up-tempo number that hangs in your head. The best rocker on the album is "Somebody Else's Princess," which is joined by several downbeat narratives like the melancholy "Memorial Day." The entire record is based around Crowe's vocals and acoustic guitar, which are accompanied by a standard roots-rock band and some south-of-the-border trumpet. Crowe had a hand in all of the songwriting—Dylan can sleep soundly—but it's undeniably competent. TOFOG is a Triple A record that should provide some marquee value to the format, and some excitement in Boulder. Contact Ray Di Pietro, (212) 433-1849.



—Jimmy Leslie

### Ryan Adams

#### Gold (LOST HIGHWAY)

One of Rolling Stone's Top 50 albums of all-time included Todd Rundgren's 1972 two-disc opus *Something/Anything*. On it, The Wizard followed his muse(s), hitting every mark as he spread out with Motown, ballads, hard rock, and psychedelia. As Rundgren was fresh from the framework of The Nazz, so is Ryan Adams fresh from equally lauded cult-fave Whiskeytown, and on *Gold* he spreads out over two coasters to deliver bullseye after bullseye of varied (yet uniquely American) acoustic-electric music. Styles range from his sharply honed Americana ("Somehow, Someday") to Memphis soul ("Touch, Feel, and

Lose"), to Who- and Stones-influenced rockers, mind-expanding Dylan-influenced folk, and other homespun concoctions. Sure this is a masterful adventure, but what about singles? Check out the initial offering, the B-3- & sax-spiced "New York, New York" which impacts August 13, and the catchy-as-hell roots-rock/pop guitar goosebump special, "Rosalie Come And Go." If Ryan plays either of these songs at his Boulder Summit gig...that covers the price of admission, right there. Ryan Adams' time has come. Contact Chris Stacey, (615) 524-7500.

—Todd Spencer

### The Actual Tigers

#### Gravelled & Green (NETTWERK)

Vintage Mellotrons, ambient pedal steel, "drunken" horns, dramatic cellos, African drums, and ragtime piano—this isn't the most likely mix, but somehow, singer-songwriter/guitarist Tim Seely, John Low (keys), Max Perry (bass) and Diarmuid Cullen (former drummer) toss these sounds together as if they were meant to be. And this debut has a surprisingly mature sound. Part of the reason may be due to Dennis Herring's (Camper Van Beethoven, Throwing Muses) production, but the Seattle-based trio also seems to look at life through self-effacing yet care-free lenses. Songs like "Bad Day" and "Shades of Brown" showcase the band's sloppy sense of humor. The first single, "Standing By," is a whirlwind taxi ride of rippling ragtime piano, a funkified bass, and Seely's smart, smokin' guitar riffs and rhymes. Overall, the band sounds like a more playful Wilco or a more modern Paul Simon, which feeds a happy pill to Seattle's grungy gloomy image. Look for The Actual Tigers at GAVIN's Triple A Summit in Boulder later this month. Contact Tom Gates, (212) 760-1546.

—Delphine Hwang



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OR CALL (914) 478-1645

### Matthew Jay

#### Draw (CAPITOL)

Thirty-year-old Welsh folk-pop singer/songwriter Matthew Jay gets compared to Nick Drake a lot, but the two have little in common besides the accent and skinny shirts. Rather, Jay's slightly sinus-y vocals resemble the timbre of Coldplay's Chris Martin minus the wails. At other times, Jay echoes American Elliot Smith (and do they share the same hairstylist?) in tracks like "Let Your Shoulder Fall." Although much of Jay's lyrical content is heavy, his music is never glum. For instance, he sings "waves of sadness came on the beach today," with an impressive perkiness on the mid-tempo radio single "Please Don't Send Me Away." The engaging "Let Your Shoulders Fall" is the second radio single. Lately, Jay has been on tour supporting Dido, Travis, Doves, Starsailor, and Kevin Thista. *Draw* drops in stores August 28. But you can see them in Boulder first. Contact Steve Nice, (323) 871-5174.

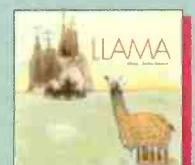


—Delphine Hwang

### Llama

#### Close To The Silence (MCA)

This group of barely-legal boys has been jamming in Nashville's club scene since 1997, but their major label debut, *Close To The Silence*, is a good choice for potential jam-band fans just beginning to dabble in the scene. For Triple A programmers, the story is the same. The songs are short enough for radio. For instance, "Three White Cars" and "Another Round," while they could easily invite a stretch of improv in a live setting, will come across focused over the airwaves. The most radio-friendly track here is "Back Where I Began," in which Morton belts out the chorus Bono-style. Other notables include "Carry Me High" and "To Believe." Watch the band's chemistry in action at GAVIN's Triple A Summit in Boulder. Contact Dara Kravitz, (212) 841-8042. —Delphine Hwang ■





# The Message From Ed: Imaging Is Everything!

While there's a whole lot of time and talk devoted to the music that goes on the air, an equally important (but less sexy) component of a radio station is what goes on between the music and the commercials—that is, station imaging. Good imaging brands the station and creates a strong bond between the station and its listeners. Conversely, if a station doesn't invest in creating top-quality imaging, the result is often a pedestrian sound that will rarely penetrate today's media-saturated public. On the subject of imaging, GAVIN checked in with Citadel's Corporate Director of Imaging and Format Development and PD for KUBL-Salt Lake City Ed Hill for his candid thoughts on imaging in today's Country format.

—Jamie Matteson

By Ed Hill

## The Art of Imaging

Smart programmers and successful stations have always put a strong emphasis on imaging. When you look at it, the imaging for a radio station is similar to imaging an artist. The look of the artist, photo shoots, artwork, liner notes, and packaging of the CD are all extremely important. If Garth Brooks came out just sitting there with a guitar, dressed in his everyday clothing, maybe now that would work because he's G.B., but he never would have built a career without that hat and some of the cool identifiable stuff surrounding his image.

Imaging is a very basic premise, but most radio people do a terrible job of it. In the old days, when on-air personalities were bigger and had more freedom, they had the ability to be more creative, and that instantly took care of a lot of the imaging on the radio. These days, listening to the kind of jocks we have, not just in this format, but in most music-intensive radio formats, we need innovative imaging more than ever. I'd say it's the single biggest problem we have in Country radio, and the one thing I'm most embarrassed about for our format. If, for some reason, you have the five best air talents in the world and they can carry you, then yeah, you're fine. But almost no one has that. Everyone likes to think they do, but they just don't.

For the past few years, Pop music has enjoyed many larger-than-life artists. There's an old adage that, in a weird way, applies here: "When times



Ed Hill

are bad, you should advertise. When times are really bad, you'd better advertise." This also applies to imaging. When I say imaging, I'm talking about incorporating humor, incorporating some sexual overtones, some of the emotions that we go through when we listen to music, making it sound loud, proud, fun and even a bit risky. The biggest problem we have is that a lot of program directors are probably boring individuals. Consequently, those personalities are magnified in their radio stations, resulting in boring radio stations.

Good radio needs promos, sweepers, IDs, the whole package. Good writing, great production, and great acting evoke a variety of emotions. That's what's really missing from our format right now. And some of the most boring stations are

in the biggest markets. I'd say there's a lot of paranoia in some of the bigger markets. People are afraid to take a chance and most don't have the cajones to show who they are, and what they're about.

## Imaging In the Corporate Structure

Here at Citadel, we run with a team of creative individuals made up of Executive VP/Programming Ken Benson, VP/Product Development and Production Scott Mahalick and

*"We're trying to concentrate on the art and the entertainment of radio and not just the message delivery, music playing, and the business of radio."*

—Ed Hill



myself—we all cut our teeth in Top 40. Those guys pressed for the creation of my imaging and format duties because they know that we need

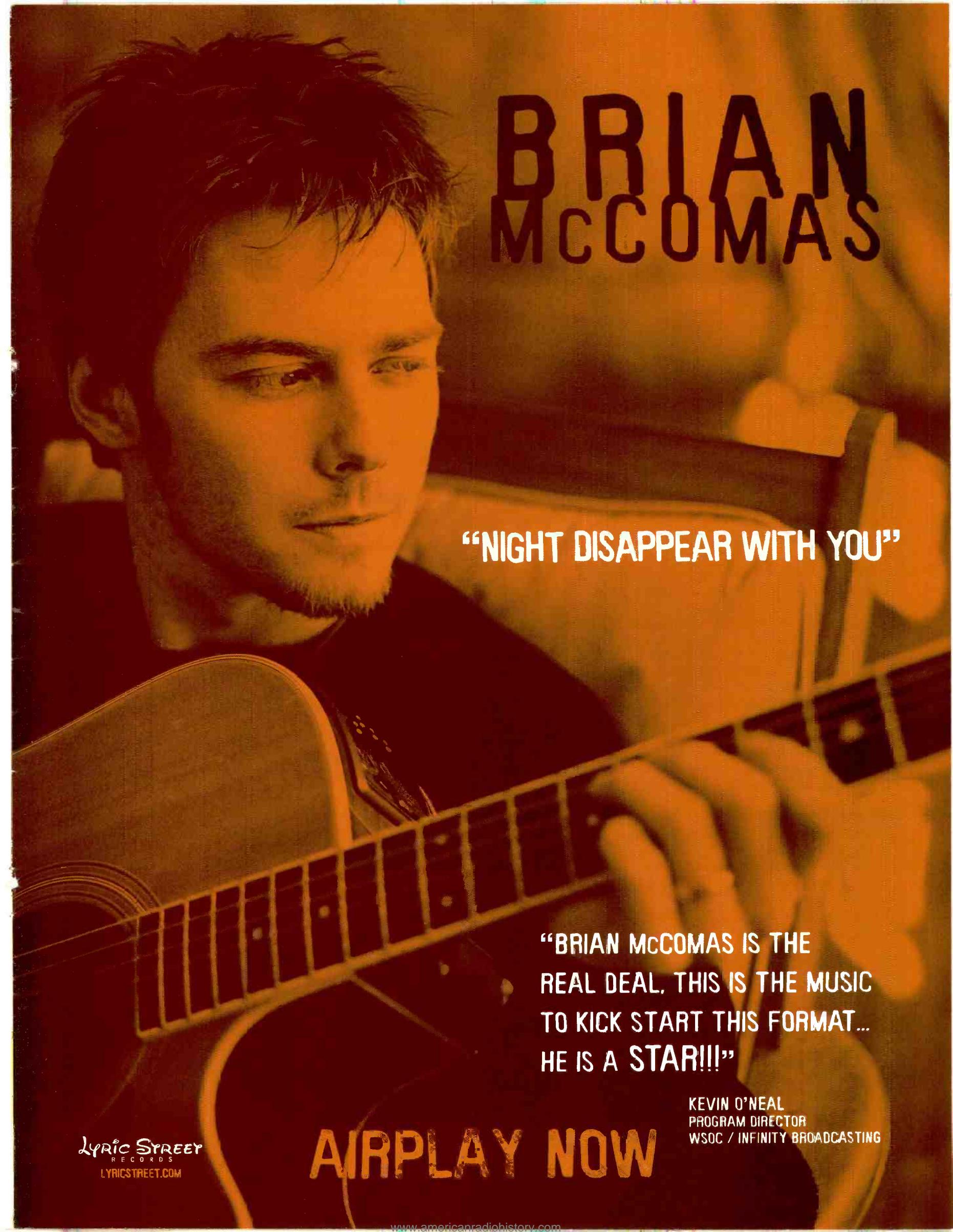
strong imaging in this company to maintain our competitive advantage. It's a huge weapon. People tend to not want to hype what they do, mostly because they're not excited about it. I don't think they're excited about the music or the radio station and are looking for the motivation and excitement to come from somewhere else. It really comes down to having a desire to entertain and emote and to really connect with the listener and make them feel something.

So many of us come on the air and say we're doing these things, but so very few of us actually do it.

Of the most successful and best radio stations in America, the majority of them are well imaged. A couple of examples are WEBN-Cincinnati and KROQ-Los Angeles. In the Country format, I'd have to include our "Cat" Country stations as well as WIVK and WKDF. I'd also include stations like KBEQ-Kansas City and The Wolf in Dallas, not just for imaging, but also

country

COUNTRY  
EDITOR  
JAMIE MATTESON  
jamie@gavin.com



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for branding an image and backing it up on the air. Programmers like Chuck Geiger, Ray Edwards, Randy Black, Mike Kennedy, and Brian Philips have done an excellent job of it.

### An Emotional High

One of things we've done in the Citadel Country chain is what we call language-of-the-heart promos. We've taken actualities from listeners about what various country songs mean to them, and we've recorded them and mixed them into those songs with heartbeat sound effects and a read that's very emotional. One great thing that we did in Salt Lake for imaging was centered around Memorial Day. We did a top-of-the-hour, six-minute montage of songs and movie lines from some of the greatest war movies of all time. We had Tom Hanks talking about the veterans of World War II. We used music and sounds from *Saving Private Ryan*, *Platoon*, and *Glory* and we put together a real tribute to the veterans of this country. It was so well received that the executive producer of the Salt Lake City Olympics asked to use it in a 4th of July show he was promoting. We also included some country songs like Billy Ray Cyrus's "Some Gave All," Lee Greenwood's "God Bless The USA," and Faith Hill's song from *Pearl Harbor*, because we had some clips from actual Pearl Harbor survivors. It was a piece of art, and that's what I'm really getting at. We're trying to concentrate on the art and the entertainment of radio and not just the message delivery, music playing, and the business of radio. We're all basically playing the same tunes—so it's a matter of what goes between the records. There's a big difference between just putting on a bunch of slick, smart-ass production, and producing really good imaging.

### Input From Everywhere

Look everywhere for imaging ideas! Once you have the creative desire, you can find the avenue, then the resources come to you because you'll be looking for them. There's no magic to it at all. A lot of people in radio think the creative side of it is just soft science. It's not. It's hard science. It's hard work to think of a campaign. It requires discipline and it's something you've got to love. Just like a songwriter, a good creative imaging person has got to love what they do, because 80-90 percent of what you put out is "OK," but it's the 10-20 percent that's stupendous that really sets you apart.

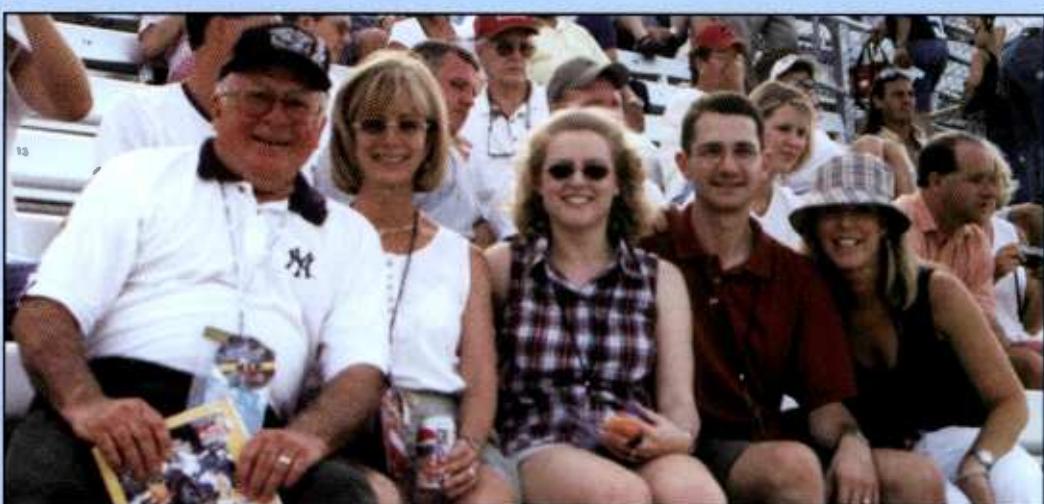
I just wish our whole industry was more exciting, especially Country. It's so boring to go to some markets and hear a Country station. I would say 80 percent of our Country radio stations in the Top 150 markets, on a scale of 1 to 10 are probably between a 3 and 5.

### Make The Connection

Go to the list of the Top 10 best sellers and read the book description on those jackets. That's dramatic, interpretive, concise writing. They encapsulate the entire book for you on the back and try to get you hooked. Another great example is movie trailers. Though we cannot reproduce them because we don't have those kind of resources or the time, they're looking for those emotionally high moments for a reason. You know why people complain that so often the whole premise of the movie is given away in the trailer? It's usually because sometimes that's all the movie has to offer. So if those aren't good, then you suck! That's imaging. Imaging is

all around us. It's the sunglasses and clothes we choose to wear. It's all about how you want to be perceived, and if you don't care about how you dress, how your house looks, how you appeal to your co-workers, then you know what? You'd better be really, really good, because all that stuff matters. It's the same with your radio station. Good imaging helps your radio station stand out, sound better, and that makes *you* look better! ■

AGREE OR DISAGREE WITH WHAT YOU'VE READ? LET US HEAR FROM YOU. EMAIL JAMIE MATTESON AT JAMIE@GAVIN.COM. ED HILL CAN BE REACHED AT ED.HILL@CITCOMM.COM.



**GO SPEED RACER!** Thanks to Broken Bow's VP, Promotion Mike Borchetta for an awesome experience at the recent debut of Indy racing at Nashville's new Superspeedway. (L-r): Mike and Martha Borchetta, Gale Rowe, GAVIN's Marcus Rowe & Jamie Matteson.

#### THE SONGWRITER SAYS...

### "Austin" (Blake Shelton)

This song is based on a true story. My co-writer, Kirsti Manna, and I were introduced a few years back by a mutual friend who is also a songwriter. He's the one who actually broke up with a lady who then did move 'back to Austin' after the split. He wanted her to know he still cared about her in case she called, so he left 'If this is Austin, I still love you' as part of his outgoing message. One day Kirsti called him and heard that message. Several times she told him, 'There's a song in that, man, we need to write it!' He didn't though. I think he was just way too close to it to hear it. He told her she was free to use it and she brought the idea to me. We had a great time writing, or in this case should I say 'scripting' the lyrics. The story line unfolded in a few different ways as it played out. When we arrived at the 'twist' ending, we knew that's how we wanted it to go.

By the way, the girl has since moved back to Nashville and has heard this song, but I'm afraid that in the 'real world,' they're not getting back together."

—Co-written by David Kent



## PROMORAMA

### SPRING IN DALLAS—STILL FRIGGIN' HOT

KHKS-Dallas' End of Summer Bash is August 17. Artists? "Mandy Moore, LFO, Willa Ford, and Lil' Romeo...and the best part is...it's free," PD Todd Shannon tells *gmail*. A convertible Ford Mustang will be given away during the show. In the world of syndication, "Kidd Kraddick is now in four new markets and growing daily," says Shannon.

### DON'T THROW YOUR FOOD

Carl Conner, newly appointed VP/Programming and PD of KMJQ-Houston tells Gavin, "We're doing a 'Dinner With Babyface' promotion that the audience is really into." Majic music: "The Way" from Jill Scott, 'U Remind Me' by Usher, 'Contagious' by the Isley Brothers, and 'Fallin'' by Alicia Keys are all doing well in Houston."

### GETTING TANKED

"We're giving away a tanker truck filled with 10,000 gallons of gas," says WPGC-DC PD Jay Stevens. And where does one park something that, uh, conspicuous? "I don't know...that's the winner's problem," he says with a smile.

### SAVE THE LAST DANCE

KDWB-Minneapolis PD Rob Morris says, "We're now getting ready for our annual Last Chance Summer Dance on September 9. We're expecting about 30,000 people to see O-Town, Ja Rule, Smash mouth, 112, Tyrese, Lifehouse, Blu Cantrell, City High, American Hi-Fi, and LFO. Speaking of Blu, that record is massive—huge callout and phones. Staind is researching with Top 5 potential, the Eve & Gwen is still strong, and we're feeling a groundswell on Alicia Keys—we'll be on that one sooner rather than later."

### 30,000 FOOT VIEW OF MADONNA

KBKS-Seattle PD Mike Preston is sunburned...and pretty damn stuffed after the recent Bite of Seattle. "Several thousand people came out to see City High, Michelle Branch, Sarina Paris, and Willa Ford—it was great exposure for these up-and-coming acts," he says. "Right now, we're packing the party plane to see Madonna in the Bay Area—listeners have to guess what seat number they have."

## COMING NEXT ISSUE:

### THE 2001 GAVIN TRIPLE A SUMMIT

#### PROGRAM GUIDE

- o Full schedule of sessions, parties, meals, concerts, and registration times
- o Feature stories on Summit headliners The Cranberries, Lucinda Williams, and David Byrne
- o Artist bios, from Ryan Adams to Rufus Wainwright
- o Session moderators and VIPs

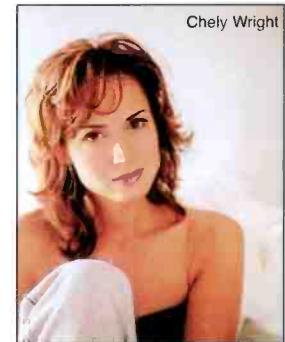


Lucinda Williams

## ALSO:

### CRS NORTHEAST COUNTRY SPECIAL

- o Northeast Country Programmers' Roundtable
- o WWYZ's Jay McCarthy and Jay Thomas on the Best of Hartford
- o Chely Wright talks about her new one, *Never Love You Enough*



Chely Wright

## PLUS:

- o Alternative's Crystal Method
- o Super Snake's Super Videos: Radio and Television Mix in Phoenix.
- o Neil Diamond's Opera Strikes a Chord with A/C.
- o Audio Alley Cats Back on the Loose in SF

## IMPACT DATES (SUBJECT TO CHANGE)

### AUGUST 6 & 7

- 5th Ring "Can't Say" (Universal), Top 40 & Rhythm
- Babyface "What If" (Arista), Rhythm, Crossover, and Mainstream AC
- Cake "Short Skirt/Long Jacket" (Columbia/CRG), Hot/Modern AC
- Dream Street "It Happens Every Time" (Edel America), Top 40
- Gorillaz "Clint Eastwood" (Virgin), Rhythm
- Ray J feat. Lil' Kim "Wait a Minute" (Atlantic), Top 40
- Jive Jones "Me, Myself & I" (Jive), Top 40
- Journey "With Your Love" (Columbia/CRG), Mainstream A/C
- Leona Naess "I Tried To Rock You But You Only Roll" (Outpost/MCA), Hot/Modern AC
- Glen Phillips "Darkest Hour" (Gold Circle Entertainment), Hot/Modern AC
- Poe "Wild" (FBI/Atlantic), Hot/Modern AC
- St. Lunatics "Summer in the City" (Universal), Rhythm
- Semisonic "Over My Head" (Hollywood) (from new Freddie Prinze flick, *Summer Catch*), Hot/Modern AC
- Sugababes "Hello" (RCA), Hot/Modern AC
- Tray "Get This Poppin'" (Motown/Universal), Rhythm

Twice "Uh Uhh" (Universal), Top 40 &

Rhythm

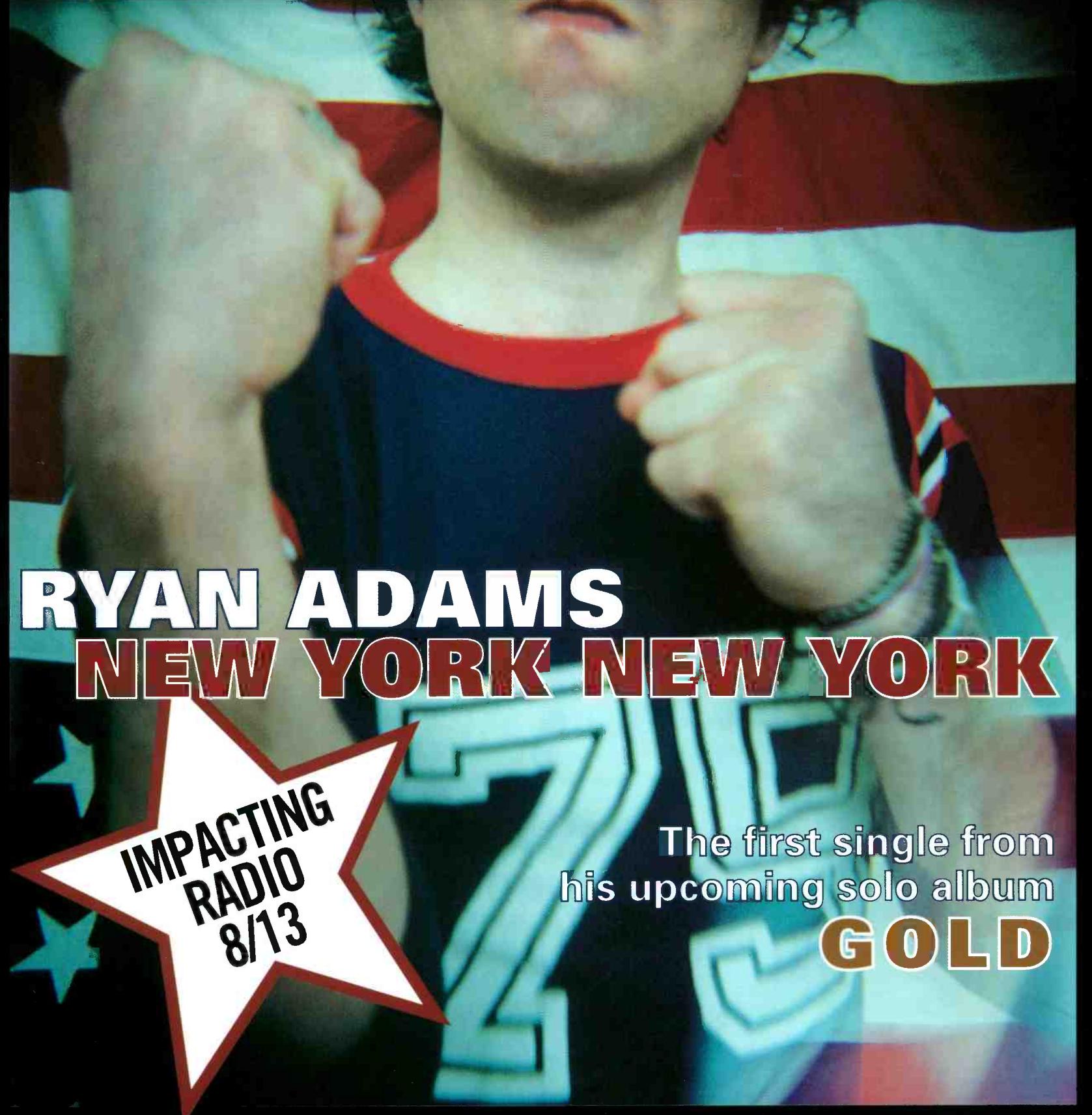
U2 "Stuck In a Moment" (Interscope), Top 40, Hot/Modern AC

Uncle Kracker "Yeah, Yeah, Yeah" (Lava/Top Dog/Atlantic), Top 40 &

Hot/Modern AC

### AUGUST 13 & 14

- Afro Man "Because I Got High" (Universal), Top 40
- Angela Ammons "Always Getting Over You" (Universal), Top 40 & Hot AC
- Mariah Carey "Never Too Far" (Virgin), Top 40, Rhythm, Hot & Mainstream AC
- DJ Encore featuring Engelina "I See Right Through To You" (MCA), Rhythm
- Jamiroquai "Little L" (Epic), Top 40
- Jay-Z "Izzo (H.O.V.A.)" (IDJMG), Rhythm & Crossover
- Rayvon "2-Way" (MCA), Rhythm
- LeAnn Rimes "Soon" (Curb), Mainstream AC
- Bob Schneider "Bullets" (Universal), Hot AC
- Soluna "Bring It To Me" (DreamWorks), Top 40 & Rhythm
- Travis "Side" (Epic), Hot/Modern AC
- John Waite "Fly" (Gold Circle Entertainment), Hot & Mainstream AC



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# NEW YORK NEW YORK

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