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with Jamie Matteson on page 28

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SUMMIT ARTIST LUCINDA WILLIAMS

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GAVIN Summit 2001
Program Guide

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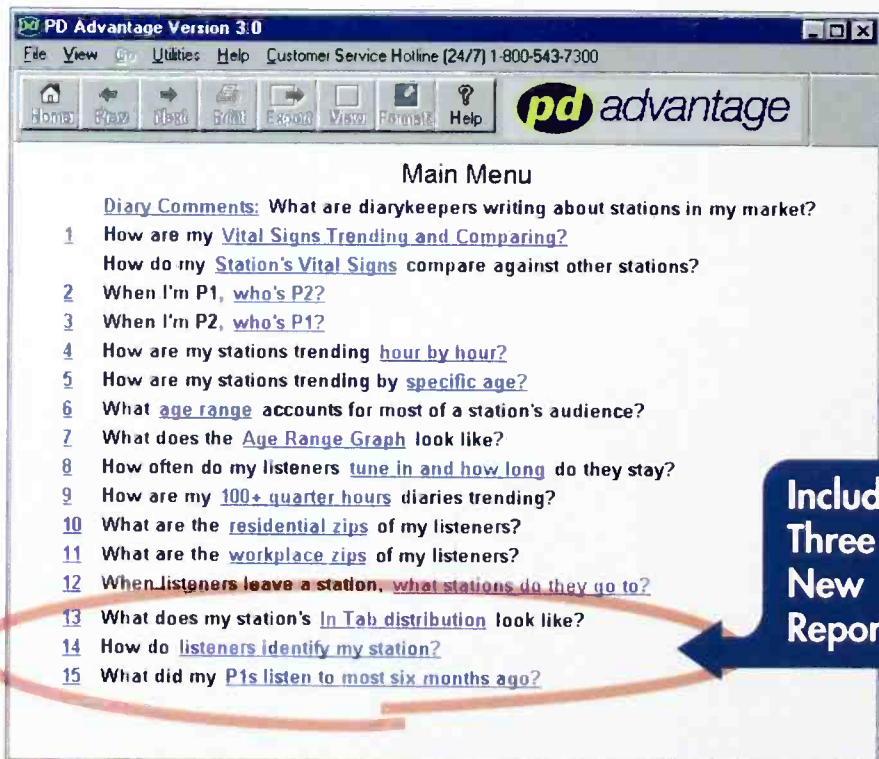
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FEATURES

10 AUDIO ALLEY: WHO ARE THESE CATS? In 1999, founder of Audiosoft, FX Nuttall, noticed that many online music and audio companies were located in the same area of San Francisco around parts of Potrero Hill, SOMA, and the Mission. He dubbed what he saw "Audio Alley." Dormant since August 15, 2000, the Audio Alley Mixer re-launched in San Francisco this month, drawing visionaries and luminaries together for discourse and discussion. GAVIN Business and Media Editor Doug Wyllie asks, Who are these cats?

11 THE CANDYMAN CAN...AND DOES. GAVIN Top 40/Rhythm Crossover Editor Kevin Carter talks with Clear Channel-El Paso director of operations/brand manager John Candelaria on talent, trends, strip bars, and the art of persistence.



13 SUPER SNAKE MIXES RADIO AND TELEVISION IN PHOENIX. He's Phoenix's hottest radio personality and now he's setting his sights on becoming the market's hottest TV personality and VJ. GAVIN Urban/Urban AC Editor Kevin Fleming talks with Duane Weaver.

17 GAVIN SUMMIT 2001 PROGRAM GUIDE. GAVIN Triple A Editor Dave Einstein has been up to his waist in alligators and trying to drain the swamp, as he says in his rural Maryland sorta way. Check out the results of his labor of love, this year's GAVIN Summit. Here's an in-depth look at the industry



luminaries, sessions, and showcases lined up for this year's Triple A blow-out in Boulder.

18 SONGS FROM THE HEART: NEIL DIAMOND CELEBRATES HIS THREE CHORD OPERA. *Three Chord Opera* is Neil Diamond's long-awaited new project, and its first single, "You Are the Best Part of Me" is already making its way up the Mainstream A/C charts. In support of this new CD, Diamond is readying himself for a 31-city U.S. tour, and also took some time aside to speak with GAVIN A/C Editor Annette M. Lai.



20 EXPLODING ON THE PRINTED PAGE: NUKE 'EM NOKER BLOWING UP. Ever thought of writing a book? Many of us have. Todd "Nuke 'Em" Noker, the APD/MID at KXRR-Salt Lake City, is only 30 years old and has already written *ten* novels. Now he's just had his first one actually published—it's a thriller called *Path of Totality*. GAVIN Alternative Editor Richard Sands spoke with Noker about the book and how he's accomplished what many of us have only dreamed of.

22 CRS NORTHEAST SPECIAL: THE WINTERS MAY BE COLD, BUT COUNTRY MUSIC IS RED-HOT IN THE NORTHEAST! As many Country radio and record people come together for the regional CRS-Northeast in Hartford, GAVIN Country Editor Jamie Matteson thought it an ideal time to get some dialogue started about the various nuances of programming a station in the Northeast region with several top programmers and consultants.

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PUBLISHER'S NOTE

THE NURTURING ROLE OF TRIPLE A

I have a standard response to people outside the music business who complain that nobody is making good music anymore. "I've got news for you," I tell them, "you're getting old." For most people it instantly dawns on them that maybe their lifestyle has moved on from the demographic that most new music is aimed at.

One friend persisted recently with a fresh twist in his argument, saying that there are no artists with lasting appeal still around. After I'd rattled off about a dozen names he recognized as stars with healthy long-term careers, he begged me to stop. I also made the obvious point that we can't know who from among today's stars will qualify for gold watches until some date in the distant future.

Even though I won the argument, he had a point. It's not so much that artists don't last. Rather it's more that the current requirements of music business financing work against the concept of longevity. Also, radio is quick to dispose of artists that don't consistently churn out hit tracks, and our news hungry media is quick to write off any band that slips after a promising debut.

What happened to the sophomore album full of experimental stuff that was forgiven by fans, critics, and label alike as long as they got back on track with the third? Artists still make those indulgent follow-ups, only these days doing so tends to kill off a career rather than provide the platform for future triumphs.

That's just another reason why a format like Triple A is so important, important to the long-term health of radio and the music business as a whole. Triple A is one of the few outlets prepared to nurture artists through their careers. Artists who generally write their own material, have something meaningful to say and can play live without the need for pyrotechnics. And it pays off, because pound for pound, there must be more platinum and Grammy-winning acts that got their start at Triple A than at any format in recent years other than possibly Rhythm Crossover. If you don't believe me, just check out a partial list of those who have played the Summit on the Program "Welcome" page in this Issue's pullout. Radio benefits from retaining a loyal listenership full of affluent, active consumers.

The pattern is set to continue with this year's lineup, ranging from the 25 years of artistry of David Byrne to the growing recognition for Chris Whitley. An even safer bet is Lucinda Williams, hailed in a recent *Time* article as "Songwriter of the Year."

Maybe I should simply tell those complainers to tune in to their local Triple A station.

David Dalton

David Dalton
CEO

United Business Media
INTERNATIONAL

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Court: Radio Must Pay to Stream

A federal court has upheld a December ruling by the U.S. Copyright Office that requires terrestrial broadcasters to pay to stream their signals over the Internet. The U.S. District Court for the Eastern District of Pennsylvania said "it strains credulity to suggest that Congress intended to exempt AM/FM streaming, which is global in nature, while simultaneously limiting retransmissions to specific FCC-defined geographic areas."

Radio broadcasters are exempt from paying royalties to record labels for terrestrial broadcasts of their music, and had hoped to extend that exemption to cover webcasting.

If the ruling stands, stations will

have to pay licensing fees to songwriters, music publishers, and record companies. The decision means that broadcasters will have to pay royalty fees totaling in the millions.

U.S. District Judge Berle Schiller ruled that although it might make sense for Congress to treat Internet broadcasts in the same manner as traditional broadcasts, the law does not specifically call for that. He said the ruling of the U.S. Copyright Office is rational and the courts should defer to it.

"While technology has increased exponentially in the last 20 years, Congress has relied on and vested in the Copyright Office certain powers to cope with the ever-evolving technological landscape," Schiller wrote.

"It is this interplay between Congress and the Copyright Office that must set the guidelines. As much as possible, courts should be passive players in this quickly changing area."

The NAB said has stated that the ruling would upset a long-standing, mutually beneficial relationship between broadcasters and record companies.

"Broadcasters currently pay in excess of \$300 million annually in music licensing fees to compensate songwriters and music publishers," said Eddie Fritts, the president and chief executive of the broadcasters' group. "Any additional fee to compensate record companies would be unfair and unreasonable, and for that reason, we are reviewing our options."

Smash Mouth Frontman Steve Harwell Forms New Label

Smash Mouth's enterprising frontman Steve Harwell has teamed with Sound Management CEO Robert Hayes, Tambourine Music President Scott Kellner, and veteran rocker Jack Blades to form Spun Out Records.

With a combination of 30 years experience in the entertainment industry, Hayes and Kellner will control business operations, while Harwell and Blades will handle A&R and creative elements.

Spun Out has already signed San Francisco's pop-rock band, Fuse, rap-rock-funk band Triple Seven, hard rock band Soul Circle, and 12-year-old country-pop-singer, Brittany Breed, the winner of Ed McMahan's "The Next Big Thing."

Blades has more than twenty years in the business, including his stint as frontman for multi-platinum acts Night Ranger and Damn Yankees. As a songwriter and producer, Blades is exposed to a steady stream of hot new talent through his own production facilities and relationships with various labels.

"We're a full service label," says Hayes. "We pride ourselves on being able to hear hit songs in a

variety of genres. We're already developing artists we'll characterize as pop, rap-rock, country, and hard rock."

"Anybody who's been around the music business knows there's a tremendous amount of talent out there. We're going to tap into the cream of that crop, package it for success, and get it out there with the kind of efficiency only a boutique label can offer," adds Kellner.

Harwell has already brought Triple Seven's demo to KROQ Program Director Kevin Weatherly. Harwell has also played Fuses' single "Narcotique" for radio programmers around the country, planting the seed for the release of their first full-length, self-titled recording in August of this year.

BMG to Test Napster-Proof CDs

BMG has announced that it will begin to evaluate the effectiveness of a new technology designed to prevent the copying of CDs.

BMG has entered into a relationship with SunnComm to test the company's MediaCloQ Digital Content Cloaking Technology, which may prevent the illicit duplication of music from compact discs. SunnComm president Peter H. Jacobs called the BMG agreement "a landmark event for SunnComm."

Said Jacobs, "By combining MediaCloQ with some innovative technologies BMG has developed in-house, we can inhibit illegal duplication of CDs while, at the same time, enhance the consumer experience."

John D. Aquilino, SunnComm chairman and chief technology officer said, "I'm excited to be working with BMG to reduce the casual, rampant, and illegal duplication of audio compact discs so prevalent in the world today. More important, MediaCloQ accomplishes this while making every effort to maintain the envi-

ronments and available technologies currently utilized by consumers to enjoy their music."

Sami Valkonen, senior vice president of new media and business development for BMG Distribution said, "We have been studying ways to manage CD copying for a year now and are pleased with our initial experiences with SunnComm. We're focused on ensuring that we improve the consumer value of CDs with a drag-and-drop digital access of the music while at the same time taking the appropriate steps to safeguard our artists, copyright holders, and publishers against piracy. SunnComm's MediaCloQ can be an important part of this puzzle."

In May, Music City Records released *Charley Pride—A Tribute to Jim Reeves*, the first ever CD to be embedded with the copyright protection technology. Last week, the label announced the results of the first copy-protected audio CD.

Bob Heatherly, president and CEO of Music City Records, stated, "We are elated with the results of Charley Pride's CD. The *Tribute to Jim Reeves* release has been very well received by the consumer. Once the customers registered the disc and downloaded it to their computers, they discovered how user-friendly the process is." He added, "SunnComm's MediaCloQ protection has performed as promised in restricting the CD's 'copy-ability.' This opens the door for future artists to join the battle against piracy."

Radio One Reports Record Results

Radio One, the nation's seventh largest radio broadcasting company based on 2000 pro forma revenue, has reported record results for the quarter that ended June 30, 2001. Net broadcast revenue was \$62.3 million, up a whopping 91 percent from the same period in 2000. Broadcast cash flow was \$34.0 million, an increase of 106 percent from the same period in 2000, while the broadcast cash flow margin improved to 54.7 percent from 50.4 percent. After-tax cash flow was \$14.0 million or \$0.16 cents per share.

FRIENDS OF RADIO

BY ANNETTE M. LAI



Don Strasburg

Promoter, Clear Channel Entertainment-Denver and Co-Owner, Fox Theatre, Boulder, Colorado

Hometown: Boulder, Colorado

What radio stations did you grow up listening to? WPLJ and WNEW-New York City.

What radio stations do you listen to now? KBCO-Boulder, KTCL and KQKS-Denver.

What's the last CD you went out of your way to listen to? Radiohead's *OK Computer*. Why? Because they have a direct link to my soul.

From where you sit, how has the touring business changed for better or for worse over the past five years? The touring business has gotten significantly better. There are more and more great bands that are building careers from the streets. A wide range of bands ranging from The String Cheese Incident and Widespread Panic to Jurassic 5 and Slipknot to Incubus have established themselves as live artists. They're proving and re-asserting the power and validity of live music. They prove that a career is established through a touring base, and a touring base is only established if you play your ass off. Radio and record sales will follow. Furthermore, in the last five years, Urban touring has also established its validity. Today, hip-hop is an important part of the touring business. Electronic music is also a relatively new phenomenon that is positively impacting the touring business. Overall, I'm pleased with the direction of the touring business, certainly ticket prices are getting too high, but I feel there is great talent out there who understand that touring = career.

Your favorite backstage story/memory? My lips are sealed.

Your favorite GAVIN Summit moment so far, since you've been at all of them: There are so many, but watching Willie Nelson, Daniel Lanois, and Emmylou Harris playing "The Maker" at the Fox would be one of them. A close second would certainly be John Fogerty at the Fox.

Best career moment so far: The first show I promoted at Red Rocks. It was my dream to bring shows to Red Rocks. The first show I promoted there was The String Cheese Incident. We did great and it certainly was the biggest milestone in my career.

Future ambitions: To grow my career with integrity, to put together and promote events that help our community realize the power and strength we have to affect the world.

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Movie Premiere Primer

By Paige Nienaber

Back in 1990 I was working at Kiss 102 in Charlotte and one of our part-timers made ends meet by spinning records at The Paper Doll—one of that market's adult entertainment establishments.

I was younger (er, um...young-ish) and single, and, quite frankly, I thought that it sounded like a pretty cool gig. I jokingly asked if he was looking for an intern. He said something to the effect that if he never saw another beautiful naked woman again, it'd be too soon. It was destroying his relationship. Coming home at 3 a.m., the last thing he wanted to see was more nude female. I feigned sympathy, but in my heart, I would have killed for that job.

Just about any job will desensitize you to certain real world realities.

Perfect example: I got a pair of tickets to *Planet of the Apes* through one of the Twin Cities stations I consult. It was cool. I was happy. It was a film that I was actually looking forward to seeing. But at the last minute, a trip came up. At a backyard barbecue the night before my flight, I casually asked if they wanted to use the tickets. Eight friends pleaded for them. For the average schmo out there (and my friends are), going to a movie is a *night out*. And not an inexpensive one, at that. But since most of us have become immune to having to pay for our entertainment, it's something that we don't appreciate. You can track someone's longevity in radio by the decreasing number of freebies that they take advantage of. "Another pair of free movie tickets? Nahh... I think I'll pass."

Movie premieres are a fundamental of this industry, but we've become so saturated with them that they've

slipped down to B- and C-level promotions. We give the tickets away without expending much effort into creative methodologies or tie-ins.

Granted, you can't have a creative hook for *every* premiere, but some offer—through either title or theme—additional opportunities for fun.

Jammin' 95.5 in Portland invited listeners to come out and "Spank the Monkey" for *Planet of the Apes* tickets. Another station is doing an MILF (that's Mothers I'd Like to F**k) Beauty Pageant at their premiere of *American Pie 2*. These are great prizes; have some fun with them!

One thing I do as often as possible is host post-premiere parties at thematic venues, following the screening. Attendees to the movie could bring their ticket for admission to the after-party. I remember doing *Major League* at WLOL in the '80s and afterward, the station did a baseball-themed party at a local sports bar. It extended the evening for the winners and turned a fun night out into a true evening-on-the-town. So keep that on your radar.

Doing something at the screening is another option. For *Bring It On*, 102 Jamz in Orlando hosted a high school cheerleading competition at the cineplex. There were two screens: one for the Jamz winners and one for the competing squads and their families. For the ass-kicking film *Tomb Raider*, one of the stations I consult did a women's self-defense and karate clinic at the theater. It was a great visual for the TV crews that showed up.

Since getting into this consulting thing in 1992, I've attended screenings with a winner's perspective. Here are a couple of things that I've noticed since stepping back to the other side of the velvet rope. First, in my career, I must have turned away 10,000 peo-



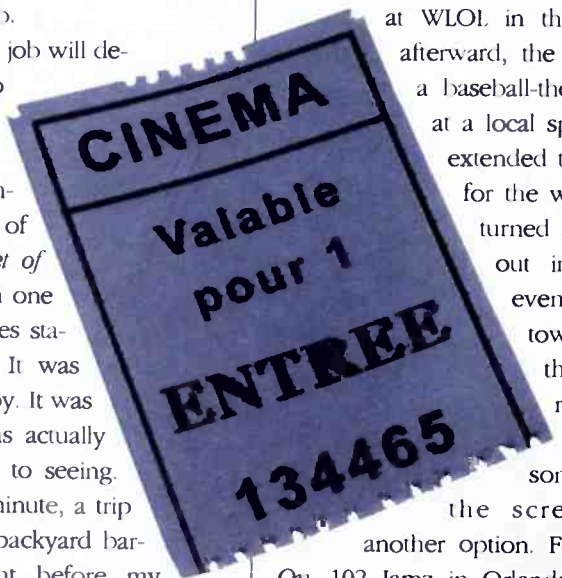
PAIGE NIENABER
nwcprmo@earthlink.net

ple from my screenings. My attitude was: "It says to be here 45 minutes early on the ticket, so screw 'em." And that was my 'tude until I went to the screening of *Groundhog Day* in 1993. I got there an hour early...and was turned away. Let me tell you something: I was f#@%ing pissed. What angered me most was the attitude of the station staff. It gave me a whole new perspective on life. Find a way to satisfy these angry, active, *customers*.

Moreover, I was always under the impression that the folks who stood in line for an hour to grab their seats wanted to hear what my DJs had to say, so I always gave the jock announcing the film a list of upcoming events to touch on, the list of client tie-ins, and some other copy points. But I recently sat through an intro that ran four minutes. Two minutes into it, the people around me began to fidget. Three minutes into it they were mumbling "Just shut up and show the movie, you idiot" under their breaths. Ninety seconds. Time them and pull them off. You've got a crowd of listeners there. You want to greet them, thank them, and hype them on what's coming up, but you don't want it to become a negative and turn the room on you.

Movie tickets are great prizes—end of story. They're something that's part of your audience's lifestyle. That, plus the premieres offer stunting and promotional opportunities. Don't screw it up by sticking a stack of tickets at a dry cleaner and running a liner telling people to go find them. That's just stupid. ■

PAIGE NIENABER, VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR, HAS "STRIP CLUB DJ" ON HIS "TOP TEN THINGS TO DO WHEN I HAVE MY MID-LIFE CRISIS" LIST. CALL HIM AT (651) 433-4554 OR EMAIL HIM AT NWCPRMO@EARTHLINK.NET



Music Online Competition Act Introduced, Applauded

The Digital Media Association (DiMA) today praised a bill introduced by Representatives Chris Cannon (R-UT) and Rick Boucher (D-VA) that would modernize several provisions of copyright law that are impeding the development of online entertainment.

"The Music Online Competition Act will ensure that consumers have Internet access to legal high-quality music, that creators get paid rapidly, and that competition—rather than lawsuits—will drive this marketplace forward," said Jonathan Potter, executive director of DiMA. "We applaud Congressmen Cannon and Boucher's effort to craft a narrow approach that would bring copyright law current with today's digital and online economy."

The Music Online Competition Act (MOCA) updates and clarifies many provisions of the Copyright Act that have led to protracted and costly legal and regulatory disputes. It is designed to reduce litigation and provide a framework for consumer-friendly competition

in the online entertainment industry.

Among other things, the legislation would help to equalize the copyright law treatment of webcasters and broadcasters. One of the key rules of technology (and a mantra for aviators everywhere) is: "redundancy equals life." Because all technology requires multiple servers and several codecs, webcasters are potentially liable for "reproduction" rights obligations that do not impact broadcasters. The bill introduced today would eliminate this technologically based legal distinction. In addition, MOCA would streamline royalty payments to songwriters and music publishers and give recording artists the right to directly receive webcast performance royalties.

"DiMA has always believed that consumers should have access to new innovative technologies that provide quality entertainment content—and that creators and copyright owners should be compensated in the most efficient manner possible," stated Potter.

United Business Media to Retain Dotmusic

Dotmusic, Europe's most popular consumer music website, expands its services to the music industry as part of the Music Week Group.

United Business Media, also the parent company of GAVIN, had previously announced the sale of the site but has opted to position the property alongside its long-established business-to-business music interests.

The move to align the site with the company's Music Group, which includes *Music Week* (UK), *fono* (Europe), *MBI* (international), and GAVIN (US) and their associated directories and events, will further boost dotmusic's credibility by giving it access to music content from those respected outlets. That content will include its in-depth interviews with renowned musicians.

Dotmusic is Europe's biggest music website, attracting up to 1.7 million unique users per month and generating 14 million page views according to figures audited by ABC/electronic.

United Business Media
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Group director Steve Redmond, to whom dotmusic will now report, says, "More music fans read dotmusic than read any of the music press. Music is a priority sector for United, and we are determined to grow our position. During its 41-year history *Music Week* has become one of the best known brands in the music industry... We plan to aggressively develop the site as the biggest and best music destination on the net."

While the consumer-focused free-to-access dotmusic focuses on music, United will launch a separate online operation, *musicweek.com*, which will mainly focus on delivering subscription-based information services to the music industry. The site will be developed using dotmusic's technological infrastructure.

"We have been producing subscription-based information services for the music industry for more than 40 years," says Redmond. "The only difference now is that we will be able to offer them with the immediacy of the Internet. In a market that moves as quickly as music, such speed of information-flow is essential."

Hiwire Names New CEO

Hiwire, a leading provider of advertising solutions for live streaming media, has named Steve Goldberg as president and chief executive officer. As Hiwire closes its third round of financing, Goldberg was chosen to lead the company's continuing growth because of significant domain experience in technology and new media advertising, coupled with a broad management track record. Outgoing CEO Warren Schlichting will remain a Board member.

"Hiwire uniquely combines the largest set of premier broadcast partners with a proven ability to deliver on technology promises," said Goldberg. "As the company enters the next stage of development and implementation, we will extend our existing lead, take the company to profitability, and work with partners to nurture our growing industry."

Schlichting, added: "Steve's broad experience in advertising, technology, and general management are a natural fit for Hiwire's continuing success. We are thrilled to have found someone with this unique skill set, background, and track record."

Goldberg has spent nearly twenty years working at the intersections of media, advertising, and technology. His career began in the media planning and buying departments of Young & Rubicam and Ketchum Advertising. Most recently Goldberg was senior vice

hiwire™
Intelligent Audience Delivery

president of publicly held Go2Net, one of the few profitable pure-Internet companies.

AUDIO ALLEY: WHO ARE THESE CATS?

By Doug Wyllie

Dormant since August 15, 2000, the Audio Alley Mixer re-launched in San Francisco this month, drawing visionaries and luminaries for discourse and discussion.

Audio Alley—an organization comprised of audio-related companies and entrepreneurs devoted to digital music—held the mixer at the DNA Lounge in the SOMA area of San Francisco.

Sponsor Brian Webster, of Brian Webster and Associates said, "The market is really down now in all technology companies. It used to be up, now it's down. It's kind of a manic-depressive marketplace, and the advantage has definitely gone from the first mover to the last person standing. The good news is that there are still a lot of companies standing—we've got fifty of them right here in the Bay Area."

Audio Alley

The Audio Alley organizers, San Francisco-based PR firm Marino Inc. and professional production group Brian Webster and Associates, along with the community of member organizations, seek to shine a national spotlight on online music and audio innovation, improve participating companies' community relations, as well as networking possibilities and business opportunities.

Beginning next month the Audio Alley networking event will be held on the third Tuesday of each month. Other events, such as forums, panel discussions, and showcases that provide branding and networking opportunities, will be available in the future.

Mixer co-host Marianna Marino says, "Sponsorship of the monthly mixers is the perhaps the best way to get involved in the ongoing Audio Alley activities." There are two levels of sponsorship: Lead Sponsorship and Table Sponsorship. The fee for Lead Sponsorship is \$1,500 for three months or \$5,000 for 12 months. "The Table Sponsorship is based on companies' annual revenue, making visibility easily accessible to emerging and small companies," she adds.

Several alley dwellers like Riffage and MusicBank have gone under, while others have suffered severe cutbacks. But Audio Alley currently lists some 50 digital music companies based in the San Francisco Bay Area: Angry Coffee, AOL Music, ARTISTdirect, ArtistOne, AudioBasket, AudioSoft, Beatnik, Brian Webster and Associates, Community Musician,

Computers & Music, Creative Technology, DNA Lounge, Dolby Laboratories, Ecast, Emusic, Epitonic.com, Flow Communications, Fog City, GAVIN, Garageband.com, Gracenote, iMUSICAST, IUMA, Kick.com, LicenseMusic.com, Liquid Audio, Listen.com, Live365.com, Lycos, Marino, MoodLogic, MTVi Group, Music Buddha, Napster, NARAS SF, PlayOnDemand.com, Premium Music Network, Radio-V, RadioCentral, RealNetworks, RioPort, Rocket Network, SongPro, Sonicopia, Spinner.com, Streaming Media, Vitaminic USA, Wired News MP3 Report, World Entertainment Network, Yahoo! Music, and garageband.

Who are all these Cats? GAVIN takes a look at a few of them:

Angry Coffee

In 1999, the founders of Angry Coffee created a central web destination where users can search for independent and unsigned artists. The company's services include the "Percolator" music search engine and the "Angry Coffee Artists" section. When users run a search at Angry Coffee using the Percolator engine, they are provided with unsigned, independent artists as well as major acts.

AOL Music

One of the biggest names in the Internet business is AOL. A few years back, the Virginia-based behemoth gobbled up a tiny Bay Area company called Spinner.com, which offered an array of customizable channels of music. AOL-Time Warner is organized around its core growth drivers—subscription services, advertising and commerce, and content—to maximize the value of the company's unique combination of brands and other assets, and to drive the next wave of growth.

Beatnik

Incorporated in 1996 with headquarters in San Mateo, California, Beatnik was founded by composer and music visionary Thomas Dolby Robertson. The company was created to bring a unique vision of music and interactivity to the web. Beatnik has equity investments from leading technology, content, and service companies including Viacom, Media 100, Sun Microsystems, Inc. and Zomba. Beatnik acquired Mixman Technologies in December, 1999.

EMusic

Among the most famous acquisitions in the

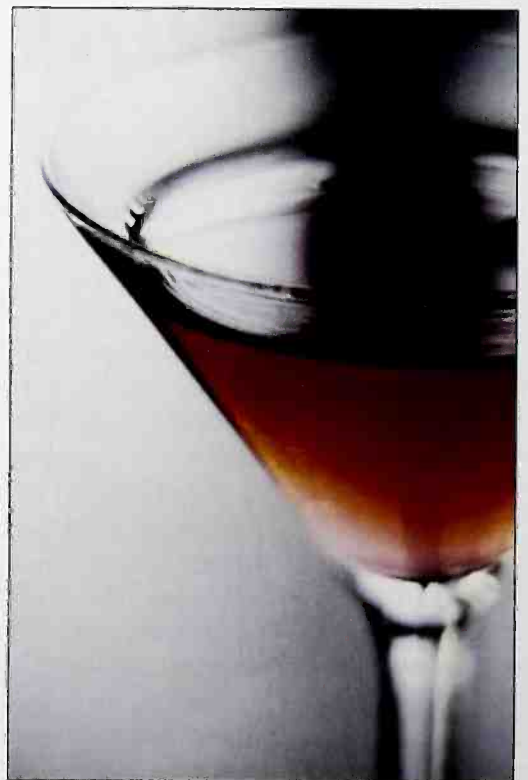
online music business in the recent past was Universal's June purchase of EMusic. Founded in January 1998, EMusic was one of the first to offer digital music subscription services, not unlike those soon to be launched by Napster, Pressplay, and MusicNet.

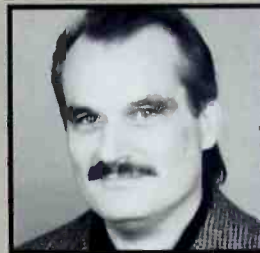
Live365

Live365 is among the largest broadcasters of streaming MP3 content on the Internet, with more than 40,000 channels. Rated one of the largest aggregate network streamers in a recent report issued by Arbitron, Live365's "Studio365" tools allow traditional radio stations and private individuals to stream audio over the Internet. Live365 recently won the "People's Choice" Webby Award for Best Music Site.

"Coopetition" and Community

More and more, the notion of coopetition in the technology industry is allowing companies to continue to exist even in the most dire of economic times. While some have fallen by the wayside, the continued existence of these firms indicates the legitimacy of online music. Consumer demand for downloadable and streamed audio continues to grow, and the marketplace continues to evolve. Even in the most harsh environment, the Audio Alley Mixers bring together the best and brightest of this still-burgeoning industry. We raise a glass and salute you. ■





TOP 40/
RHYTHM CROSSOVER
EDITOR
KEVIN CARTER
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THE CANDYMAN CAN...AND DOES

John Candelaria, Clear Channel-El Paso's director of ops/brand manager on talent, trends, strip clubs, and the art of persistence.

Hometown: Albuquerque, N.Mex.

Most recent ratings highlights: 14.4 share, 12-plus

Quick career recap: KPRR-El Paso production director, music director, program director, operations manager

What possessed you to get into this business? I wanted to be a sports broadcaster, but the only high school broadcasting class was a public radio course.

Was there one person or incident that turned the tide? I decided twice to quit the business, as no one in Albuquerque would hire me full-time. I was frustrated work-

"If you never establish your different-ness, you will always be weak."

ing part-time at seven stations in seven years. I even did on-air work at a Classical station. Boy, I sure screwed up announcing those titles and artists—no wonder my aircheck sucked. I also did a stint as a news reporter—ha! That was even worse! My real passion was for Top 40 radio but nobody would hire me, so I decided to sell my mobile disco service and become a U.S. Marshall...but first, I needed a part-time job...

Early influences: Bob Perry gave me my first full-time radio job. He was, and always will be, my mentor. He taught me the skills of the gig and instilled my love for Rhythm radio. I love him, man. Also, Don Kidwell for giving me my first PD opportunity, Bob Mitchell for teaching me how to coach talent, and Bill Struck for believing in me to teach others within Clear Channel. And I can't forget Rick Thomas, Rob Scorpio, BJ Harris, Steve Rivers, Steve Smith, Keith Naftaly, and Hosh Gureli for inspiring me to create fun, compelling radio.

Most influential radio station(s) growing up: KMEL-San Francisco under Keith and Hosh. From their outrageous street promotions to bold programming moves like airing a prime-time community talk show, *Street Soldiers*. This radio station covered it all. Fun—exciting—compelling—entertaining personalities that cut through.

Early highlight: Creating our first Power Jam concert with Roger & Zapp hosting. We were expecting maybe 8000 people—over 17,000 showed up. Man, I was scared getting on-

stage in front of all those people.

Family: My Wife Chey and two girls: Alexandria, age 10; and Miche, age 8. Also, two dogs: Kobe and Shaq...that's right—I'm a diehard Laker lover, so stop player-hatin'.

CDs in the car: Santana's *Greatest Hits*, Earth, Wind & Fire's *Greatest Hits, Promo Only* and *S.I.N.* samplers....and...don't laugh: The Gap Band's *Greatest Hits*...I've got to get "Outstanding" in rotation somewhere...

Hobbies: Sports. Growing up in LA, I love the Rams, Lakers, and the Dodgers. I also like to mountain-bike. If you've ever seen a fat guy ride a bike, it's pretty funny looking, I must admit. I like to lift weights when I can get to the gym, and I

love eating Mexican food, for sure.

Secret passion: To work part-time at a strip joint just so Barry Pinlac can sit in the VIP lounge.

Wheels: Harley Dyna Low Glide

Favorite food: My mother-in-law's cheese enchiladas.

Favorite local restaurant: Kona Kreek Steakhouse

Favorite city: Albuquerque—my family still resides there (I love the New Mexico Lobo basketball team).

Favorite vacation getaway: Anywhere far from work that has a beach.

Last movie you saw: *Scary Movie 2*

Last movie you rented: *Snatch*—no, not the porno...the Guy Ritchie flick. Thumbs-up for sure.

Read any good books lately? Yes...read anything by marketing guru Jack Trout. I suggest his newest: *Differentiate Or Die*. In this ultra-competitive environment, you must be different to win. Cookie-cutter radio will not make you memorable. With the enormous amount of competition, listeners have too many other alternatives and so you pay for your mistakes. Your competitor gets your business and you don't get it back very easily. Companies that don't understand this will not survive. If you never establish your different-ness, you will always be weak.

Favorite non-trade mag: *Vibe*

What current radio stations do you admire? WFLZ-Tampa for its imaging, KBXX-Houston



jocks sound great, WPGC-Washington for their consistency—they keep it simple and always sound good. KDWB-Minneapolis for their outstanding promotions, and WXKS-Boston for their terrific Kiss Concerts. I'm always in awe at the lineup that they're able to attract.

Where are we going to go to find that next generation of air talent? Probably at strip clubs...I love the way the announcers puke when they say, "Put your hands together for the luscious Kandi...!" Just kidding. You have to be a good observer. Rick Cummings is great at finding raw, street-savvy talent like Big Boy, and molding them into outstanding air personalities—and letting their true talent shine. Your next outstanding air talent could be right under your nose right now—the station van driver, the crack-up neighbor, someone in sales who has something to say about everything.

Any thoughts on the next musical trends, or predictions of the next musical wave? Hip-hop has truly become Pop these days. I wish I knew the next trend. I did feel the burn on the boy bands and pop divas in my market with the 16-22 year-olds. I believe that bubble gum is fading...but like all forms of music, it will return.

If I wasn't doing radio, I'd be: I can't imagine not working in this business. This is the most fun I've ever had. I'm truly living my dream job—not a whole heck of a lot of people can say that. ■

Top 40 Can Tell Blu Cantrell Can Cast a Spell

By **Jaan Uhelszki**

Blu Cantrell's saucy sashay up the charts in her Prada heels with her smash debut single "Hit 'Em Up Style (Oops!)" was not accomplished by sleight-of-hand, but the very beginnings of this diva-in-training's career has all the magic of a Disney Cinderella story.

A serious car accident involving her sister ironically opened the door of opportunity for this Providence, R.I. native. Cantrell and her family holed up in an Atlanta hotel for an entire month to monitor her sister's recovery and one day, while sitting in the lobby, the singer met a local producer. "I met this guy who said I looked like a singer," Cantrell reveals with amusement.

While the remark sounded like a come-on, the producer was right. Blu Cantrell *does* look like a singer. The winsome, angular songstress could be a body double for Faith Evans, but the resemblance doesn't end there. The daughter of an accomplished jazz singer, she had been singing since the tender age of five, and composing her own songs by the time she was a teenager.

"I could sing before I could even talk," confesses the throaty voiced Cantrell, explaining that her mother used to take her and her five siblings to her singing gigs. "She couldn't find a babysitter, so she would take us with her. I knew that's what I wanted to do." From there it was a short step to playing at local talent shows, and a constant round of auditions. That was until that propitious day in Atlanta.

The producer was so impressed with Cantrell that he arranged a meeting with his pal, Chris "Tricky" Stewart, who had already made his mark twirling the knobs for Sisqo, Chanté Moore, and Mya. After one short meeting, Tricky and his partner Tab Stewart immediately nabbed her for their RedZone Entertainment, and before Cantrell knew it, she was singing back-up for Faith Evans, Gerald Levert, Aaron Hall, and Puff Daddy.

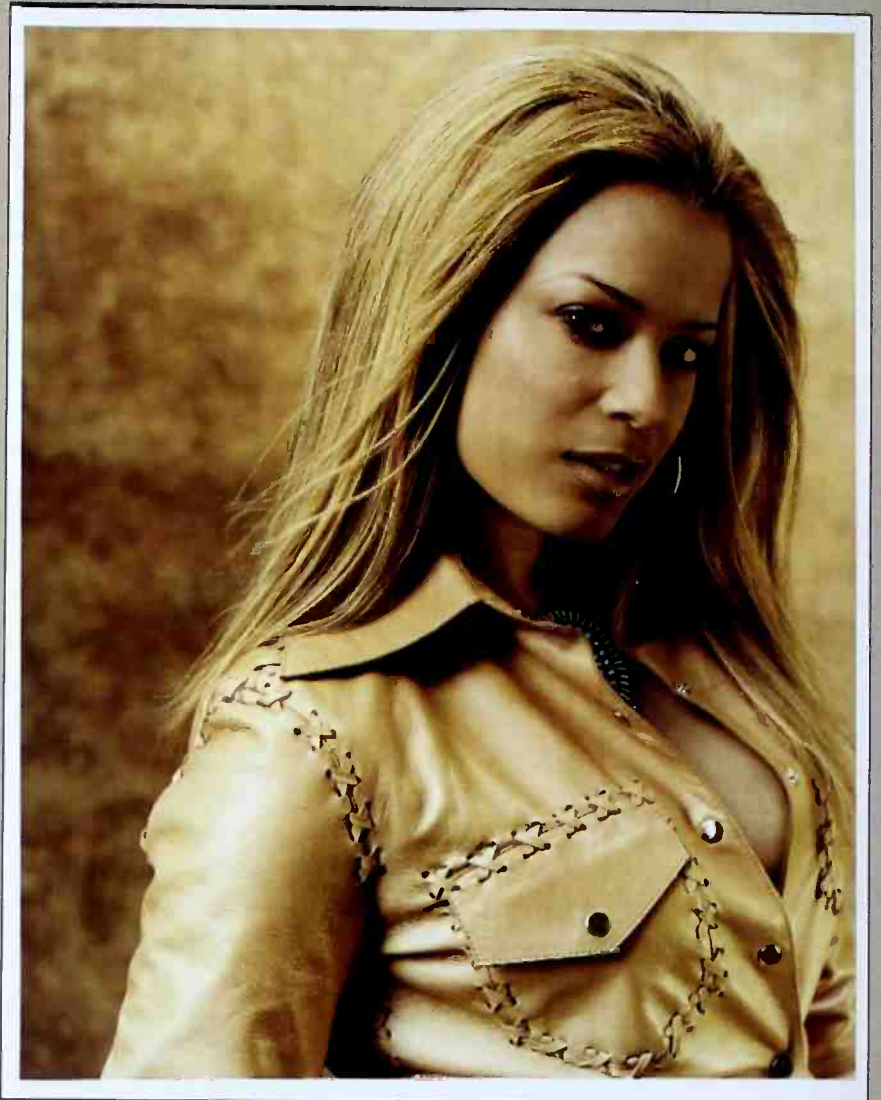
From there it was a quick jaunt to the offices of Antonio "L.A." Reid at Arista Records. According to Cantrell's rep, Arista's head man was so taken with Cantrell's compelling alto that he signed her to the label a mere thirty seconds into her audition. "Blu's 'Til I'm Gone'

brought out feelings that I hadn't felt for a very long time," revealed Reid. "Her voice seemed to satisfy that yearning in my soul, not only for a great singer, but also for a sound that I felt was missing in today's music."

Reid hooked up Cantrell up with Jimmy Jam & Terry Lewis, and Laney Stewart to produce some of her album, but real magic was made when she met TLC mastermind Dallas Austin who wrote and produced Blu's feisty first single, with its retro post-feminist revenge anthem. The single instructs that if your man is cheating, he deserves to have his Neiman Marcus credit line maxed out ("Hey ladies/When your man wanna get buckwild/Just go back and hit 'em up style/Put your hands on his cash/And spend it to the last dime/For all the hard times"), which Cantrell claims was written about a friend of hers. Despite proposing a high price of a wandering eye, "Hit 'Em Up Style (Oops!)" has become one of the most played singles of the summer, rushing up the charts like an overheated thermometer, getting equal workouts at Top 40, Urban, and Rhythm.

While the 25-year-old Cantrell swears she hasn't taken any illicit shopping trips recently, she certainly seemed right at home in the video for the single, which shows the winsome redhead buying armfuls of designer finery before mounting her own yard sale to sell all her boyfriend's worldly possessions.

But the singer wasn't always on top of the world. According to Cantrell she suffered a deep depression as a result of a bad relationship. "My music comes from hurt, from being in relationships where I was being taken advantage of...I think you can feel the pain



I've experienced in my music. It's something that a lot of people can relate to. You can hear the hurt in my voice and a lot of people have gone through that kind of pain," reveals Cantrell.

On the upside, the unhappy coupling proved fodder for many of the songs on her debut album, *So Blu* (RedZone/Arista). The autobiographical "I'll Find A Way," shows Cantrell as a modern day Scarlett O'Hara, vowing to knock adversity on its backside, and "The One" catalogues the qualities she's looking for in a man, while "Killing Me" vocalizes the pain of a long-distance relationship. With all due respect to the single, the album's true revenge anthem is "Till I'm Gone," with her lover asking for one more chance after Blu shows him the door.

If the thirteen songs on *So Blu*, are any indication, Blu Cantrell will be around for a long time. With her harmonious funk, jazz-tinged soul, and take-no-prisoners attitude, Blu has found her audience, and her fans in the programming dept. ■

Super Snake

Mixes Radio and Television in Phoenix

By Kevin Carter

His career path has come full-circle. Born in Phoenix, Duane Weaver, professionally known as Super Snake, started his radio career under my direction as a part-time announcer at KGFJ/AM in 1986. There was no question that he was talented but at that time, he was raw, impulsive, and somewhat undisciplined.

In the '80s we were entrenched with the consultants anthem: "more music, less talk" and hardly any real personality. Although I ran a personality-driven station, Super Snake's over-the-top personality was at the brim for an R&B station. "I just did what I did. I had a different slant on things and I was just being myself," he says. "People always said I was silly but I appealed to everybody. Black, White, Latino and Asian—and I'll take that!"

Snake's style was ready-made for the new personality-driven Rhythm Crossover stations back then we called them "Churbans." After I gave him his lessons in the basics, Snake bolted to stations in Houston, Dallas, and San Francisco. He later worked the jammin' oldies formats via satellite in Japan, Cleveland, Pittsburgh, Orlando, and Washington D.C. After living just about everywhere, including New York City, eventually, the prodigal son of Phoenix returned home.

Super Snake has never seen a microphone he doesn't like. He's developed his own style. High-energy and wild & crazy are words that quickly come to mind. "I grew up listening to jocks on the radio that made a difference and that had an affect on me. During my last stint in New York, I finally realized that I have a 'say in things.' If it's about not doing drugs or how we should be doing more in our community, I know I have 'a say in things.' I'm still crazy but there's a message now. Before I was just working and having fun."

Currently, he holds down the afternoon drive slot at Emmis' KKFR-Phoenix. At Power 92, Super Snake is a fan favorite and ratings winner. Content with the microphone, but intrigued by the bright

lights, Snake thought 'why not take a shot at getting in front of the camera?' "I'm really good friends with Charles Barkley and his wife. When he was playing for the Suns in Phoenix, he had a television show and I would hang out with him, so I knew a lot about the players in the league. The local TV stations in town would always come to me to get information about the players. Finally one day I said, 'I'm not going to give you anymore information until you give me a shot.' That's how it started. I did some interviews inside the Charles Barkley Show. From that I got to do the sports and from that I got to do entertainment stories. At one point in time, I was the only guy in Phoenix on TV every single night and doing a daily radio show. These days, I'm just doing guests shots on TV but who knows, maybe, I'll be back doing more in the near future."

With a successful radio career and daily afternoon drive show on Power 92, Super Snake set out to develop a video show. "When I was in New York, I got motivated to do a video show." *Super Videos* is my show. I own it through my company, Super Snake Productions. I have five people on staff, we write it, produce it, put it together and do the whole thing. Right now, we need the record labels to support us by sending us their acts and their videos. It would be nice if they would buy a schedule to get the retail chains to buy into the show. We have received great support from Monty Lippman at Universal and the people at Def Jam and Atlantic have really gotten behind the show and believed in us. But we need all the labels to support the show.

"*Super Videos* airs on the local UPN station, we're on every Saturday at 12:30. Now 12:30 at night 12:30 in the afternoon. If it's hot and smokin' we play it. I've got a website (super-snake.com) where people can log on and vote for their favorite video. It's a local show but it's shot and produced so well that it looks like network level production and we feature big named acts. Our show has live appearances from Snoop Dogg, Dr Dre, Lil' Bow Wow, Ja Rule, Jay Z, Tank, Mya, and the list goes on and on. We get everybody that comes to town. And if we need to fly across the country to tape a great show, that's what we'll do.

"Most times when you tell someone you have a TV show they say, 'yeah man, you got a show.' Let me tell you, this show is no joke. We spend an enormous amount of time and money to make it look good and have a 'prime time' appeal. We've done over 40 shows live-to-tape and that's amazing. Right now we're trying to gear up and get ready for the new fall season."

So has the video show helped the radio show or does the radio show help the video show? "There's synergy between both—on the radio, I can talk about my TV show, which makes the listeners say, 'let me check the video show out.' When you watch the video show, you say, 'damn, this show is really good.' Plus the video show allows me to do things I can't do on the radio. Say the station isn't playing the Blu Cantrell record yet, but the video show is playing the video. Then all of a sudden, the radio station starts getting calls and requests for the song."

Is this the type of multi-media involvement that more radio personalities should get into? "There is no question about it! You want to make so that the people you work for feel that they have to have you. It's just like sports. When the Bulls lost Michael Jordan, they know they lost a lot, if Toronto loses Vince Carter, they know they'll be in trouble. You want it to be the same way. Wherever you work, your boss needs to know that you're more than just an air talent. You are an integral part of the station, and for me that's about being in the community, being on television, and doing all the things I have to do. I want them to need me much more than I need them."

In Cleveland, former radio legend Lynn Tolliver, Jr. is considering a run for Mayor. So are politics in your future? He laughs, "Some people say I am the mayor right now. I know that I can help put somebody in office and that's powerful. I want to use that power on the radio—not to tell people who to vote for, but to tell candidates that if you don't do the right thing, I'm going to be on the radio talking about it and I have a whole lot of people listening. That's the difference between being a disc jockey and a personality. We need to know how to do things the right way and not do it the wrong way."



URBAN/URBAN AC
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HONEST MUSIC

Legendary Producer And Atlantic Sr. VP Arif Mardin says
Honest Music and Great Voices Fuel His Passion

By Kevin Fleming

As a producer and arranger, Arif Mardin has worked with “everyone who’s anyone” in the music business, including Aretha Franklin, Barbra Streisand, Whitney Houston, Roberta Flack, Brandy, Anita Baker, Phil Collins, Chaka Khan, Bette Midler, Patti Labelle, Diana Ross, Donny Hathaway, Jewel, the Average White Band, the Bee Gee’s...you get the idea.

GAVIN recently spoke to Arif by phone from a New York City recording studio.

Born in Istanbul, Turkey, Arif’s formal education came from Istanbul University and the London School of Economics. A self-professed jazz fanatic, a chance meeting he had with jazz great Dizzy Gillespie led him to a career in music. “Dizzy came through Turkey in 1956, and it one of the biggest events in my life,” Mardin says. “I had a chance to meet him and he wound up playing on one of my pieces and giving me some pointers.”

In 1958, Arif was the recipient of the Quincy Jones Scholarship at the Berklee College of Music in Boston. In 1963 he joined Atlantic Records and today serves as senior vice president. His hit collaborations include “Pick Up The Pieces” by the Average White Band, “Against All Odds” by Phil Collins, “I Feel For You” by Chaka Khan, and “Wind Beneath My Wings” by Bette Midler. Arif has collected more than 40 gold and platinum albums, 15 Grammy nominations, and six Grammy Awards.

The word *variety* comes to mind when you look at Mardin’s body of work. How does any one person appreciate such a wide variety of music? “I have wide, eclectic tastes. My first love was bebop with Charlie Parker and Dizzy Gillespie, then Ellington’s music. I like 20th century modernists like Stravinski and Bartak. Of course, I was born in Turkey, so there was great musicians and music made there. It’s a totally different scale and everything. With all that, I learned to love all kinds of music. Any kind of music which is honest, I love.

“I go with the honesty of the music. For example, I worked with Willie Nelson—he’s an American original, his singing is so honest and so wonderful—we’re not talking about vocal quality of a Pavarotti or someone like that, we’re talking about original people singing their heart out. I go

for that, and I learn from it, too. I went to Aretha Franklin and learned from her ‘college of gospel and blues’ and really learned from her, especially during her gospel album *Amazing Grace*. We were in a church in Watts area of L.A. with the late Reverend Cleveland with his choir and it was fantastic. I was a part of this wonderful experience, and I learned.

I also learned from Bette Midler. She would sing a song and try different characters because of her acting ability. We could have three different vocals on a song with different personalities and that’s fantastic. Later I was working with a young singer and I asked, ‘Can you be a little different?’ and she said, ‘I only have one self.’ I guess I was kind of spoiled by Bette.”

In more than 36 years of work in the business and countless hits, one wonders what his motiva-



tion is. “Great voices and honest music,” he says. “I recently worked with two young singers, Oliver Darley is from England, who sings retro ‘60s and ‘70s R&B music. The other is a Nashville-based singer named Mandy Barnett, who’s also in the retro thing—kind of like Pasty Cline with heart-breaking vocals. Both are wonderful. On Oliver’s project we assembled most of Aretha Franklin’s old rhythm section with Bernard Purdie, Cornell Dupree, and Anthony Jackson. With Mandy we put together some of Nashville’s veteran musicians. It was incredible. The months of May and June were like the TV show *This Is Your Life* for me. It was great. So there’s no lack of talent, these two young people were singing their hearts out.”

With so many years of producing hits under his belt, it must be easy to recognize a smash as soon as it’s in the can, right? “Yes and no, I’m happy to say that if I hear a song that I like and I see the video on MTV, I may say it’s a hit and later it turns into a hit and that’s good. But sometimes I’ll hear a song that I can’t stand and it will become Number One, so...no. A well known artist or group coming off a successful record can climb the charts even though I may not really like the single. Plus, today you can make a successful record with a beautiful young woman or a handsome young man and sometimes the signing won’t be that strong. There are machines that can be used to correct intonation.”

So what are the common denominators of the successful performers he’s worked with? Mardin says it’s dedication. “It’s almost like being a priest or a doctor. It’s definitely a total devotion to their music. Aretha is a consummate artist, so is Patti La Belle, Bette Midler, and Barbra Steisand. I’ve worked with these artists and they are who they are because they devote their lives to their passion—that’s why they’re successful.”

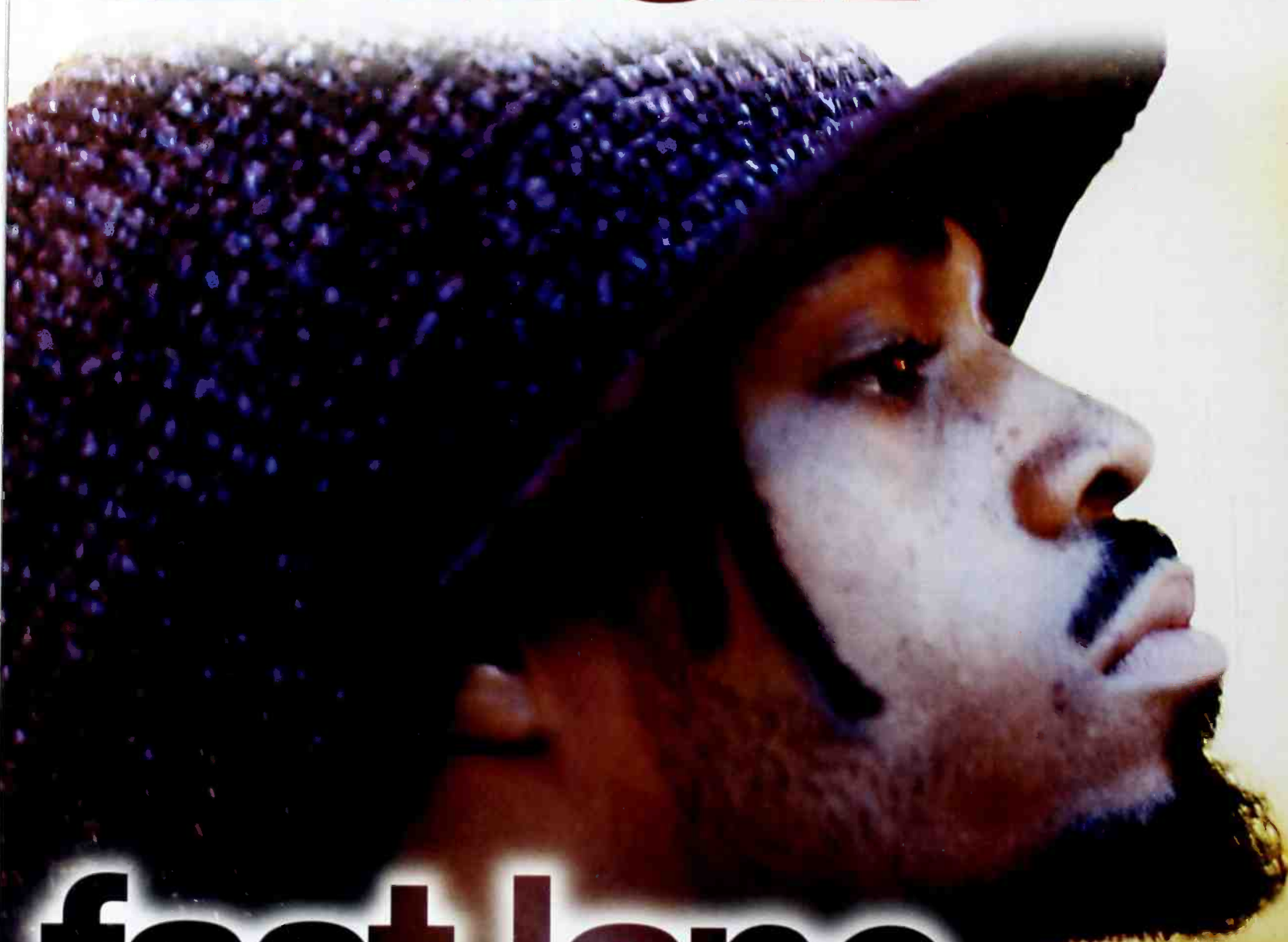
So who are today’s devotees you may wonder? “Today’s great singers include Jill Scott. She’s carrying the torch for the new generation. There are many excellent singers today, and as far as producers, I admire Babyface, Dallas Austin, Timbalan for his great rhythms, and David Foster for his romantic side.

“I listen to everything,” he says. “I look at the trades and the newspapers for the music reviews and I order the records. I have my staff prepare a cassette with the first minute of the top ten songs every week just to get a taste of the music.”

And what’s next for this legendary producer? “I have to finish my memoirs. I’m on the fourth chapter. I also have some modern works I’d like to finish. I’ve written a one-act opera and I’d like to find a home for it. It’s called *I Will Wait*. I’ve done a demo of it with some singers and I would like to finish it. I’m slowing done a little. Right now I just want to work on things that interest me, for example, if an artist comes to me and says, ‘I have this very weird song and I need an arrangement,’ I will do that. As long as it’s challenging and honest.”

With the long list of artists Mardin has worked with, I wondered if there is one artist he would like to work with? He responds with a laugh and says, “There are many.”

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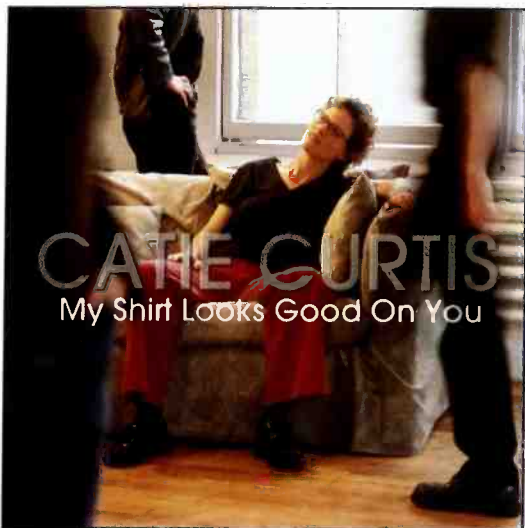



GAVIN SUMMIT **IX**
AUGUST 16 - 18, 2001

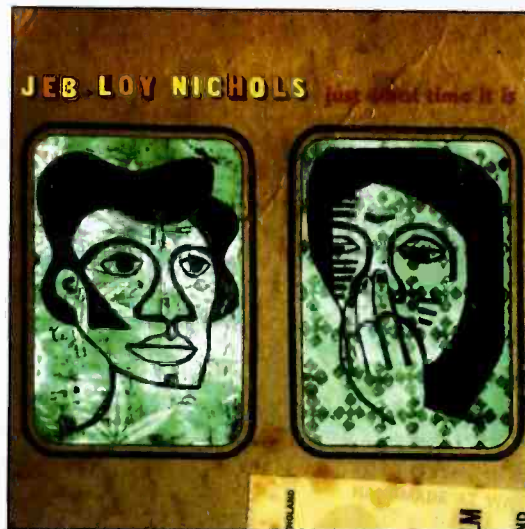
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OFFICIAL PROGRAM

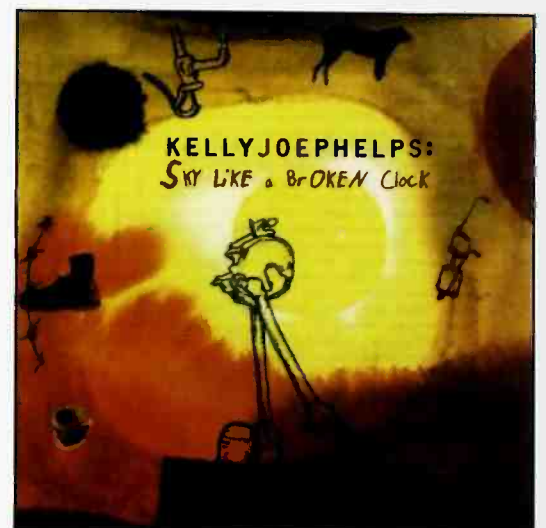
THE MUSIC SAYS IT ALL



CATIE CURTIS



JEB LOY NICHOLS



KELLY JOE PHELPS



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Contact:
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(978) 282-9706



The GAVIN Summit:

Welcome to Number Nine

Everybody starts somewhere. Usually somewhere small.

In the case of radio, the classic route to fame and fortune begins in a small market that most of us would be hard pressed to pinpoint on a map. For most musicians the hard road begins in a local club where management expects them to draw well enough to sell an acceptable number of Budweisers.

The main musical focus of the GAVIN Summit is The Fox, a compact club in the college town of Boulder that, for anyone who hasn't been in previous years, crackles with the kind of electric atmosphere that tells you something very special might happen at any moment.

Sheryl Crow, Dave Matthews Band, Counting Crows, Vertical Horizon, Train, Shelby Lynne, David Gray, Paula Cole, Joan Osborne, and the Wallflowers are among the platinum album and Grammy-winning artists that have made the GAVIN Summit an early staging post in their careers. The Summit has also provided a platform for artists of the stature 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 lineup features artists of the caliber of David Byrne, Suzanne Vega, The Cranberries, Cowboy Junkies, and Lucinda Williams. Byrne could be viewed as the archetypal Triple A artist. He has long been an influential musician and songwriter through his body of work with Talking Heads. After 25 years of rising above the hurly burly of disposable pop his creative work extends also to books, paintings, photographs, films, and videos.

No single event or showcase can make or break a career—but it can certainly help to shape the image of an act and elevate an artist's stature in the eyes of those who matter.

Lucinda Williams, for instance, who has recently received all sorts of plaudits as the songwriter of the moment, will have a chance to confirm that status, and particular media attention on Chris Whitley ensures that his performance will be closely watched. And if there is one place where Thirty Odd Foot of Grunts Featuring Russell Crowe can be judged on their music, that place is right here and right now, in Boulder during the Summit.

As well as providing a forum for programmers to get together and compare notes on subjects such as production techniques and fresh promotion ideas, the Summit is 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—is taking part in an exclusive One-on-One conversation with Ben Fong-Torres. 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. Like me, they were in at the beginning when the Summit concept was first hatched.

It seems an achievement in itself to be welcoming you to the ninth GAVIN Summit. Soak up the music, absorb the radio smarts, and have as much fun in Boulder as we have in staging this event for you.

David Dalton,
CEO

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The Complete 2001 GAVIN Summit Agenda

Wednesday, August 15

REGISTRATION

3-7pm, Sunshine Room

e•town PERFORMANCE W/BUDDY GUY & ODETTA

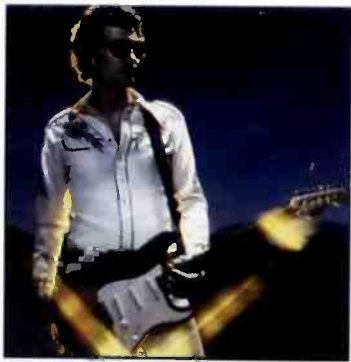
6:30pm, Boulder Theatre

This live taping is the first musical event of the Summit. Take a hotel shuttle on over to the Boulder Theatre by 6:30pm to be a part of the audience as e•town's Nick and Helen Forster record their show in front of a live studio audience. The show features the king of contemporary blues, Buddy Guy, and the queen of American folk music, Odetta. e•town is in its tenth year of syndication and is carried by over 100 stations.

GAVIN FOX THEATRE NIGHT #1

Robert Bradley's Blackwater Surprise, Leroy

Doors 7:30pm, Show 9pm, Fox Theatre
(Your business card or badge is your admission.)



Thursday, August 16

REGISTRATION

9am-6pm, Sunshine Room

FRIENDS OF BILL

9-10am, Flatirons Room

PROGRAMMING REAL RADIO AT THE LEFT END OF THE DIAL

10:30am, Grand Ballroom

The rules are different in Non-Commercial radio. It's more than just good music. We'll discuss the songs and what goes between them to create a fun radio station that's responsive and important to its community. Hosted by WFUV's Rita Houston. Breakfast provided by Charterhouse Music Group/Signature Sounds Recording.



MCA & CAPITOL LUNCH

With performing artists
Leona Naess and
Matthew Jay
Noon, Outdoor Pavilion

ONE-ON-ONE CONVERSATION WITH DANNY GOLDBERG

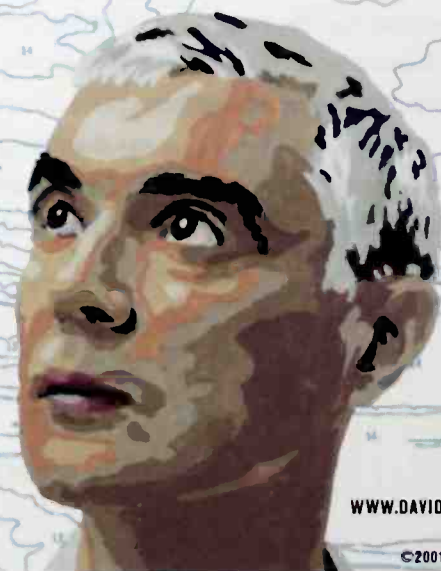
2pm, Grand Ballroom

As Chairman/CEO of Artemis Records (voted GAVIN Triple A Independent Label of the Year) Danny Goldberg has most recently brought us

DAVID BYRNE
U.B. JESUS

THE NEW SONG FROM THE ALBUM
LOOK INTO THE EYEBALL
ADD DATE AUGUST 27

CATCH DAVID BYRNE @ THE FOX, FRIDAY, AUGUST 17!



WWW.DAVIDBYRNE-VIRGINRECORDS.COM
WWW.LUAKABOP.COM
©2001 VIRGIN RECORDS AMERICA, INC.

Come see what everyone's talking about when Ryan performs @

THE FOX THEATRE
THURSDAY,
AUGUST 16TH

"An album that will age very well."

- James D. VanOsdol, WXRT, Chicago

"This kid is fucking crazy, sick! He is a Genius!"

- Bruce Warren, WXPB, Philadelphia & World Cafe

"One listen is all it takes to hear that Ryan Adams is the next big thing for adult radio."

- Marie McCallister, WTTS, Indianapolis

"It's a masterpiece."

- Rita Houston, WFUV

Produced by Ethan Johns



RYAN ADAMS
NEW YORK NEW YORK

IMPACTING
RADIO
NOW

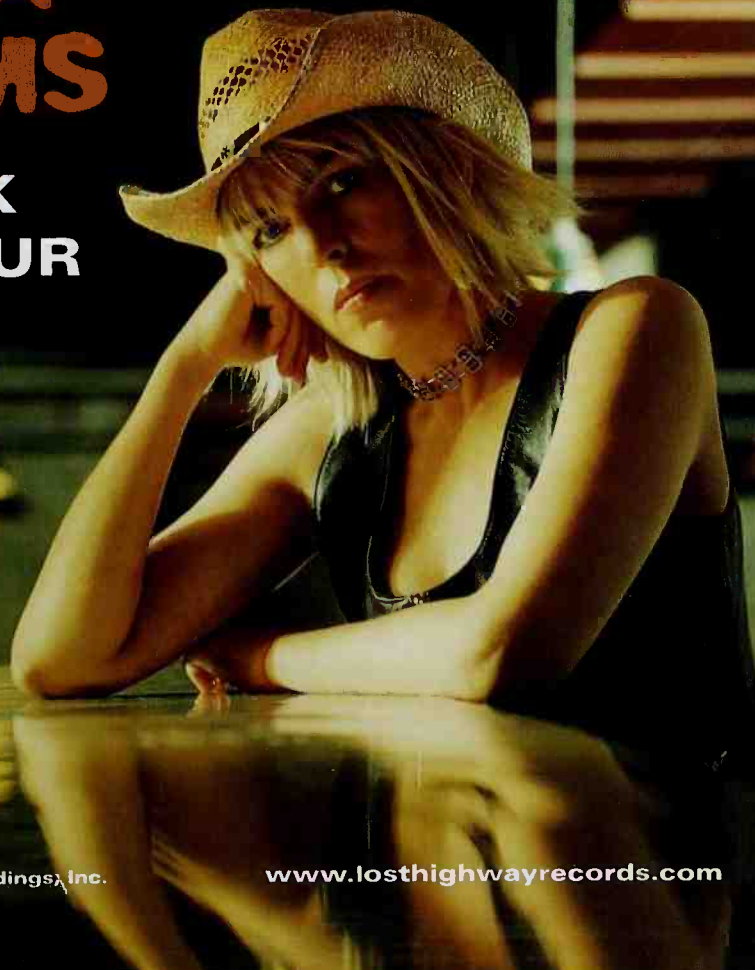
The first single from his upcoming solo album
GOLD

LIVE
AT THE FOX THEATRE
(BOULDER)

Named America's Best Songwriter by
TIME Magazine

LUCINDA WILLIAMS

AAA, THANK YOU FOR YOUR CONTINUED SUPPORT OF ESSENCE



Lucinda has performed live for over a million people worldwide, now this Grammy award winner performs for you @

THE FOX THEATRE
SATURDAY,
AUGUST 18TH

Over a million albums sold over the course of her career

ESSENCE
already over 250K

LOST HIGHWAY

A UNIVERSAL MUSIC COMPANY

© 2001 UMG Recordings, Inc.

www.losthighwayrecords.com

Produced by
Charlie Sexton & Lucinda Williams
Basic tracks produced by Bo Ramsey
Co produced by Tom Tucker

Thursday *continued*

Grammy nominated artists like Steve Earle and Rickie Lee Jones, as well as breaking Josh Joplin Group at the format. Goldberg signed The Cardigans, OMC, Cake, Elvis Costello, and Lucinda Williams among other adult-oriented artists while he was

Chairman/CEO of Mercury Records Group.

Goldberg has a unique perspective on the music business and will be sharing his opinions and experiences with former *Rolling Stone* and GAVIN editor Ben Fong-Torres.

WORLD CAFÉ TAPING**Cowboy Junkies**

3:30pm, Grand Ballroom



When it comes to doing an interesting, well-paced live performance and interview show, there are few in David Dye's class. Be there as



The Cowboy Junkies talk with Dye about their new album and perform a mini concert. Prior *World Café* performances have been high points in the Summit schedule.

COCKTAIL HOUR

5pm, Outdoor Pavilion

Featuring a live set by Hollywood recording artist **Leroy**.

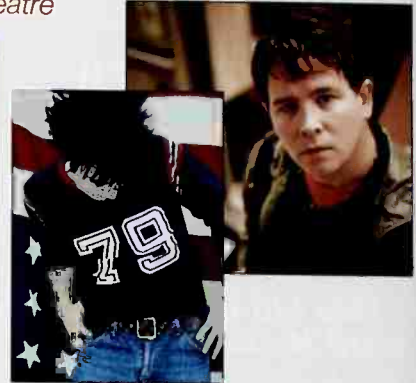
TULAGI NIGHT #1

Palm recording artist **Cousteau** plays next door to the Fox. Check 'em out during Fox set changes.

**FOX THEATRE NIGHT #2**

The Cranberries, Ryan Adams, Grant-Lee Phillips

Doors 7:30pm, show 8pm, Fox Theatre

**LATE NIGHT LOUNGE**

Performance by MCA recording artist **Llama**

Following Fox Show, Champs bar (Millennium Hotel)



Cousteau

Appearing Thursday, August 16th at Tulagi - 1129 13th Street
(next door to the Fox Theater)

2 sets: 9pm and 10pm

"Last Good Day Of The Year"

"This is the kind of song that sets Triple A apart from all of the other formats. Dennis and I felt 'Last Good Day Of The Year' was a good spice record until the phones exploded - then we knew we had a hit on our hands! Album sales have been big in Portland and audience reaction has been continuous. Do not over-think this record - you're going to be surprised!" **Kevin Welch/MD, KINK**

"Cousteau is what happens when David Bowie has a drink with Bryan Ferry in the year 2525 - your listeners will want to join them. #1 Phones!!" **Ira Gordon/PD, KBAC**

**KINK #1 Phones • KBAC #1 Phones • WFPK #1 Phones • WXPB Top 5 Phones
WYEP Top 5 Phones • WFUV Top 10 Phones • KCRW Top 10 Phones**



Leroy

"Good Time"
Adds August 27th & 28th

What you need to know...

Television

Performed "Good Time" on The Late, Late Show with Craig Kilborn
MTV NEWS – You Hear It First - Feature
CNN – Music Feature
"Good Time" featured in the Upcoming NBC Premiere of "Scrubs"

Touring

Dave Mathews Band
G Love & Special Sauce
And your town soon!

Press

"Leroy has certainly crafted one satisfying debut." *Billboard* (June 6)

With feel-good, white-boy/funk tunes, Leroy's Debut disc will induce mass foot tapping and, if played in a psychiatrist's offices, could cure thousands of cases of depression." *Mean Street* (May 01)

"...Taking the best of the past and blending it with the future, Leroy's album is a must-listen." *Flaunt Magazine*

See Leroy Performing Wednesday, August 15th @ The Fox Theatre, 8:30pm and
Thursday, August 16th @ The Millennium Hotel – Outdoor Pavilion 5pm
(Following the "World Café")

RANDALL BRAMBLETT

PEACE IN HERE FROM THE ALBUM
NO MORE MR. LUCKY



NEW★WEST RECORDS
LOS ANGELES • AUSTIN

LOTTO NEW WEST
RANDALL BRAMBLETT

YOU ARE A WINNER!!
if you add "PEACE IN HERE"
the first single from **NO MORE MR. LUCKY**
Going for adds Aug. 13th
Already spinning at
WXPN, WMNF, WDET and other high rollers

YOU ARE A WINNER!!
if you see **RANDALL BRAMBLETT**
LIVE AT THE FOX,
Sat. Aug 18th, 8:30pm, at GAVIN,
or on tour this summer.

IT'S A SURE THING!!

"Randall Bramblett is the most talented
and prolific songwriter I have the privilege
of knowing." --- Bill Berry - R.E.M.



NEW★WEST RECORDS
LOS ANGELES • AUSTIN

www.newwestrecords.com

Friday, August 17

REGISTRATION

9am-6pm, Sunshine Room

FRIENDS OF BILL

9-10am, Flatirons Room

7 HABITS OF HIGHLY SUCCESSFUL STATIONS AND 7 DEADLY SINS THAT SCREW UP SUCCESS

10am, Grand Ballroom

With SBR's **John Bradley** and **Dave Rahn**. Successful stations practice good habits, like having strong relationships with their listeners, doing regular research, and owning the variety position without going over the deep end. Other stations hamper their potential success with inconsistent or nonexistent imaging, changing course on whims, and poor music discipline. Find out the good habits and the pitfalls, and see how your station scores.



John (left) and Dave

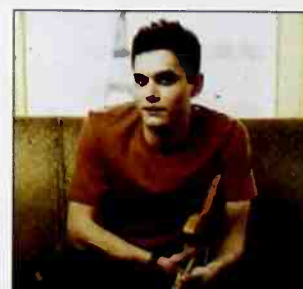
TRIPLE A DOES SELL RECORDS

11:30am, Grand Ballroom



KINK Music Director **Kevin Welch** hosts a panel of radio and label executives who have had experience in breaking and selling new and heritage acts through the Triple A format. The strong connection between Triple A radio and independent retail will be explored, as well as the new and innovative methods of on- and off-air marketing.

DREAMWORKS & COLUMBIA LUNCH



With performances by **Rufus Wainwright** and **John Mayer**.
1pm, Outdoor Pavilion

RADIO TO WEB TO RADIO

3pm, Grand Ballroom

KTCZ's **Lauren MacLeash** looks at successful production and promotion campaigns that have driven listeners to station websites and back again, and the building of e-databases that allow stations to market to their audience at little or no cost. You'll hear from Cities 97, KFOG, WXRT, KMMT, KBCO and more about how they built their e-databases and a relationship with their listeners through on-air production/promotion to the website. Lauren will also have a special presentation by **F Poff**, Internet Operations Manager, Clear Channel-Denver on increasing unaided recall and driving traffic to your site.



COCKTAIL HOUR

5pm, Outdoor Pavilion

With Performances by Steel Belted Records'
Mike Plume Band.





SUZANNE VEGA

"WIDOW'S WALK"
GOING FOR ADDS NOW!

SONGS IN RED AND GRAY
ALBUM IN STORES SEPTEMBER 25TH

TOURING ALL FALL



PRODUCED AND ARRANGED BY RUPERT HINE
MANAGEMENT NANCY JEFFREYS

WWW.SUSANVEGA.NET WWW.AMRECORDS.COM ©2001 A&M RECORDS. ALL RIGHTS RESERVED.

Friday *continued***TULAGI NIGHT #2**

Netzwerk recording artists **The Actual Tigers** play next door to the Fox. Check 'em out during Fox set changes.

**FOX THEATRE NIGHT #3**

DAVID BYRNE, SUZANNE VEGA, THIRTY ODD FOOT OF GRUNTS FEATURING RUSSELL CROWE

Doors 7:30pm, show 8pm, Fox Theatre



promotions departments and what they can do for you now! The techniques outlined—from production deadlines and events to communication shortcuts—will be useful in small and large markets. Participants will take away some useful tools on how to get more done “together.”

FAVORED NATIONS & VAPOR LUNCH

With performances by **Johnny A.** and **Tracy Lyons**
12:30pm, Outdoor Pavilion

TRIPLE A GRIDDLE

Sponsored by Songlines, Ltd
2:30pm, Grand Ballroom

Join WNCN Music Director **Jody Peterson** and WXPB Program Director **Bruce Warren** as we listen to the latest and best new music that's available, and come as close as we can to a “real” music meeting. Be prepared to participate in not only rating the music, but in discussing the latest trends and how they're affecting the format.

**FOX THEATRE NIGHT #4**

Lucinda Williams, Chris Whitley, Randall Bramblett
8pm, Fox Theatre

**LATENIGHT LOUNGE**

Performance by World in Motion recording artist **Kerry Getz**
Following Fox show, Champs bar (Millennium Hotel)

*Shuttle service (featuring audio from **Shelby Lynne**) to and from the Fox Theatre/Tulagi compliments of Island Records.*

**Saturday, August 18****REGISTRATION**

10am-2pm, Sunshine Room

FRIENDS OF BILL

9-10am, Flatirons Room

RADIO PROMOTIONS FOR DUMMIES—WHAT PDS AND LABELS NEED TO KNOW!

10:30am, Grand Ballroom

Radio station promotion departments, and what they handle, have changed dramatically in the past five years! This one-hour lab hosted by the KFOG Promotion & Marketing Department (**Jude Heller, Kelly Ransford, and Kristen Smith**) talks about how to communicate with

Kerry Getz
Live at the Galaxy
(and at Gavin)

Catch Kerry *LIVE* at the Gavin A3 Summit's Late Night Lounge Saturday Night 8/18

"Getz is long overdue for the national platform she deserves."
—The Los Angeles Times

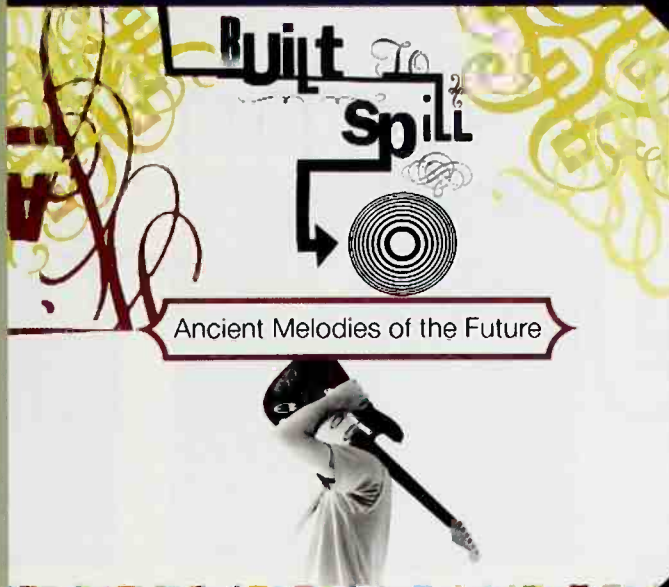
Live at the Galaxy **Apollo**
The New Release ★★½ "One of the best local releases of the decade"
Look for it on your desk 8/28 —The Los Angeles Times

kerry-getz.com • email: info@kerry-getz.com • world in motion records • po box 5473 • newport beach, ca 92662 • (949) 642-0636

BUILT TO SPILL

"Strange"

From the album
ANCIENT MELODIES OF THE FUTURE



R.E.M.

"All The Way To Reno
(YOU'RE GONNA BE A STAR)"

KASEY CHAMBERS

BARRICADES AND BRICK WALLS,

the astonishing follow-up to
her 4-star debut
coming this fall



Contact: **JULIE MUNCY** at Warner Bros. Record

818.953.3567 julie.muncy@wbr.com



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GAVIN Summit 2001 Artists

The Actual Tigers

NETTWERK

Their quirky yet poetic moniker was coined by Silver Jews frontman David Bergman after the band met him at a poetry reading in San Francisco. And the songs on The Actual Tigers' debut, *Gravelled & Green*, are just as



quirky...and poetic. The lyrics sound like a clever drunken repartee, and the music is equally intoxicated with unlikely mixes of exotic instruments that fit together like a rootsy American stew. The Actual Tigers come across like a cross between Wilco and Morphine. Producer Dennis Herring, best known for producing Camper Van Beethoven, lent his talent to the project. Before the Seattle-based band drops by Boulder, they will have just finished a show with DJ Logic and fellow Triple A rocker, Chris Whitley, in their hometown.

Ryan Adams

LOST HIGHWAY

Former Whiskeytown frontman Ryan Adams is a living legend in the Alt-Country world, and at only 26, he's set to release his watershed solo album, the double-disc *Gold*. An effortless alchemy of roots rock, classic rock,

and Americana, the album's literate, earthy material rests in a vein somewhere between David Gray, Bob Dylan, early Joe Henry,



Springsteen, and Gram Parsons. A consummate storyteller and mood-maker, Adams captures the essence of hardscrabble American mythology as easily as backyard fireflies, and *Gold* glows with the results.

Robert Bradley's Blackwater Surprise

VANGUARD

This band has a real story. Alabama-born Robert Bradley was living in Detroit where he was overheard playing on the street by the young Nehra brothers who



had some production experience and were rehearsing their new band. They invited Bradley up and made him their singer.

Blackwater Surprise was released by RCA and well received by VH1 and Alternative radio. The follow-up, *Time To Discover*, was embraced last year at Triple A on the strength of the single "Baby" (which appears on KBCO's and KGSR's latest compilations). Vanguard is poised to release new RBBS material recorded in Nashville with Wallflowers and Patti Griffin producer Jay Joyce.

Randall Bramblett

NEW WEST

As one of the original members of '70s Southern rock-jazz fusion band Sea Level, Randall Bramblett has seen a lot. His multi-instrumental talent (vocal, keyboards, guitar, and sax) has earned him



sideman duties with artists as diverse as Levon Helm, Roger Glover, Gregg Allman, Traffic, Widespread Panic, and Gov't Mule. His latest album, *No More Mr. Lucky*, is a musical portrayal of life's experiences. "I was reading a lot of Beat stuff when I wrote 'Aching for a Dream.' I had Neal Cassady in mind for that one. My co-writers and I made sure that all these songs connect

to things we've gone through," he says. Those partners are Davis Causey and Jason Slatton, who also play guitar in his band.

David Byrne

LUAKA BOP/VIRGIN

A true luminary, David Byrne has been or is still: a rock star, film star, record company executive, film scorer, scriptwriter, and more.



While leading the Talking Heads from CBGB's to arenas, Byrne began releasing solo material in the early '80s. From the outset, he incorporated world music into his experiments, and in 1988 he formed Luaka Bop which has on its current roster Byrne, Jim White, Sí Se, and Shuggie Otis. On Byrne's latest release, *Look Into The Eyeball*, he continues to build on the Heads-style quirk-rock with world influences, and the notable addition of a string section.

Cousteau

PALM

Cousteau plans to capitalize on the buzz building on the band



since the release of their stylish eponymous debut as an indie in

Europe in late 2000, which was picked up and released in the states by Palm this year. Their darkly romantic sound is well framed by the epic ballads "Your Day Will Come," "Jump In The River," and "One Good Reason." "Last Good Day of the Year" was a single in Europe and epitomizes Cousteau's fusion of lead vocalist Liam McKahey's silky crooning with Davey Ray Moor's well-crafted melodies. This combination is a direct descendant of Scott Walker and Burt Bachrach on his '60s hit "Make It Easy on Yourself."

Cowboy Junkies

ZOE/ROUNDER

Not a lot of rock bands last fifteen years and eleven albums with the original lineup, but Alan Anton (bass) and siblings Margo (vocals), Michael (guitar), and Peter (drums) Timmins have done just that. Their latest album, *Open*, finds the Junkies on a new

label for the first time in years. Back in the '80s, the band was among the first to put goth into



country and invent "Toronto" as a genre of sound. As pioneers of alt-country, the Junkies paved the way for several critically significant artists in the '90s including Tarnation, Kristen Hersh, and American Music Club.

The Cranberries

MCA

When The Cranberries first released Celtic-tinged and shoe-gazer-influenced singles "Linger" and "Dream" in 1993, the popu-

larity of the modestly rooted Limerick quartet quickly grew to a frenzy by the time the sequel, *No*



Need to Argue, appeared. The success of *No Need...*, which sold 16 million copies and included the darker, harder single, "Zombie," led to awards and acclaim, as well as a seemingly non-stop string of performances; both headlining their own world tours and appearing with the likes of Elvis Costello and Luciano Pavarotti. After the release of 1996's *To The Faithfully Departed*, the band took a three-year break before recording *Bury The Hatchet*. Their forthcoming MCA

debut, *Wake Up and Smell the Coffee*, marks the return of producer Stephen Street (The Smiths, Blur), who produced the band's first two albums.

Kerry Getz

WORLD IN MOTION RECORDS

Kerry Getz isn't afraid to say it like a girl with lines like "If only I was beautiful, then you might love me too." Getz' indulgently



frank album *Apollo* debuted four years ago, and since then, she's

laura dawn i would



The first single from Laura Dawn's powerful debut album *Believer*, on Extasy Records International

**Impacting A 3
August 27**

Produced by Yoshiki, Co-produced by Laura Dawn and Simeon Spiegel
Management: Jessica Harley for DAS Communications, Ltd
www.lauradawn.net / www.extasyrecords.com



© 2001 Extasy Records International. Distributed by Warner Bros. Records Inc. Warner Music Group. An AOL TimeWarner Company.

supported acts like Shawn Colvin, Richard Thompson, Nanci Griffith, Nick Lowe, Kristy MacColl, Lisa Loeb, and Donovan. Earlier this month the L.A.-based singer/songwriter was invited to play at the Midwest Music Summit in Indianapolis. Her most recent CD is a live recording titled *Live At The Galaxy*.

Buddy Guy

SILVERTONE/JIVE

One of the last living legends of the blues, Buddy Guy is a direct link in the chain that spans 100 years of evolution: from field chants and work songs to Robert Johnson, Lightnin' Slim, Muddy



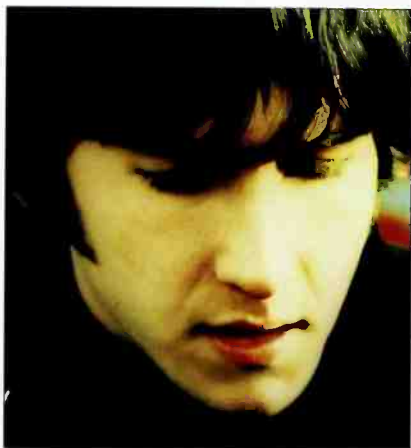
Waters, Howlin' Wolf, Jimi Hendrix, and the British Invasion. Buddy Guy, who turned 65 in July, recently released *Sweet Tea*,

his first album of new material in two years. The CD, which features Squirrel Nut Zippers' singer-guitarist-trombonist Jim Mathus gives listeners a taste of both "City" Buddy Guy (the streetwise prince of Chicago who can blast the blues out of the park) and "Country" Buddy Guy (raised on a Louisiana plantation watching Lightnin' Slim sit down on the front porch of the Lettsworth General Store). Buddy's distinctive guitar solos have inspired and influenced generations of players. Come see for yourself what the "real deal" sounds like in this rare Boulder appearance.

Matthew Jay

CAPITOL

Although Brit folk-pop singer/songwriter Matthew Jay signed a major label deal at 28, he had been playing clubs with his parents way before puberty. The pre-



cocious Jay will be stopping off in Boulder near the end of a stretch supporting bands like Dido, Travis, Doves, Starsailor, and Kevin Thista. Fans of Elliot Smith and Coldplay's Chris Martin might want to check out the South Wales native in action. Jay writes delicately uplifting tunes with bleak content, particularly in the radio single, "Please Don't Send Me Away." Even though the single impacted radio in April, the first album, *Draw*, won't be available in stores until the 28th of this month.

Johnny A.

FAVORED NATIONS

Boston-bred Johnny A. is bringing instrumental guitar music back to Triple A. His sound is steeped in the tones of blues, classic rock, and jump jazz, more akin to Eric Johnson or Brian Setzer than Steve Vai. However, Vai's label, Favored Nations, recently picked up A.'s solo debut, *Sometime Tuesday Morning*, and has released the shuffling single "Oh Yeah." So why haven't you heard too much about A. until now? He's spent the last seven years helping resurrect the career of J. Geils frontman Peter Wolf. Johnny A. is only now putting his own voice—that of his shimmering guitar—up front.

Leroy

HOLLYWOOD

Leroy was born in Spokane, Washington, and from the age of ten has been working toward rock stardom. He moved to Los Angeles where he paid his dues for most of the nineties before being picked up by Hollywood records in 1999. Leroy's '70s rock influences are apparent, and



he mixes them up with a hip-hop/low-fi sound that's invited comparisons to Beck. This guy and his music give off the vibe of a party in the back of a 1978 Camero rolling down Route 1. The lead track off his eponymous new record is aptly titled, "Good Time."

Llama

MCA

At just 17 and 18 years old, the



"Darkest Hour"
the new single from
Glen Phillips.
Impacting now!

Already on these fine stations...
WKOC, WRNX, KBAC
and **WMVY**



NEW THIS WEEK:

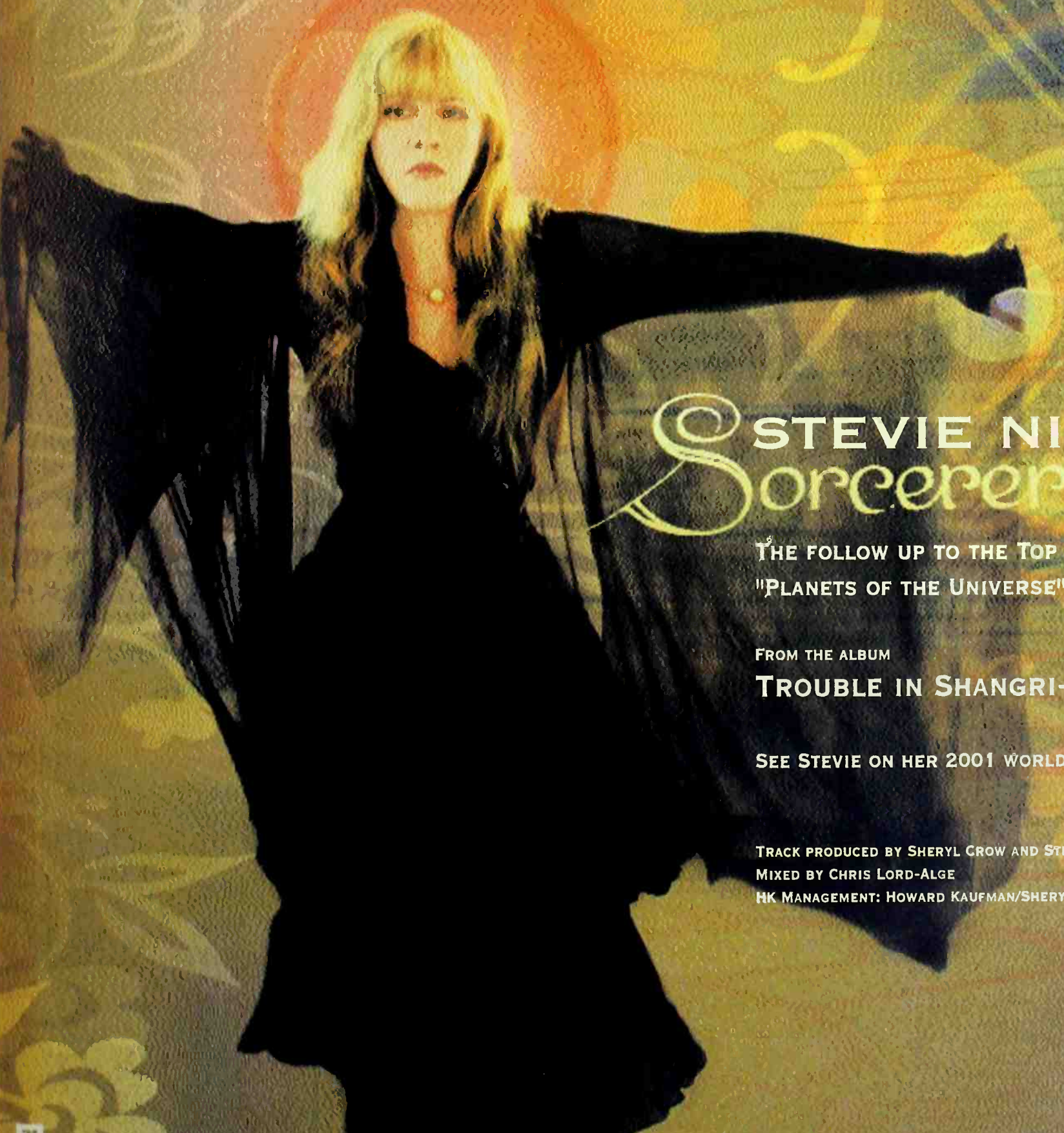
WQXI/KNOXVILLE • KOTR/SAN LUIS OBISPO

R&R TRIPLE A: 18* • BDS AAA DEBUT 17* • GAVIN A3 17*

ALREADY PLAYING:

WXRT	KFOG	WXPB	WXRV	KXST	KTCZ	WRNR
WYEP	KBCO	WKOC	WTTS	WRLT	WMPS	KGSR
WEPK	KBAC	WRNX	KRSH	WMMM	KTHX	WMVY

ON TOUR NOW!



STEVIE NICKS
Sorcerer

THE FOLLOW UP TO THE TOP 5 SINGLE
"PLANETS OF THE UNIVERSE"

FROM THE ALBUM
TROUBLE IN SHANGRI-LA

SEE STEVIE ON HER 2001 WORLD TOUR

TRACK PRODUCED BY SHERYL CROW AND STEVIE NICKS
MIXED BY CHRIS LORD-ALGE
HK MANAGEMENT: HOWARD KAUFMAN/SHERYL LOUIS

members of Llama were discovered during one of their regular gigs at Guido's Pizza Place. The local Nashville scene already knew them as regulars; they'd been playing together as the Dahlia Llamas since they were 14 and 15. Llama can fairly be described as a jam band, some-



where crossing between Dave Matthews Band and Strangefolk or Jupiter Coyote. But unlike many jam bands, Llama's debut album, *Close To The Silence*, is radio-friendly, with the help of producers Kenny Greenberg (Allison Moorer, Pam Tillis) and Matt Rollings (Lyle Lovette's keyboardist).

Tracy Lyons

VAPOR RECORDS

Rock-pop singer/songwriter Tracy Lyons' new full-length on Vapor, *Surrender*, is a melodic, acoustic-electric adventure into the lyrical realm of love undone, and love un-doing. The songs

quaver and shimmer and glide down a personal path that's universally identifiable, and injected



here and there with organ and violin, along with her guitar-bass-drums combo.

John Mayer

AWARE/COLUMBIA

John Mayer has already earned a devoted fan base in his adopted home of Atlanta. He moved there after a brief stint at Boston's Berklee College of Music where he quickly realized that he would rather play music than study it. His talent on guitar became apparent age of 13, but he chose to work on his singing and songwriting technique instead. After moving to Atlanta Mayer released the mostly solo acoustic *Inside Wants Out* independently, catching the attention of critics and his local contemporaries alike. His major label debut *Room for Squares* for Aware/Columbia maximizes his warm, smoky,

somewhat scat-like vocals that evoke Dave Matthews or Sting. With production help from John



Alagia (Dave Matthews Band, Ben Folds Five) the new disc provides a much larger canvas for his songs than did his indie release.

Tom McRae

ARISTA

Tom McRae is perhaps of the most buzzed-about singer/songwriters in the past year. Hailing from the tiny countryside of Suffolk, England (population 250) the 28-year-old son of two preachers has earned much acclaim by several fastidious critics. Rumor has it that Scott Walker and Mike Scott of the Waterboys have taken very well to the artful mourner. McRae is most commonly compared to Nick Drake, Thom Yorke, and Jeff Buckley. The writing behind McRae's first single, "You Cut Her

Hair," is on par with Leonard Cohen and Buckley, and its politically savvy message makes it a wise pick for McRae's introduc-

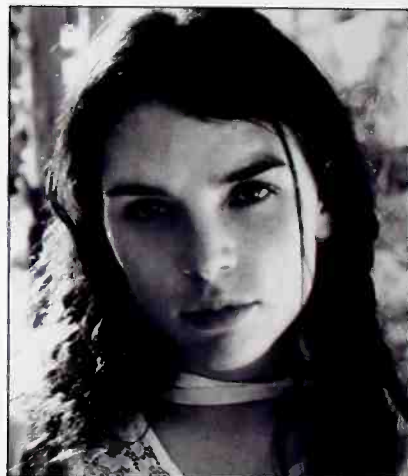


tion to the masses.

Leona Naess

MCA

About three years ago, Leona Naess' face and debut single, "Charm Attack," became household familiarities. Her freckled



Juliana Margulies-ish features were plastered everywhere for a Calvin Klein campaign, and trail-

HEAR MUSIC/STARBUCKS, VOLUME 6 (RELEASE DATE 9/5/01)

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Phil Roy, Ron Sexsmith, Gillian Welch, Lucinda Williams

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David Gray, k.d. lang, **Phil Roy**, Dar Williams

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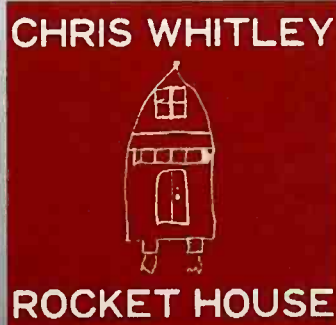
"EVEN WHEN COMPARED TO ECCENTRICS LIKE NEIL YOUNG AND TOM WAITS, SONGWRITER-GUITARIST CHRIS WHITLEY QUALIFIES AS A GENUINE MAVERICK... SURPRISINGLY, HIS SUPERB NEW DISC, *ROCKET HOUSE*, MAY RECONNECT HIM WITH MAINSTREAM LISTENERS."
- CHICAGO TRIBUNE

"*ROCKET HOUSE* IS A TRIUMPH OF ATMOSPHERE AND ATTITUDE... SOME OF THE MOST COMPELLING SONGS [WHITLEY'S] WRITTEN IN YEARS."
- PHILADELPHIA INQUIRER

"*ROCKET HOUSE* STANDS AS BOTH ARTISTIC EPIPHANY AND AUDIENCE ENTREATY"
- BILLBOARD

"THIS WASN'T HIP-HOP WITH BLUES FLOURISHES OR BLUES MADE HIP BY A BACKBEAT. IT WAS A CYBERNETIC CREATION. MR. WHITLEY AND HIS BAND CULTIVATED THE AGE-OLD PAIN AND SENSUALITY OF CLASSIC BLUES WITHIN A GENETICALLY ALTERED SEEDBED."
- NEW YORK TIMES

PERFORMING AT THE FOX THEATRE,
SATURDAY, AUGUST 18.



PRODUCED BY TONY MANGURIAN

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ers for the teen movie, *Whatever It Takes* had "Charm Attack" spilling from every TV in the nation. Following *Comatise*, her acclaimed debut, Naess is back with a new album and single, "I Tried To Rock But You Only Roll." The 27-year-old English native turned New Yorker describes her new album as "a taste of the last one, but more focused," which certainly jibes with the new single. Evoking echoes of Heather Nova and Natalie Imbruglia, Naess' new single sounds just as promising.

Odetta

MC RECORDS

Odetta, the "Queen of American Folk Music," celebrated her 50th Anniversary in Show Business with the MC Records release of *Blues Everywhere I Go*. It was the 27th solo album of her storied career, and her first blues band album in almost forty years. It



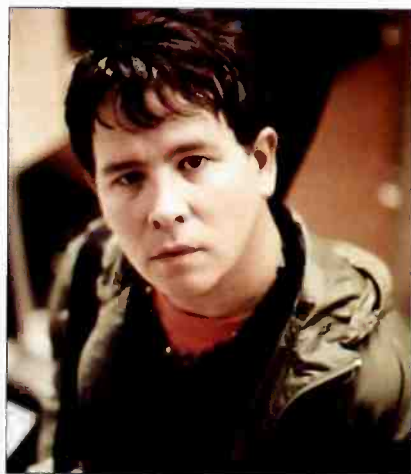
received a 2000 Grammy Award nomination and two W.C. Handy Award nominations. *On Blues*

Everywhere I Go, Odetta pays homage to the great blues women of the '20s and '30s: Bessie Smith, Ma Rainey, Victoria Spivey, Sippie Wallace, and Memphis Minnie—all of whom influenced her with their songs of affirmation and social protest. Recently, Odetta has completed the recording of her long-awaited Leadbelly tribute, *Lookin' for a Home*, in which she is joined by guest stars like Clarence "Gatemouth" Brown, Kim Wilson, and famed New Orleans piano man Henry Butler. A folksinger distinguished by the power and clarity of her voice as well as the richness and intensity of her delivery, Odetta is a living archive of music.

Grant-Lee Phillips

ZOË

Under his reins, Grant-Lee Phillips led critic's favorite Grant Lee Buffalo to a high plateau of legitimacy for the greater bulk of the 1990s. After producing their acclaimed 1993 album, *Fuzzy*, and three more albums over a



span of five years, Phillips left to pursue a solo career. His first solo project, *Ladies Love Oracle*, was released on his own Magnetic Field Recordings label. His second and most recent solo album, *Mobilize*, is his first on Zoë.

Across both his incarnations, Phillips has billed with Pearl Jam, The Smashing Pumpkins, Robyn Hitchcock, and R.E.M., whose frontman Stipe lends original artwork for Phillips' *Mobilize*.

Mike Plume Band

STEEL BELTED RECORDS

Canadian singer/songwriter Mike Plume fronts this roots-rock quartet that can jangle like the Byrds, rock like Bob Seger and Tom Petty, and commandeer honky-tonks like Texas touring pros. Having been together since 1996, this ensemble has paid its dues, hitting the road with groups like Blue Rodeo. Their brand new



album is *Fools For The Radio*. Earthy, up-tempo guitar rock from these up-and-coming vets.

Thirty Odd Foot of Grunts Featuring Russell Crowe

ARTEMIS

Thirty Odd Foot of Grunts are getting a lot of attention now that their frontman, *Gladiator* star Russell Crowe, has become one of the more famous people on the planet. But the band has been together for seven years and their Artemis debut, *Bastard*



Life or Clarity, is the their fourth full-length album. Crowe got his first guitar in 1970 and has been playing music, supported by his "day job," ever since (check out gruntland.com for more). Now the rest of the world is about to find out what the folks down under have known all along—Russell Crowe is a great actor *and* a serious musician and vocalist.

Suzanne Vega

A&M

Following the footsteps of female folk-rock pioneers Joni Mitchell and Rickie Lee Jones, Suzanne

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UNIVERSAL
RECORDS

Vega remains one of the seminal figures who has lit the way for the contemporary female folksinger, particularly the wave of artists in the late '80s that included Tracy



Chapman and Shawn Colvin. After her debut in 1985, Vega hit gold with her second album, *Solitude Standing* (1987), releasing radio hits like "Luka" and the DNA remix of "Tom's Diner" much later. Her sixth and latest album, *Songs In Red and Gray*, is set to drop September 24. The first single, "Widow's Walk," is a snapshot of what the album as a whole offers: more emotionally heavy than before, but as poignant, analytical, and poetic as always. Vega will have just finished the overseas leg of her 2001 world tour when she drops by Boulder. After that, she plans to continue the U.S. leg of the tour.

Rufus Wainwright

DREAMWORKS

A few years ago, Rufus Wainwright's debut self-titled

album won a Juno for Best Alternative Album, and Rufus was named the "Best New Artist" by several popular publications. For his sophomore album, *Poses*, the theatrical, bittersweet artist has armed himself with a solid cast of producers and performers, including his sister Martha, singer/songwriter Teddy Thompson, and former Hole/Smashing Pumpkins bassist Melissa Auf Der Maur. Pierre Marchand



(Sarah McLachlan), who produced Wainwright's last trophy, returns with the help of other expert producers who have worked with acts like Emmylou Harris, The Propellerheads, Ryan Adams, Creeper Lagoon, and the Crash Test Dummies. As a performer, Wainwright is a thespian who delivers the full drama and soul of his pieces.

Chris Whitley

ATO

Texas-born Chis Whitley moved to New York at the age of 17. Spotted busking by a travel agent, he took advantage of a free trip to Belgium where he began mixing his acoustic blues with electronics. Chris returned to the Big Apple in 1990. Daniel

Lanois then discovered him and produced the breakthrough *Living With The Law*. He was billed as the "next big thing," but Whitley followed his own muse



and never stayed in one place long enough to become a pop star. His debut ATO record *Rocket House* (as well as his new live show featuring DJ Logic) is a soulful, seamless blend of the organic and the electronic.

Lucinda Williams

LOST HIGHWAY

Lucinda Williams was born to be one of America's premier singer/songwriters. The daughter of a

poet and a piano player, Lucinda spent her childhood traveling around the South, taking in the sights and sounds that would make hers a voice of real Americana. She has held true to her vision, never giving in to outside pressure, even though it has meant only putting out six albums over 22 years. She's finally arrived



at the artist-friendly Lost Highway label, which has allowed her to get to her *Essence*, the much anticipated follow-up to 1998's gold-selling, Grammy-winning *Car Wheels on a Gravel Road*. ■



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GAVIN Summit VIPs

A brief introduction to some of the faces of GAVIN Summit 2001:

WEDNESDAY

er.town Performances
with **Buddy Guy &
Odetta**

Nick & Helen Forster



e.town HOSTS

e.town hosts Nick and Helen Forster have been providing a true variety show in the classic sense of the word for 10 years



now. It's more than just an entertaining live show though. It's a radio program broadcast on well over 100 stations—both NPR

affiliates and commercial stations—from coast-to-coast, 52 weeks a year. *e.town* is a non-profit organization whose mission is to create strong community awareness of social and environmental issues through music and conversation. Nick and Helen aspire to build community connections and inspire listeners toward volunteerism and activism. "Through diverse music and interviews, we try to remind listeners that we all have more in common with our neighbors than we might think, and that each one of us can make a difference," says Nick.

THURSDAY

*Programming Real Radio
at the Left End of the
Dial*

Rita Houston

WFUV-NEW YORK

What's a typical day in the life of Rita Houston, WFUV's award-winning Music Director? "I go to my office and listen to music that's too loud," she jokes. After many years as the City Folk mid-



day host, Houston gave up her airshift in the summer of 2000 to focus her energy on shaping the musical sound of the station. Houston created the "Required Listening" series at Manhattan's The Bottom Line nightclub, and now can be heard Friday nights with *The Whole Wide World with Rita Houston*, which showcases an eclectic mix of music from around the globe. Houston came to WFUV in 1994 from Westchester's WXPS. A nationally recognized tastemaker, Houston was twice named GAVIN's Triple A Music Director of the Year. A Westchester native, Houston lives in downtown Manhattan with her collection of vintage radios. WFUV, 90.7 is Fordham

University's public radio station, serving over 310,000 weekly listeners in the New York area.

**One-on-One
Conversation With
Danny Goldberg**

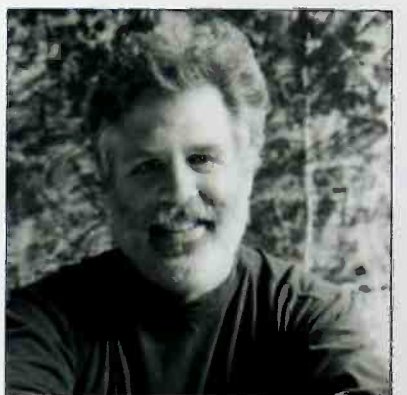
Danny Goldberg



ARTEMIS CHAIRMAN/CEO

Artemis label chief interviewed by Ben Fong-Torres. See p. 25.
World Café Taping

David Dye



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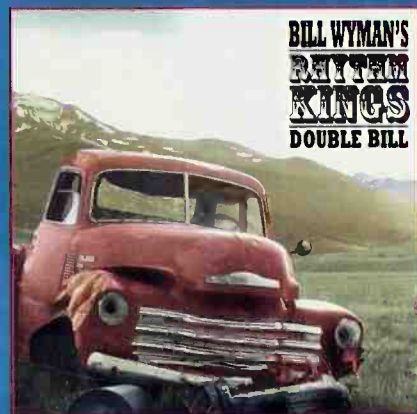
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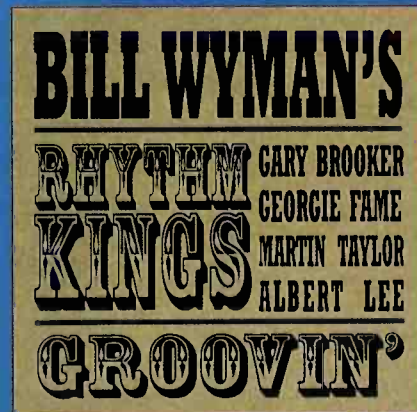
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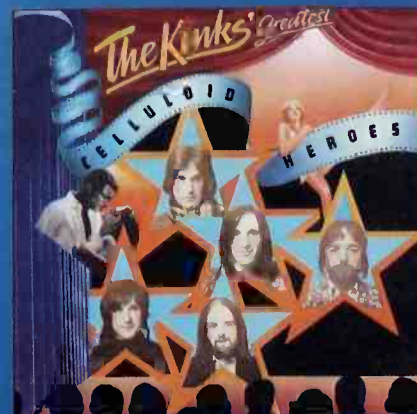
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PROGRAM HOST

David Dye has been the host of *World Café* for nine years. In that time, Dye has transformed it from a world music show into the premier public radio showcase for new music by the foremost recording artists of the singer/songwriter genre. Dye's radio résumé includes the early progressive days of WMMR-Philadelphia, WBLM-Lewiston, WIOQ-Philadelphia, and finally WXPN-Philadelphia where *World Café* is produced. It is syndicated by Public Radio International to 170 radio stations nationwide and is the most listened to contemporary music program on Public Radio. The program has debuted artists such as Lucinda Williams, Fiona Apple, Paula Cole, Sheryl Crow, and Joan Osborne long before they were recognized by commercial radio.

FRIDAY

7 Habits of Highly Successful Stations And 7 Deadly Sins That Screw Up Success

John Bradley & Dave Rahn**SBR CREATIVE**

John Bradley has been in radio since 1974, working as a DJ, production director, and program director. He spent 10 years at KBCO as afternoon DJ and was Program Director there from 1981-1991. David Rahn started



as a DJ before moving into the world of promotions and marketing. He was KBCO's Promotions Director from 1982-1991 and the Director of KBCO's world-famous Kinetic Sculpture Challenge for nine years. Bradley and Rahn, along with then KBCO General

Manager Ray Skibitsky, formed SBR in the summer of 1991 to advise radio stations and make new converts to the Adult Rock format. Over its 10 years, SBR has worked with 53 stations in Adult Rock, Classic Rock, Modern A/C, and Alternative. SBR also created The Peak in Denver in 1994, one of the first stations in what later became known as Modern A/C.

Triple A Does Sell Records**Kevin Welch****KINK-PORTLAND**

A seventeen-year radio vet, KINK Music Director Kevin Welch has programmed KATS-Yakima, KFXJ-Boise, and worked on-air at KZOK-Seattle, KZEL-Eugene, and KSND-Eugene. Welch has been the MD at KINK since 1999, and the station's morning show co-host since September, 2000.

Radio To Web To Radio**Lauren MacLeash****KTCZ-TWIN CITIES**

Lauren MacLeash has been Program Director of KTCZ-Cities 97 Minneapolis for seven years and before that was Program Director of WKOC-Norfolk for three-and-a-half years. Cities 97 is proud of its 17-year heritage. Under MacLeash's direction the station is firmly lodged in the top four stations in the market in the

core 25-54 demo. In the spring 2001 ratings, Cities 97 moved



from 3.7-5.9 share in the 18-34 demo. MacLeash describes herself as a "below-the-radar" type of PD who likes to work with her staff shoulder to shoulder. Cities 97 went on the air in March of 1984. Since then it's branded itself as the new adult music outlet for Minneapolis. Many artists make the Cities 97 studios their first stop when returning to the market.

SATURDAY

Radio Promotions For Dummies—What PDs and Labels Need To Know!

Jude Heller & Kelly Ransford**KFOG-SAN FRANCISCO**

Jude Heller is KFOG Marketeer and Kelly Ransford is KFOG's Promotion Director. Jude has experience in advertising, art direction, concert promotion, film publicity, licensing, and nine-years' experience at KFOG in marketing and promotion. Kelly adds marketing and promotion

expertise in music, sports marketing, special events, and community affairs. She has seven years experience from markets including Chicago (B96), Boulder/Denver (KBCO & KOA), and now in San Francisco at KFOG.

Triple A Griddle**Jody Peterson****WNCS-BURLINGTON**

Jody Peterson has enjoyed her two-decade tenure at WNCS. Since 1981, she's served as Music Director, winning the GAVIN Triple A Small Market Director of



the Year for the last three years. In addition to producing award-winning commercials for Vermont's top ad agencies and media houses, she's on the air middays doing what she does best: sharing the music. Jody lives in Montpelier with her husband and son.



L-r: Jude Heller & Kelly Ransford

One On One with DANNY GOLDBERG

2pm Thursday, Grand Ballroom

Danny Goldberg, chairman and chief executive officer of Artemis Records, and president and CEO of Sheridan Square Entertainment, has worked with more popular musical talent than literally any other recorded music executive in the 1990s. Goldberg is also one of the very few who has worked with every major genre of popular music: rap, country, folk, classical, jazz, pop, rock, and R&B.

Artemis was formed in June 1999 and has on its roster Boston, Steve Earle, Rickie Lee Jones, Kittie, Warren Zevon, Spooks, and Kurupt, among others. Kurupt and Kittie have been certified gold. Most recently, Artemis artists the Baha Men's hit single "Who Let The Dogs Out" became the biggest selling independently distrib-

The Mercury Records Group included Mercury, Motown, Def Jam, Verve, Deutsche Grammophon, London Classics, and Philips. Hit artists on those labels included Shania Twain, Boyz II Men, Andrea Bocelli, Brian McKnight, KISS, Jay-Z, and LL Cool J. In addition, among those signed during his regime were Hanson, 311, The Cardigans, OMC, Cake, Elvis Costello, and Lucinda Williams.

Prior to joining Mercury, Goldberg was chairman and CEO of Warner Bros. Records in 1995, during which time Warner Bros. was the #1 U.S. record label. From 1993 to 1994, he was president of Atlantic Records, also a division of Time-Warner, which likewise attained the number one ranking among U.S. companies during Goldberg's tenure. He joined Atlantic as Senior Vice President in Los Angeles in 1992. Among artists

Goldberg worked with at Atlantic and Warner Bros. are Madonna, Neil Young, R.E.M., and Phil Collins. Among those signed during his tenure at Atlantic were Jewel, Stone Temple Pilots, Brandy, Hootie and the Blowfish, and Paula Cole.

From 1983-1992 Goldberg was the principal owner and President of Gold Mountain Entertainment, a personal management firm whose clients

included Bonnie Raitt, Nirvana, Hole, Sonic Youth, Rickie Lee Jones, and the Beastie Boys.

Earlier in his career, Goldberg formed and co-owned Modern Records, which released Stevie Nicks' solo albums including her number one album *Bella Donna*. Prior to that, Goldberg was Vice President of Led Zeppelin's Swan Song Records. He supervised the music for numerous movies and TV shows including *Dirty Dancing* and the best-selling soundtrack from the TV series *Miami Vice*.

Goldberg is also one of the most socially active music business executives. In 1980, Goldberg co-produced and co-directed the rock documentary, *No Nukes*, starring Bruce Springsteen, Bonnie Raitt, and Jackson Brown. In 1984, Goldberg co-produced MTV's first voter registration TV PSAs. In 1986, Goldberg produced the *Rock Against Drugs* PSAs for MTV.

Goldberg is on the Board of Directors and Executive Committee of the New York Civil Liberties Union and is the President of the

Southern California ACLU. In that capacity, and as a spokesman for the music business, he has appeared on the *Today Show*, *CBS Morning News*, *CNN Crossfire*, and the *Charlie Rose Show*.

Goldberg began his career as a music journalist. He has written for, among others, *Rolling Stone*, *The Village Voice*, and *Billboard* (for whom he reviewed the 1969 Woodstock Festival). In recent years, Goldberg has written about civil liberties, politics, and the music business for the *Los Angeles Times*, the *New York Daily News*, *Newsday*, *The Nation*, *The American Prospect*, *Inside.com*, and *Tikkun*.

Goldberg also serves on the Board of Directors of The Nation Institute, Rock the Vote, The Creative Coalition, The Abraham Fund, and Jewish Television Network.

Born in New York, Goldberg lived in Los Angeles from the early 1980s until the early '90s, during which time he was on the Board of the Show Coalition and the Hollywood Policy Center. Since 1994, Goldberg and his wife, entertainment attorney Rosemary Carroll, have lived in New York along with their children Katie and Max.

From 1997 to early 2001, Goldberg and his father, Victor Goldberg, were the publishers of the liberal Jewish bi-monthly magazine, *Tikkun*. ■

Moderator Ben Fong-Torres



Ben—or at least an actor playing him—was most recently seen in *Almost Famous* as an editor at *Rolling Stone*, a position he held from 1969 well into the '80s. Ben, a former editor at GAVIN, has also been sighted at various GAVIN seminars, moderating panels

and conducting interviews on stage. Ben is the author of a stack of books, including *The Hits Just Keep on Coming: The History of Top 40 Radio* and *Not Fade Away*, a collection of many of his best-known articles.

After a stint at digital music site myplay, Ben joined Collabrys, Inc., where he is vice president of content. He also does curatorial work for the Rock and Roll Hall of Fame and Museum. Ben has authored the scripts for the Radio Hall of Fame's induction ceremonies as well as KTVU's broadcasts of the San Francisco Chinese New Year Parade.

uted album in the United States, having sold in excess of three million units. The Spooks single "Things I've Seen" has been top ten in the United Kingdom, France, Sweden, Holland, and numerous other countries.

The Baha Men won the Grammy Award in 2001 for "Best Dance Recording," and the Nickelodeon Kids Choice Award for "Song of the Year." Steve Earle's "Transcendental Blues," and Rickie Lee Jones "It's Like This" were also nominated for Grammys. Kittie was named "Best New Artist" in heavy metal magazine *Metal Blade's* Reader's Poll.

Also recording for Artemis are: Jeffrey Gaines, Spacehog, Nathan Larson, The Bicycle Thief, Crossbreed, Cindy Bullens, Jimmy Vaughn, Marah, The Josh Joplin Group, and Jacob Young, and many others.

During 1998, prior to the acquisition of Polygram by Universal, Goldberg was chairman and CEO of the Mercury Records Group, Polygram's largest U.S. division.

SILENT SITE

Streaming Held Hostage: Month 4

BY DAVID RAHN
SBR CREATIVE MEDIA

When your listeners go to your website, what are they looking for? According to the Edison/Arbitron study, "Radio Station Web Site Content: An In-Depth Look," the number one reason listeners go to a station's website is to listen to the station. If you're one of the thousands of stations that had to pull down their streams earlier this year due to controversies over AFTRA talent fees and potential RIAA fees, your listeners aren't getting what they're listening for.

Although it's hard to quantify, we're just starting to see the ramifications of this loss. One large market group Internet director said his stations' website visits are off 50 percent since the sites went silent—a dip in traffic that's made selling website inventory all the more difficult in a tough economic environment. His plea: "I need audio on my websites!"

We've seen evidence at one online-signal-challenged station that the loss of streaming may have contributed to at-work listening losses in Arbitron due to people not being able to listen at work where over-the-air reception is poor.

It's interesting to note that, despite the loss of thousands of radio station streams from the Internet, consumer acceptance and use of streaming media continues to grow at a rapid pace as evidenced by the growth in streaming hours reported by Measurecast and Arbitron so far this year. The problem for radio is that listeners are *not* listening to us; they're finding other sources of audio entertainment on the web.

Radio is the one industry best positioned to capitalize on streaming media. After all, music programming and audio entertainment is what radio is known for, and best at. We have the relationships with listeners; credible, established station brands; relationships with advertisers; and a powerful promotional tool—on air promotion—to draw listeners to online streams.

Terrestrial Streams

There are still many companies that will stream your station for a reasonable fee, and there are relatively easy ways for stations to replace existing commercials with Internet-only spots. For example, KFOG uses their automation system to send a separate feed, with promos and music

replacing on-air spots, to the Internet. This represents a tremendous opportunity for a single sponsor who could "underwrite" your station's Internet stream in exchange for on-air and exclusive in-stream spots (voiced by your personalities, not AFTRA talent).

Author David Rahn (right) and John Bradley (at left) host the Summit session "7 Habits of Highly Successful Stations and 7 Deadly Sins That Screw Up Success" Friday at 10 a.m. in the Grand Ballroom.



Side Channels

For the past two years, SBR Creative Media has championed the concept of side channels for radio station websites through our Custom Channels service. The benefits of side channels are enormous:

- They are a tactical programming and promotional tool for superserving and strengthening the bond with your P1 listeners—the ones who visit your website the most and give you the most quarter hours!
- They amplify and extend important station benchmarks, features, and personalities.
- They provide a unique branding and promotional tool for station clients to generate revenue.
- They provide one of the stickiest and most sought-after forms of content to your website.

Best of all, unlike a terrestrial stream, side channels can be created to be 100 percent compliant with copyright laws without AFTRA violation concerns because you control the advertisements that are put on the channel.

New Expectations

It wasn't long ago that having a station website was a novelty. Now, listeners expect their station

to have a website, and radio has learned the marketing value of having a great site. Streaming has evolved the same way—what was once an "oh wow" innovation has become a core listener expectation.

Streaming, like websites themselves, has

become a new cost of doing business in the digital era. We can try to ignore streaming, but the reality is that it's going to go away. The best thing to do is to embrace it, control it, and continue to explore ways of making money with it. With a bit of creative thinking and initiative radio can easily recoup the incremental costs of producing and delivering streaming content by providing unique and clutter-busting value to advertisers and sponsors.

It's time for radio to get back into the streaming game by streaming our terrestrial signals on the web and by providing additional offerings online such as branded station side channels.

We continue to believe radio is in the position to lead the digital revolution with compelling content and exceptional value to listeners and advertisers alike. Give your listeners what they expect and demand—bring back the audio to your site! ■

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Like David Does

BY JIMMY LESLIE

David Byrne played two fantastic sold-out shows at the beautiful Warfield Theatre on Market Street in San Francisco July 30 and 31. KFOG was the sponsor, and from the moment that jock Jon Russell mentioned Byrne's name, the energetic and surprisingly young crowd was all his. Byrne walked out to accept a gracious ovation with no musical backdrop. He appeared in his own blue mechanic's shirt with "Dave" on one breast and the name of his label, "Luaka Bop," on the other. He smiled and announced proudly, "Last night's show went so well, I decided to wear the exact same clothes. I didn't even wash them or anything!" Byrne proceeded to launch into "Flowers" and the dance party was on. The former Head bounced from his knees, shook his moneymaker, and generally appeared like he was in an old film clip with too few frames to capture his full movement. He was funky, and willing to talk to GAVIN about it:

BYRNING QUESTIONS

GAVIN: You look remarkably similar from year to year, and then it seems as though, *bam*, all the sudden, like Bob Barker, you've got the gray hair. Are you dying it that way to look authentic with a string section?

Byrne: [lets out a hearty laugh] No, it's been goin' gray for a while. I tried dying it for a while. My last record had a doll (of him) on the cover, so there was no way of knowing.

How long since you were last on the road, and what are the differences in the band and the set you're playing?

The last time was four years ago when my last record was out. That tour was more of an electronic band and I did a lot of costume changes. I did about five a night; there were some pretty wild ones. On this tour I saved the money on the costumes and spent it on the strings. We're traveling with a string section from Austin.

Are you putting the strings into the old Heads' material as well as the

new stuff?

We're doing a mixture of new stuff and old stuff. Some Talking Heads stuff re-arranged; sometimes with strings, sometimes without. We're doing "Once In A Lifetime," we do "Naïve Melody," and a few others. They're going over really well.

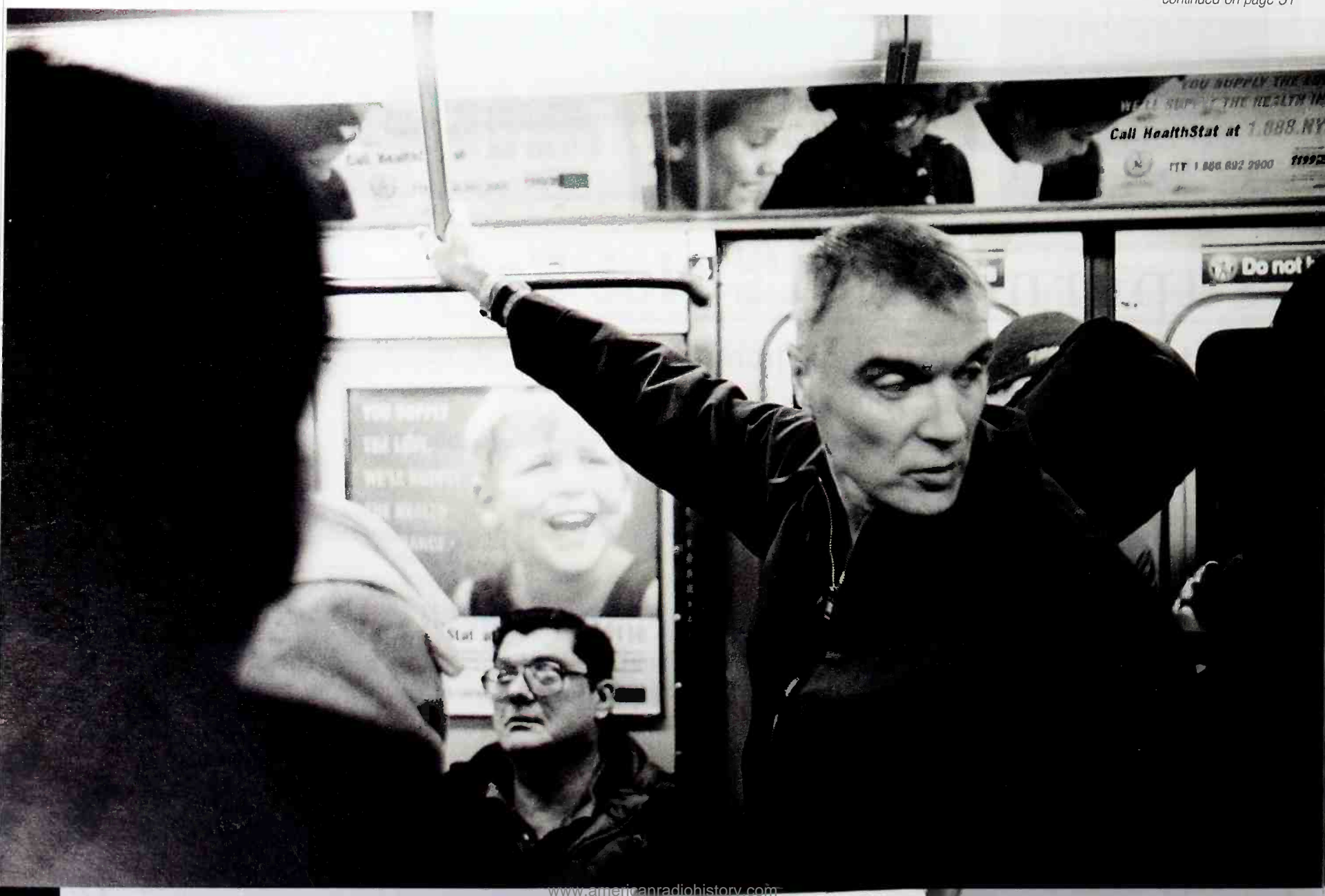
What about humor in music? You're one of the few guys who seems to be able to pull it off.

Sometimes I have a pretty bleak attitude towards things, or a pretty dark outlook. The only way I can survive that is with humor, I think. Other people yell and scream about it, but I find that I can kind of pop the balloon by laughing at it.

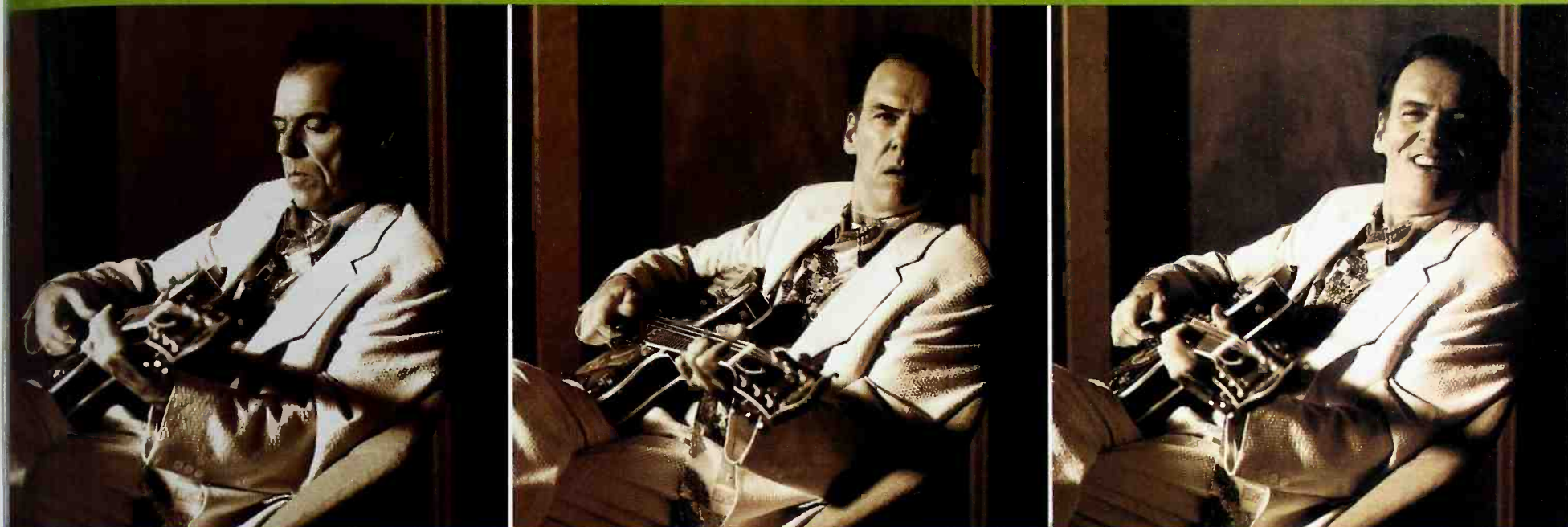
Do you hear your influence in the next generation's music?

I don't often hear it myself because I think that a lot of the musicians that have enjoyed Talking Heads' music or my own music have taken it as an inspiration but don't do anything that sounds anything like it, which is great. I read that the band Radiohead was listening to *Remain In Light* constantly when they were making their last couple of records. **You know they're named after one**

— continued on page 31



J O H N H I A T T



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Lucinda At the Fox:

A San Francisco Sneak Peak

BY JON FOJTIK

Entering San Francisco's Warfield, I was reminded of its rich history. The halls are lined with photos of some of the finest musicians ever; concert posters from the Fugs, David Bowie, Pearl Jam, Big Brother & the Holding company adorn the walls as trophies. The pungent smell of pot wafts in and out of the flickering lights soon to be dimmed for Lucinda Williams' appearance. The crowd's abuzz in anticipation.

Befitting for Williams, she arrives on-stage with her usual relaxed demeanor as she ambles out to her microphone, acoustic guitar slung across her shoulder and that twisted blonde hair peeking out from her cowboy hat. The lights dim.

"Hey, I just saw you folks up in Portland," she says to the glowing crowd, "it sure is nice to have you here." She trades stories on the microphone with an audience that may as well be family. Folks down front offer her flowers.

As if the venue were her living room, she eases into a small set of familiar songs like "Car Wheels on a Gravel Road," "Passionate Kisses," and "Right In Time." Folks swoon as she instructs a lover in song to "take off my watch and earrings." While these cuts are always great to hear, I was anxious to get a feel for the heart-wrenching songs on her newest album *Essence*, an album that appears as an open window to her heart.

Williams has made it clear that she taps into her rough times to create such beautiful music. She's disclosed that sometimes she cries as she composes. Her new album was written quickly after a tough breakup with Richard Price, her lover and her touring bassist. Each song cuts deeper, inviting you into her pain.

This new record is being touted



as some of her finest work to date, and she's enlisted the best of the best to make it so. Charlie Sexton, who was sought for his excellence in production by one of Williams' heroes—Dylan, lends his otherworldly guitar to give each of her songs textures that would make Daniel Lanois cringe with envy. Violins,

mandolins, and acoustic guitars are all standard for rootsy Americana, yet under the nimble hands of Sexton and Williams, they reach into the ethereal, the way Radiohead's *Amnesiac* alludes to electronica. This record has a vibe. It shakes and boogies. It cries and moans.

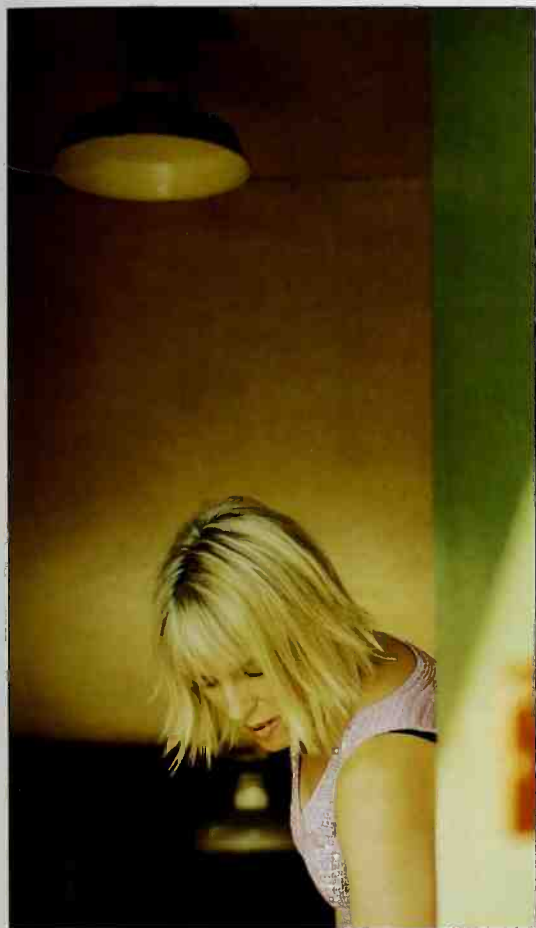
Before *Essence*, Williams' songwriting moved along like her own Southern amble, casual and pure; not wanting to force her music on a listener. Not wanting to sacrifice her grittier approach to fit the shiny new Nashville sound, Lucinda earned a reputation, along with the likes of Steve Earle, as outsiders in

Nashville –rebellious players whose sounds are too difficult to categorize for radio, making them a marketers' nightmare. But here she is at the Warfield, playing to a packed house.

"Nashville is so straight," she's said in interviews, but her rootsy take on rock & roll, Americana, and blues turned her into a favorite amongst peers like Mary Chapin-

country twang, and she lets them take their turns to form the grooves that she's worked into her songs. Most notably, on "Changed the Locks" and "Are You Down?" when Bo Ramsey and Doug Pettibone trade riff for riff face to face as if in a duel, laughing at each other's escalating guitar licks until Lucinda walks back to center stage, takes the mic, and brings it back to that

"Violins, mandolins, and acoustic guitars are all standard for rootsy Americana, yet under the nimble hands of Sexton and Williams, they reach into the ethereal, the way Radiohead's Amnesiac alludes to electronica."



Carpenter, who took "Passionate Kisses" to Country radio.

A few songs into the Warfield show, Williams quietly and humbly introduces the newer "Blue," allowing her shy side to show. The music begins and she sways back and forth, practically crying the words out, begging to go back to blue. By this time, she's tapped into the spirits of the musicians who are hanging off the walls, even invoking the names of some of those dear to her like Joey Ramone, to whom she dedicates "2 Kool 2 Be 4-Gotten," and Kurt Cobain, who "Drunken Angel" could have been written about. As the show goes on, I envision the impossible scenario of her and Cobain in a duet together. Had he lived longer he may have been the co-conspirator of "Essence," the title track, what with all of her poetic love, tangled as drug references.

Williams' band is talented at rock & roll, funky blues, and traditional

aching question.

Live, Williams' presence is flirtatious and sexual. After finishing the set with a fine rendition of "Get Right With God," a Southern boogie shakedown in the style of the late John Lee Hooker, she returns, blows kisses, and grabs her guitar tech during the first encore (Howlin' Wolf's "Come On Over") and pulls him in for a sultry shag to the plodding bass.

She looks damn fine, I say. So much so, that a young punk in a cowboy hat looked at me and said: "It's what I been saying the whole time!" he slurred as he turned to me, "I need to find me a Stones chick, like Lucinda. She's better than sliced white." If ever there were a truer sentiment, I ain't heard it.

The only thing left to ask for is to hear "Broken Butterflies," with its mysterious alchemical beginnings, on Saturday, August 18th at the Fox. ■

Byrne *continued from page 28*

of your songs, right?

Yeah! I heard that too.

"Like Humans Do" has done well at Triple A radio. What's it saying that we might not get hearing the lyrics in passing on the air?

It's a song about everything that's wrong with people, but liking people anyway and wanting to be one; acknowledging all the faults of being human, and accepting it. **What's the next single? Give us some insight.**

By the time I get to Boulder, Virgin will be releasing "UB Jesus." It's kind of an anti-gospel song that's also a gospel song. I'll be curious to see how people relate to it because it's very critical of organized religion but it's also, in a way, a very sincerely spiritual song.

What song on this new record do you know is not really a radio single, but you wish it was?

I like the little ballads that I do. On this one, "Revolution" and "Smile." It's really hard to get a ballad over on radio. Occasionally one makes

record ["Desert Rose"]. On the other hand, as witnessed by the fact that Conan brought it up, everybody now associates that song now with Jaguars. That's part of the story of the song now, which [pause], well, I'm not ready to go that way yet.

Where did you get that name, Luaka Bop, what the hell does that mean! If you go to the website you'll get a different definition every time you hit it.

What's happening at the label right now?

Si Se's record just jumped out of the box. Right off the bat they weren't getting radio airplay, but they were just fillin' places and selling a pretty good number of records. And now they're starting to get some airplay, so I think their gonna do just great. Zap Mama is going to do some dates opening for Erika Badu, so that's great. Jim White's doing well. From a business standpoint, he's reached his core audience with this new record, and now he needs something at radio

"Sometimes I have a pretty bleak attitude towards things, or a pretty dark outlook. The only way I can survive that is with humor, I think. Other people yell and scream about it, but I find that I can kind of pop the balloon by laughing at it."



it, and if it does, it's there forever. But it's really hard to crack that and so I tend to champion those kinds of songs.

There's a new trend going on in which songs that get some exposure in a commercial then get picked up by radio. I can't remember hearing any of your songs in commercials, though. What do you think of this phenomenon?

It's something to discuss. I turned on the TV last night and Sting was on the *Conan O'Brien Show*. Conan was ribbin' him about that Jaguar commercial that broke the

or something else to take him to a larger audience. If people hear this record they're gonna like it.

Do you A&R Luaka Bop yourself? People send us stuff. Joe Henry and his wife sent me Jim White's cassette demo.

Most would say the music business has changed a lot lately, is that true, or is it "same as it ever was?" Yeah, I would say it about the same. I'd say the difference is in the sheer numbers. There's so much more music now, so many more bands and artists than there ever was. ■

Wake Up and Listen to Cranberries

BY DELPHINE HWANG

The early 90's launched the offspring of '80s modern rock deities like the Cure, Depeche Mode, New Order, and U2. While England just started to wean Radiohead, the U.S. gave birth to Nirvana and the Smashing Pumpkins. Meanwhile Ireland, with her usual lack of airs, introduced in casual doses an equally unassuming band called The Cranberries. Back then, they were just four 19-year-old kids from Limerick who loved music. Making it big wasn't why they were writing songs. But soon the world caught on to their universally appealing sound, and Dolores O' Riordan (vocals/guitar/keys), Noel Hogan (guitar), Michael Hogan (bass), and Fergal Lawler (drums) set off on the yellow brick road of fame.

The adventure began innocently enough when their first album, *Everybody Else Is Doing It, So Why Can't We?* pitched forward in 1990 with the help of Island Records and producer Stephen Street. Possessing a stellar reputation following his work with The Smiths (one of the Cranberries' influences) and Morrissey in the late '80s, Street took on Blur and the Cranberries in the early part of the decade. But the response to the latter band fared better in music's toughest market, America.

The Cranberries' first single, "Dreams," had the kind of radio success that every beginning alternative band would want. It was like Coldplay's "Yellow" in 1993: popular enough with the fans to hit high on the charts, but with enough integrity to earn the respect of music critics everywhere. Their equally discerning fans were usually the type that was into ethereal

female vocalists like Liz Fraser of the Cocteau Twins, Lisa Gerrard of Dead Can Dance, and Kate Bush.

The band further proved their legitimacy the first time they toured in the U.S. They opened for Brit-poppers, Suede (later The London Suede) and The The, but many of the fans came for the Cranberries instead. The band looks back on those times with memories of fun and fondness. Back then, traveling in a big van to new places was exciting yet simple, and the pressure to be on top wasn't theirs... yet.

While the mellow beer-guzzling quartet bumbled from gig to gig, the buzz of the Cranberries spread like wildfire. By the time the second single, "Linger," hit #1 in the UK in March of 1994—a full year after its release—the quartet was riding high. When the second album, *No Need To Argue*, was released in September of that year, new fans who fell in love with "Linger" were ready to eat up the new album full-on.

The result was a five-course buffet. *No Need To Argue* sold 16 million copies worldwide, more than twice the debut. Its first single, "Zombie," won MTV's award for "Best Single" of 1994. Within a year, The Cranberries were playing with artists whose posters they once pinned up on their own bedroom walls. A sold-out world tour merely fed the frenzy for more appearances, more press interviews, more fans, more fame. Suddenly, being famous started to feel like work. The band didn't connect much with their families anymore, and ironically, with each other.

The negative feelings that the imbalance caused were reflected in their third album, *To The Faithful Departed*, which was written during the tour for *No Need To Argue*. The more angst-ridden lyrics were com-



pounded by producer Bruce Fairbairn's (Aerosmith, Bon Jovi) harder arena-band sound direction. It seemed that decisions based on the success of "Zombie" were being made: heavier guitars, more politically oriented song themes, and more writing responsibility for O'Riordan.

The response to the album was disappointing, considering the success of the previous two. Although the album sold 6 million copies worldwide, it was clear that the Cranberries were long overdue for a break. In October of 1996, the band pulled out of a 100-date tour amid rumors that O'Riordan was ready to go solo. But really, they just wanted to sleep, eat dinner with family, or read a book maybe.

The Cranberries disappeared from the limelight for the next three years, apart from revamping Fleetwood Mac's "Go Your Own Way" at the request of Mick Fleetwood. It wasn't until 1999 that the Cranberries returned with their fourth album, *Bury The Hatchet*. Nine years older (and wiser), things

felt more like the good ol' days, minus original producer, Street. Instead the eclectic Benedict Fenner (Laurie Anderson, Elvis Costello, Brian Eno, James) lent his production skills to the comeback that was eventually released as a double disc set, the second disc containing live cuts and B-sides. The happier, quirkier album went #1 immediately and sold 2 million copies in the first month.

Now, after two previous marriages with Island and Polygram, the group finds itself inducted into the MCA family with album number five, *Wake Up And Smell The Coffee*. The album, which hits stores October 23, features the anticipated return of Street working the production booth. Impacting radio August 27, the first single off *Wake Up...*, titled "Analyse," retains the happier attitude of the last album with a hint of old guitar melodies reminiscent of "Dreams." A smidgen of the old, a dash of the new, The Cranberries' latest effort is a promising return from fame's roller-coaster ride. ■

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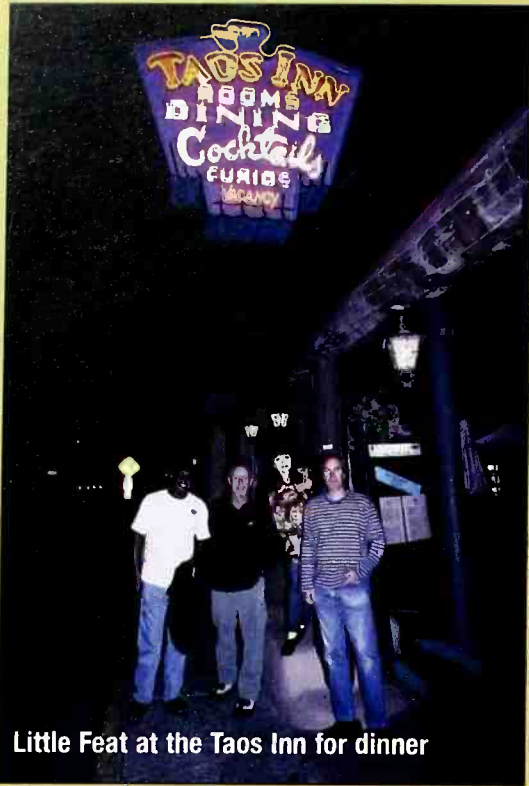
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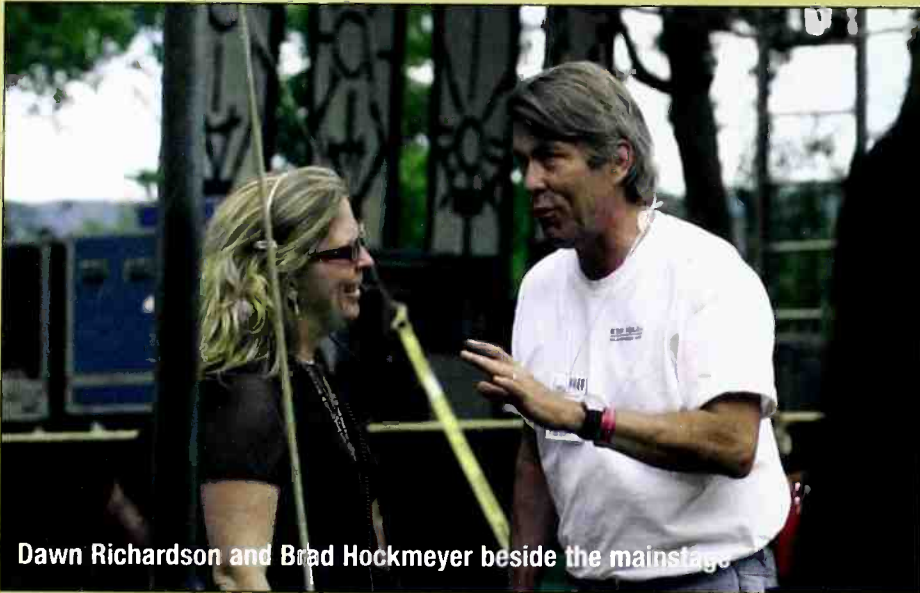
Little Feat at the Taos Inn for dinner

The Third Annual Taos Solar Music Festival

A Celebration of the Sun, on the Solstice

The Taos Solar Music Festival was held again this year at Kit Carson Municipal Park in Taos, New Mexico on Saturday June 30 and Sunday July 1. This year the performers included Little Feat, Michelle Shocked, Richard Thompson, Robert Mirabal, Glen Delafosse, Mezcal, Joe Lewis Walker and others. The event included a special Friday, June 29 performance with String Cheese Incident with special guest John Cowan that was aptly called the "Solar Incident."

The Taos Solar Music Fest is the dream become reality of Brad Hockmeyer, owner of KTAO-Taos who recently added format veteran Nicole Sandler to handle PD and morning show duties. KTAO gets all of its 50,000 watts of power from the sun through the use of solar batteries. Last year Brad joined forces with Dawn Richardson, who continues to be the promoter of this event, designed to raise political and environmental consciousness while it offers a great time for listeners. Enjoy the pics below. For more, check out www.solarmusicfest.com.



Dawn Richardson and Brad Hockmeyer beside the mainstage



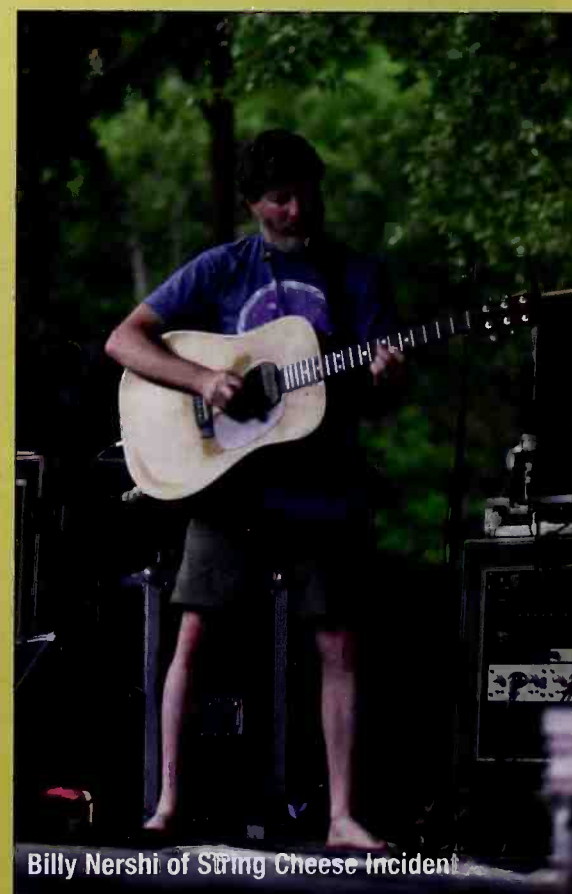
Michelle Shocked signing autographs at the solar store



Michael Kang of String Cheese Incident



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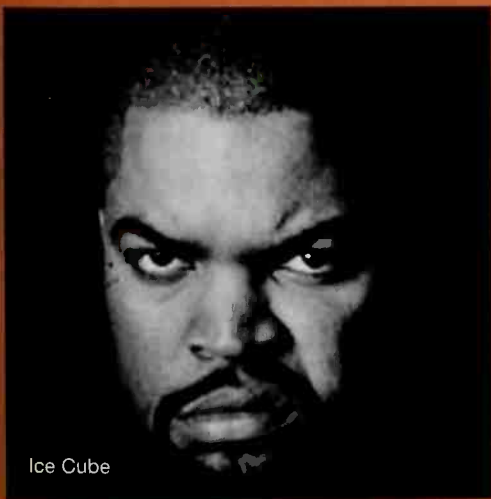
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Mic Patrol

By The Poetess

T'S FRIDAY!

Rapper/actor/movie producer Ice Cube is back at you with a third *Friday* flick. New Line Cinema along with Cube's film company Cube Vision will release the sequel titled *Friday After Next* in fall 2002. The comedy will bring back most of the characters from the second *Friday* movie—*Next Friday*—including Cube's role as Craig, D. C. Curry as Uncle Elroy, and John Witherspoon as his dad. The story centers on Craig and his cousin Day Day played by Mike Epps. They become roommates and take jobs as security guards at a mall during the Christmas holiday. I enjoyed *Next Friday* but I have to admit the first *Friday* was a bit difficult to top. With Cube and DJ Pooh collaborating on the screenplay and comedian/actor Chris Tucker being downright hilarious, the combination created an instant urban classic. Tucker has moved on, to star in the blockbuster *Rush Hour* movies with Jackie Chan and has turned down offers to act in the *Friday* sequels. In a recent radio interview on *The Steve Harvey Morning Show* on 100.3 The Beat in Los Angeles, he stated that he wants to get away from those kinds of roles. Okaaay. Ice Cube hasn't missed a beat except in the studio. According to a Priority Records spokesperson, he is not working on a new

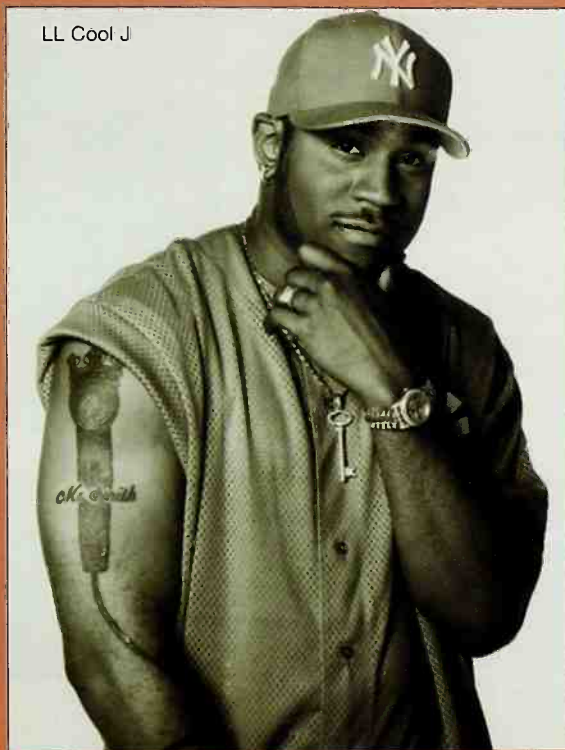


Ice Cube

album, but the label has plans to release a greatest hits collective with two new tracks. The multi-talented artist will soon be starring in four more movies including *All About The Benjamins*, *Scrigen Gems*, *Ghost of Mars*, and is set to act in *Big Ticket* after he wraps up *Friday After Next*.

LL COOL J IS DOLEMITE!

L.L. Cool J is doing his thing on-screen as well. The sexy rapper will be executive producing a remake to the 1975 classic *Dolemite*. The original film was produced by comedian/actor Rudy Ray Moore who also starred as Dolemite. In the new version, L.L. will take on the leading role as



LL Cool J

a bar owner who gets caught up in a twist. Not sure if Moore is gonna contribute to the remake, but it would be kinda dope if he did. It wouldn't be the first time Rudy Ray Moore would team up with rap artists. In 1994, Ice T and Eazy E. got together with Moore for the film *Legend of Dolemite*. Both Moore and the legendary Max Julien of the black film classic *The Mack* started making independent movies about 30 years ago—long before your Master Ps, Ice Cubes and Snoop Doggs were making theirs. Moore and Julian have become fixtures in hip-hop culture. They've been sampled on several rap tunes and appeared in music videos of some of today's biggest rap artists. Industry folks have been whispering about L.L. Cool J leaving Def Jam Recordings after about 15 years at the company. He's recorded 10 albums for the label and is open to do number 11 if the dough is right.

MILLIONAIRE O.D.s

Cash Money Millionaire B.G. of the Hot Boys overdosed on drugs a few weeks ago. At press



THE POETESS
poetess92@aol.com

time, the New Orleans rapper was doing fine and recovering at home. There has been no confirmation as to what he O.D.d. on but B.G. has in the past openly discussed his addiction to heroin. He started using the narcotic when he was only 12 years old while living an unimaginable life of crime. He got caught up doing dirty deeds in the streets to supply his habit. Still in his pre-teens, he managed to record and release his first album called *True Story*. His rap career may have pulled him out of the life of crime but it may not have pulled that monkey off his back. We wish B.G. strength and the will to kick his addiction.

CYPRESS HILL IS STILL SMOKIN'

Party group Cypress Hill is gettin' ready to blaze up once again for the Smoke Out tour. Cypress lead man, B-Real, announced that the Deftones will headline and that Method Man and Redman, Busta Rhymes, and NOFX will rock the stage. The show will only hit three markets; September 15 in New York, San Francisco September 29, and San Bernardino October 5. Cypress Hill has just finished recording 40 songs, 14 of which will be chosen for their forthcoming album that is not yet titled. The new CD will feature an all-star lineup of guest performers including Kurupt, Everlast, and Kokane, to name a few. Look for that to drop in November. In the meantime, DJ and producer Muggs of Cypress have started on the next Soul Assassins compilation while B-Real is working with his new group the Serial Rhyme Killers.

ITS HAMMER TIME!

MC Hammer is back in the rap game. He's getting ready to launch his own label called WorldHit Music Group. The first artist to drop from his new company is Hammer himself. On his forthcoming album titled *The Autobiography of MC Hammer*, the rapper turned televangelist will share with the world his personal trials and tribulations. In addition to his own new CD, Hammer will also release a couple of new acts. Be on the lookout for *The MC Hammer Story*, a film based on the rapper's life.

That's it for this ride on the Mic Patrol...Catch you back here in a minute. I'm the Poetess and I'm up out this piece! ■

Songs from the Heart: Neil Diamond Celebrates His *Three Chord Opera*



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

By Annette M. Lai

- “Brooklyn Loves Neil Diamond”
- “I’m a True Kentucky Woman”
- “Neil, for 30 Years All I’ve Wanted To Do Is Shake Your Hand”

A few weeks ago, those were a few of the signs waving among the throng of enthusiastic fans of all ages outside New York City’s Rockefeller Plaza. Beloved singer-songwriter and Columbia Records star Neil Diamond was taking the stage as part of the *Today Show’s* “Summer Concert Series” to celebrate the release of his new CD, *Three Chord Opera*.

The project’s first single, “You Are the Best Part of Me” is already making its way up the Mainstream A/C charts. In addition, to support this new CD, Diamond is readying himself for a 31-city U.S. tour that kicks off September 28 in Columbus, Ohio.

Yet perhaps the most special facet of his latest project is that Neil Diamond wrote all 12 songs for the CD by himself—something he hasn’t done since his album *Serenade* back in 1974.

“*Three Chord Opera* is a very personal album but it also relates to the average man, as well as to myself,” Diamond tells GAVIN. He explains: “It relates to the person—man or woman—who wakes up in the morning, goes to their job, and deals with the frustrations and the difficulties of their lives during the day. Then they get home and have to deal with all of the things that their family has to go through and all the frustrations involved in that, and yet, maintains a sense of dignity. It’s the courage of the average man that really inspires me and inspired this album. Since I wanted to write it from the perspective of the average working person, I felt it was important that it be written by one writer and I approached it from that point-of-view.”

The first single, “You Are the Best Part of Me,” is already making its way up the GAVIN/Mediabase Mainstream A/C chart. Radio

has shown that they’re more than happy to welcome back this popular music icon with the instantly recognizable voice. K103-Portland PD Bill Minckler says, “What does one say about an icon? My colleagues down the hall at Top 40 Z100 [KKRZ] and Hot A/C Star 105.9 [KSTE/FM] think it’s funny that K103 isn’t shy about playing damn near everything Neil Diamond has recorded, including his latest, ‘You Are the Best Part Of Me.’ Neil will be in town this December and it’s the *one* concert K103 listeners will pay to see this year! This new tune will be approaching ‘standard’ status by the time he gets to Portland.”

Up in Seattle, another early believer in the song is KRWM (Warm 106.9) PD Tony Coles, who recently told GAVIN, “I like ‘You Are the Best Part Of Me’ for a number of reasons. As much as I love the pop stuff and the country crossover, it’s really nice to have a solid hit from an artist my audience knows and loves. The reaction we’ve received proves that Neil Diamond still has it!” WLTQ-Milwaukee PD Stan Atkinson is more succinct in his praise of Diamond’s new single, “It’s a real gem!” he cheers. As for his own relationship to radio, Diamond says he still gets a charge out of hearing his music on the air. “When you hear something you’ve done being played on the radio, there’s no better feeling in the world, except for maybe a round of applause from a live audience,” he tells GAVIN.

Diamond explains the album’s title this way: “Each of these songs is a mini-opera that reflects



a part of our lives. Operas used to be written about the myths and the gods and the kings of the past, but again to me, it’s the average man and woman that reigns supreme in this world, and I wanted to dedicate these songs to these people.”

When asked about his personal favorites on the new CD, Diamond singles out cuts such as “At the Movies” (“I think it hearkens back to some of the lyrics of my early songs.”), “Mission Of Love”

“It relates to the average person—man or woman—who wakes up in the morning, goes to their job, and deals with the frustrations and the difficulties of their lives during the day.”

(“I love the groove.” [Ed. note: “Mission” features the Tower of Power horn section.]), “Leave a Little Room For God” (“My songs have always had a

certain spiritual content in them. I think this one, which isn’t a heavy-handed, preachy song, kind of reflects my feeling that each of us should leave a little place inside themselves for God. It might help them through the difficulties of life.”), and “Elijah’s Song” (“This song was written for my grandson, who was born while I was writing this album. [His birth] inspired me to no end and I

...to leave a little message of hope for him... he might listen to in the future and gain a little strength from.")

Helping Diamond bring *Three Chord Opera* to life was his good friend, producer Peter Asher, who shares production credit with another longtime Diamond associate, Alan Lindgren. Asher, who some of you also remember as part of the '60s Britpop duo Peter & Gordon, shared some thoughts with GAVIN about what makes Diamond and his music unique. Asher credits the not-so-memorable film *Saving Silverman*, which Diamond was asked to write an end-title song and do a cameo appearance for, as the catalyst for getting the troubadour's creativity back on track.

"I think just the act of writing for a purpose got things fired up [for Neil] and his creative juices started to flow; so we ended up with what is the first all-Neil-written album in 27 years! Plus, these songs are really good. I think he's back writing in his classic-Neil vein—the kind of great, bouncy rock & roll song in the 'Cherry, Cherry' tradition and great ballads in the 'You Don't Bring Me Flowers' tradition. He's also full-on in excellent 'being Neil, writing like Neil, singing like Neil mode.' Nobody does it better; in fact, nobody does it at all!

"Neil is a genuinely and thoroughly unique artist. He's got everything covered—from being widely admired, particularly by musicians as a seminal rock & roll writer, but at the same time, he's also got this huge performing legend going for him. As much as everyone makes fun of his sparkly shirts and the pointing in the air gestures, the fact is that if you go and see the show, you *absolutely* get why these billions of people come back every time...it's incredibly great! I've really enjoyed working with him over the years because he's extremely straightforward and a cool friend to have. I'm a fan."

Diamond is definitely looking forward to reconnecting with his fans, but with the extensive library of hits he's created over the years, how does he determine which "golden oldies" he's going to sing? He explains, "We try to keep them fresh and they're the songs the audience wants to hear in regard to the old classics, but there will also be a bunch of new songs as well, and a lot of surprises, too."

Today's new generation of rock musician is also helping Diamond achieve musical immortality. Present example: Smash Mouth's remake of "I'm a Believer," which appears on the *Shrek* soundtrack, is zooming up the charts. The Diamond-penned tune has already taken a trip up the charts—back in 1966 when The Monkees took it to Number One. Diamond comments, "I love it when other people record my songs, especially when they add their own interpretations to it. I felt that Urge Overkill did a beautiful and very dark version of 'Girl, You'll Be a Woman Soon.' Of course, UB40 transformed 'Red, Red Wine'

from a country song into a very, very up reggae song that I also loved. And Smash Mouth delivered a very edgy version of 'I'm a Believer.' I even loved Eddie Murphy's version of the song in *Shrek*. I thought he did an amazing job with it; it was very, very funny and very entertaining."

Having done and experienced so much, it's only natural to ask this award-winning performer what advice he'd give to today's young artists. "If I did have any advice, it would be to be passionate about what you do. Love what you do, work as hard as you can, and be appreciative for the opportunity to make music, because it's a very special kind of calling. Plus, I'd also just wish them good luck, because luck does play a part in this as well."

Neil Diamond has been entertaining us and touching our hearts with his music for almost four

decades and he has absolutely no intention of slowing down anytime soon. "When I first started out, my career objective was to try and be a really good songwriter. That was my highest hope," Diamond confesses. "I had hoped that I'd be able to make a living as a songwriter and spent about eight years in the Tin Pan Alley section of New York City trying to write for other people and have my songs recorded by other artists. But it wasn't until I began to write songs for myself that I began to achieve any kind of success at all.

"I've had a very happy career and I'd like to go on as long as I possibly can. As long as the music comes, as long as I can create beautiful noises, I want to continue doing that. That's my dream."

VISIT NEIL DIAMOND'S NEW WEBSITE AT WWW.NEILDIA-

G2 STATION profile - WGMT-Lyndonville, Vt.



Owner: Vermont Broadcast Associates, Inc.
Frequency: 97.7 FM
Slogan: "Magic 97.7"
Address: 10 Church Street, Lyndonville, Vermont 05851
Phone: (802) 626-9800
GM: Bruce James
PD: Mike Barrett
MD: Jill St. John
On-air lineup:
 Mornings, Mike Barrett (PD)
 Middays, Cindy Nichols
 Afternoons, Jill St. John (MD)
 Nights, Chris Guest
Core artists: Dave Matthews Band, Goo Goo Dolls

SAMPLE HOUR

Ricky Martin & Christina Aguilera "Nobody Wants To Be Lonely"
 Fuel "Bad Day"
 The Outfield "Your Love"
 Jessica Simpson "Irresistible"
 Sheryl Crow "All I Wanna Do"
 matchbox twenty "Mad Season"
 Gloria Estefan & The Miami Sound Machine "Get On Your Feet"
 Stevie Nicks "If Anyone Falls"
 Backstreet Boys "More Than That"
 Lenny Kravitz "Again"
 Macy Gray "I Try"
 Blu Cantrell "Hit 'Em Up Style"
 Sarah McLachlan "I Will Remember You"
 Lou Gramm "Just Between You and Me"

Residing in a rural skiing area of Vermont and covering the Northern New England market (otherwise known as the "Northeast Kingdom" due to its unique and somewhat secluded nature), WGMT ("Magic

97.7") not only boasts being the lone Hot A/C in their market, but also is one of the few stations that broadcasts live without the use of voice-tracking. Jill St. John, the station's music director who started her career there doing middays eight years ago, says that Magic has fine-tuned its programming and music to meet the needs of the community (which she describes as "quaint" and "Victorian"), including personalized news and weather.

"When we approach Hot A/C here in Northern New England, we have to take into account our market size and dominant ratings over the past decade," St. John says about Magic's relationship to the format. "We have never programmed Hot A/C as a niche format, but rather as the foundation to reach out to a mass appeal audience and broad demographic base."

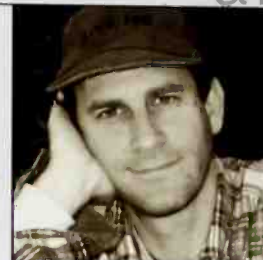
Since its debut in 1990, Magic has made triumphant leaps, having initially broadcast out of an old school house in Burke, Vt., to increasing its power to 25,000 watts in 1994, to joining up with three other stations in 1998. "It was the first all-live FM station in northeastern Vermont and became an instant success 12+," St. John recalls. And having witnessed eight of the station's 11-year history, she says Magic continues to be successful by redefining itself. "When I first came to Magic, we were very mainstream and played lots of older songs from the '60s & '70s. The station went Hot A/C and took on a much brighter, up-to-date sound. With our power increase and the hotter format, we have become bigger, bolder, and it just gets better every day!"

Yet even with their up-to-date sound, WGMT faces the challenges that many stations face—gaining access to product—as St. John discloses: "The labels have made many cutbacks in the last couple of years and the smaller market stations seem to get lost in the shuffle. There was a time when we would get all the new singles automatically. Now I find myself sending faxes and making lots of phone calls to chase down singles just so we can get them on the air."

Still, Magic has the ability to run the gamut of adult-oriented music, playing everything from rock to pop. "I love Hot A/C! It's fun to program because it's always changing and redefining itself...I think it's a great format for all ages and it's working very well for us!"

—Kathleen Richards

Exploding On the Printed Page: Nuke 'Em Noker Blowing Up



ALTERNATIVE
EDITOR
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By Richard Sands

Ever thought of writing a book? Many of us have. Todd "Nuke 'Em" Noker, the APD/MD at KXRK-Salt Lake City, is only 30 years old and has already written *ten* novels. Now he's just had his first one actually published—it's a thriller called *Path of Totality*. Speaking of paths, this Utah native is taking one that seems pretty unusual for our usually shallow-minded little business. Todd tells me how he's accomplished what many of us have only dreamed of.

RICHARD SANDS: Those who know me are aware that my mother Jacqueline Briskin, is a best-selling author but I can't think of too many novelists actually in the Alt world. How'd you come to be a published writer?

TODD NOKER: I've always dabbled in writing. I even remember writing little storybooks in elementary school. It wasn't until my junior year in high school that I realized I had some glimmer of hope at creating fiction. I wrote a short story called "A November Snow" that didn't turn out half-bad. It was a total teen suicide drama—the sort of story you'd expect from a kid who listened to The Smiths, The Cure, and Depeche Mode all day. When I passed the story around to a few friends, I noticed that it caused a few of the girls to cry. Damn, I could write something that made high school girls cry. That was power! I thought I was pretty fuckin' deep.

I worked on a few short stories throughout college, continued reading and learning, and just kept plugging along. Eventually, when my wife Tricia started working early shifts and I was working afternoons, I had the entire morning to myself in this dumpy little apartment. So while my neighbors were cooking meth (no shit), I was writing. Upon finishing the manuscript, the feeling was magnificent. It was such a gratifying sense of completion and accomplishment that I could finish a book. It became an addiction (*writing*, not my neighbor's meth) and I started another novel. The more I wrote, the more ideas I'd get. And now I write every day.

With all your radio duties, when do you have the

time to write every day?

The habit of writing in the morning stuck. I'm an early riser. There's nothing I enjoy more than spending the first two hours of the day listening to Radiohead, sipping coffee, and writing a novel. I write every morning, even weekends, Christmas, New Year's Day, my birthday. If I have an early morning appointment, I'll wake up earlier so I can write. Damn, I must be a total nerd.

What's the long-range goal? Radio, or make a living as a writer?

That would be nice, to write for a living. It's hard to envision having a bestseller and all that. It would take a miracle. Oprah, I'd love to be in your book club! I love working in broadcasting. I don't think I'd be in any hurry to quit. My goal is to have a book that's successful. And that typically comes with a considerable income. As long as I can write in the morning, I'll need something to do the rest of the day. Working in radio is too fun, and I'd hate to have to actually pay for concert tickets and CDs!

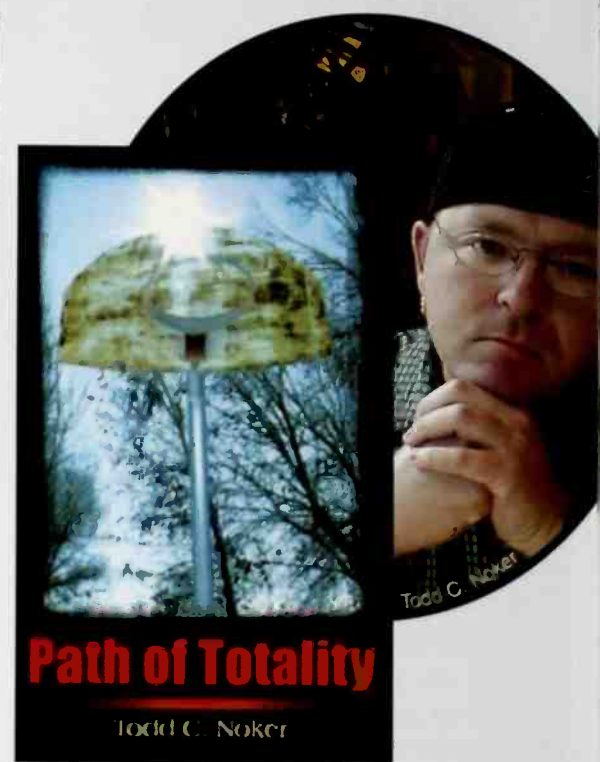
Tell me a little about the book.

Path of Totality is a coming-of-age drama, really, with a few interesting plot twists, I wanted to write a very powerful book, and the idea for the plot contained some ugly situations and nefarious characters. I think it was a considerable challenge for me to complete because it started to give me nightmares while I was writing it. So I knew then that I had something. The basic premise is about surviving an abusive childhood and healing the scars that might never really go away.

Ultimately, I think it's about the unconditional sort of love that we hope to find in our families. It's very introspective and emotional, although the plot takes a few unexpected turns, and it moves along at a quick pace.

What's your advice for anyone else in our biz who thinks they've "got a novel" in them?

Write the damn thing. Finish it. You might not have a beautiful piece of work, but at least you finished it. The real test is whether or not you finish a second, third, or fourth. If you keep writing, then eventually you might surprise yourself. And don't forget to read constantly. You're kidding yourself if you think you can write without reading.



How'd you hook up with this publisher?

I'm damn lucky. Writer's Showcase Press is actually interested in new writers and titles that probably won't sell millions of copies. It was the process of elimination. I figured I'd get a rejection letter from them as well.

If someone wants to, how can they buy the book?

Amazon.com, bn.com (that's Barnes & Noble), and booksamillion.com stock it currently. Barnes & Noble has it available for special order at any of their stores, and we're hopefully going to get it on the shelves in a few local stores. Getting published is the first hurdle; now I've got to sell a few copies. Please, if you're a reader, help out the new guy on the scene. And if you're not a reader, then tell that one book junkie friend we all seem to have about it. I've posted an excerpt from the novel on my web site www.junkfiction.com as well.

Any reviews yet? What's your mom think about the book?

Getting a review is hard when you're Mr. Nobody in the literature world. My mom read the book. I was scared to give her a copy, because she's a bit conservative, and the book is quite graphic in places. But she liked it. She even cried in all the right places for all the right reasons. It makes me feel good, because you've got to have your mother's blessing. By the way, my wife is an avid reader, and she loves *Path of Totality*. ■

Masters of Their Domain—The Crystal Method

GAVIN Picks the Brain Of America's Electronica Darling

By Kathleen Richards

When it comes to Alternative radio, crossing the sonic divide between traditional rock and electronica isn't always easy. Sure there's been Fatboy Slim and Moby, but other acts such as Tricky, The Chemical Brothers, and The Crystal Method have chosen to remain within the electronic realm to tweak their way to mainstream listeners.

The Las Vegas-raised duo of Ken Jordan and Scott Kirkland, otherwise known as TCM, pulled out their entire bag of tricks for their sophomore effort, the appropriately titled *TwoWeekend*, to produce such mind-stomping tracks as their single "Name of the Game," impacting radio now.

Here's what one half of TCM—the strangely calm Ken Jordan—had to say on music and technology, Alternative radio, and taking his barrage of sonic joy to the live stage, amongst other things.

GAVIN: Tell me a little bit about how you approached this album compared to your debut, *Vegas*.

Ken Jordan: On the first album it was more just us trying to get a first batch of songs completed without really anything to compare it to, or to live up to. So we definitely wanted the second album to top the first one. We wanted to progress some, so [there was] a little bit of pressure from that standpoint. But we never really were worried about the whole sophomore jinx thing or anything like that. We just kinda worked like normal, but we were always trying to make it better than what was before.

Do you usually have an idea before going into the studio?

Some of it is more traditional—working on chord progressions or

melodies or something like that. A lot of it is rhythm or riff oriented, and if we get something going that sounds like it's worthy of making a whole song around, we'll do it that way.

You also have some guests—Scott Weiland and Tom Morello—on the record. How did those collaborations come about? Was that something you pitched to them or they pitched to you?

We didn't pitch any collaborations actually. We heard that Tom was a fan of the band and might be interested in doing some work, so we got in touch with him and he came over and did a lot of work with us. With Scott Weiland, we had met him a couple years ago at a radio festival when he was supporting his solo album. When we were done playing, one of the guys in our crew was like "Hey, Scott Weiland was trying to get up on stage." So at that point we had just talked about doing something in the future. And that finally came together.

You guys are about to go on the road and play some shows, what's it like recreating the album live?

It's sometimes an overwhelming huge challenge. And we always get ourselves in these positions, but we really take the easy way out on doing our tracks live. We have a pretty involved process.

Is it just you and Scott on stage with one million keyboards?

Yeah, something like that. So there's some elements of the studio on stage and a lot of performance elements going on. But it's mainly just the two of us.

Technology has the capability to take music to so many new places. Was there any new instrument or machine that you guys used?

Well, we definitely take advantage of all the latest technology, but our



process is still pretty much the same as it's always been. The only thing that new technology allows us to do is work on things a little bit faster, and storage of audio now is a lot cheaper. But we just try to use technology to facilitate what we do better or easier.

In terms of being played on Alternative radio, you're on a format with bands like Limp Bizkit and Creed. How do you feel about that?

It would be easier right now if we had loud grunge guitars on every track and hip-hop vocals that sounded like The Cookie Monster. But I don't see that happening any time soon.

Here's a hypothetical question: If you had your own radio station, what would you be programming?

I would probably program stuff similar to maybe like a KROQ, definitely including a lot of the Paul Oakenfold, kinda more "on-the-floor" stuff, and Massive Attack, and all my favorite acts. Mix it in with some old Led Zeppelin and Sly & The Family Stone.

Your single "Name of the Game" has a definite rock feel to it. Do you think it's necessary for electronic acts to make rock songs or pop songs in order to appeal to the mainstream?

I don't think it's necessary for anybody to do that to make a good record but it's hard to say. Moby's *Play* was huge. And that wasn't very rock. It had really super cool soul vocals off those old recordings. But I

don't know, that's hard to say. On one hand, people are gonna like good music if it's good, but on the other hand it's hard to say that radio programmers will recognize good music and play it because it's good. They've sort of put themselves in a place where they can't play bands just because it's good, they have to play bands who kinda sound like all the rest of the stuff that they're already playing. That aspect sucks.

If you didn't have those considerations, do you think your music would be different?

We never take into consideration those things anyway. Like "Name of the Game" sounds the way it does mainly just because it was a collaboration between us and Tom Morello.

Where do you see technology taking your music in the future, or taking music in general? Do you think there's gonna be a big change at one point when some technology develops?

You know, I don't think so. The only thing technology will do will [be that] the price will continue to come down and the quality will continue to go up. It will just allow more people to make records or music and then there's good and bad that comes along with that. The thing is, you're gonna have people who previously couldn't afford to do something, able to do it now, which will also allow lots of terribly bad records to be made. ■



GOUNTRY
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Winters May Be Cold in the Northeast, But... Country is Red-Hot!

By **Jamie Matteson**

As many Country radio and record people come together to attend the regional CRS-Northeast in Hartford, we thought it an ideal time to dialogue about the various nuances of programming a country station in the Northeast region. Below, several top programmers and consultants share their views:

GAVIN: *Do you have to be from the Northeast to program well there?*

Shelly Easton, PD/MD, WRBT-Harrisburg

I don't think it's about where you're from, but rather about how well you understand the market you're working in. You have to study the market, determine who you're serving, and then deliver to those people. Also, regardless of where you're programming, you need to be as local as possible.



Scott Lindy, PD, WPOC-Baltimore

No matter where you're from, you'd better find out about your market from the locals before you start making any changes. Combine that with some perceptual research and a well-focused auditorium test, and you've figured out 50 percent of your job. The rest is day-to-day showbiz, no matter what part of the country you're in.

Kelth Hill, the Unconsultant

You can be from anywhere, but to be successful, you need to understand your market, and in this case, your region. Country is a Southern format

that has jumped the borders to include fans across the country, but it started out as the "twang and nasal" format. It's the format with a Southern accent. In the past year, we've lost much of that accent, which has been helpful for the Northeast.

What can a Country station do in the Northeast that might not work for Country stations in other parts of the country?

Scott Lindy

We can get away with more crossover songs and help break acts like SHeDAISY and Rascal Flatts. The passion level for this edge of our format is so high in Baltimore. I don't know that to be true in the rest of this region, but it's obvious here when we test these acts.



Keith Hill

It's important to understand that you need to be careful with the level and amount of twang in the music you play. In country music focus groups and AMTs in the Northeast, the "twang and nasal" songs don't test as well, nor are they accepted in the same dosage as they are in the South.

What's the greatest myth about programming a Country station in the Northeast?

Mike Brophay, PD, WKLB-Boston

That the P1s in the region are the same life group as P1s elsewhere. They're similar, but not identical. For the most part, I think there's a certain P1 profile that's consistent from market to market. For example, one might say that P1s are generally conservative, into family values, and into somewhat more traditional country music. On the other hand, P1s in Atlanta or Phoenix might lean

more in those directions than P1s in Boston or New York. It's important that a PD ascertain the specific makeup of their P1s and program the station accordingly.

We may lean a bit more pop in Boston, giving us more access to P2s and P3s, because our P1s may tolerate that lean a little more than P1s in more traditional country markets. It's important to note that this is an ever changing situation and must be analyzed time and time again to meet the needs of the specific P1s in question.

John Paul, PD, WYRK-Buffalo

That country doesn't perform as well in this region. Country is very strong in the Northeast. Look at Rochester, Syracuse, Albany, Scranton, Hartford, and Buffalo. These are all very strong stations. In Buffalo, my passion scores are high. People really love country music. It's the mainstream music choice in many parts of the Northeast.



Buzz Brindle, PD, WGNA-Albany

People from south of the Mason-Dixon line and west of the Mississippi tend to think of the Northeast as New York City, Boston, or Philadelphia. The fact is that most of the population lives in either a suburban or even a rural environment—agriculture is New York State's second largest industry. There seems to be an attitude within the Nashville community that country music's appeal is primarily to those who live in rural areas, but here in the Northeast we're seeing a growing popularity of country music among suburbanites, many of whom have moved to the suburbs from rural environments. There's also a trend of urbanites moving to the 'burbs and discovering country music.

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bored?

are your
listeners bored?

are you ready for
**Something
different?**

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ANY
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**JAMESON
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from his upcoming
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Management: Stuart Dill/Refugee International

Chip Miller, PD, WPKX-Springfield

That you shouldn't be a *Country* station. In most markets in the Northeast, Country has only one station and I relish the fact that I have exclusivity. If you want country in the Springfield, Mass. metro, you have to come to WPKX. I think that you need to be true to the format, and as of late, some of the programmers in the Northeast haven't been. To hear a song from The Doors on a country music station is insane. You can fight the stigmas a different way: through great promotions, creative imaging, and jock presentations. You can be the cool station that plays country music and make the format itself cool. If that doesn't work, then maybe you look to other musical genres, but not until you have looked at the other aspects of your product. WPKX plays a lot of songs that are familiar to our Northeast audience, but they're the versions by country artists: Deryl Dodd's "Sundown," Alabama's "Sweet Home Alabama," and Diamond Rio's "Lyn' Eyes." These are songs that have that familiarity you're looking for as a programmer, but still allow you to stay true to the format. There's too much downside to losing a P1 and 300 quarter hours because you played a song or two that's not country. Service those P1s and everything else will take care of itself.



What are your listeners currently telling you about your station, the music, etc.?

John Paul

They love the music, contests, and the big summer concerts. There are a lot of records getting a huge reaction right now—Blake Shelton, Jeff Carson, Toby Keith, and Mark McGuinn to name a few. I don't remember a time in recent memory when there was this much buzz on the music. I think with music this healthy, country is getting ready for a big explosion.

Mike Brophay

Our listeners are telling us they have a high degree of satisfaction with the station and the music we're playing. However, TSL is down from

last year's levels of 11:30 hours. With some of our huge acts not touring and not releasing music, there's less of a compelling reason to listen, and there's less street buzz about the format.



Chip Miller

Our listeners want to hear good music from their favorite artists. Many of the future stars of our format are only a few "hits in." We all need to have patience. For now, it's great to hear quality records from Brooks & Dunn and Travis Tritt, but once Keith Urban, Brad Paisley, and some others become household names, that's when we'll be strong again. True country artists playing great country music is what our listeners want, but they feel like they may not always be getting it.

Buzz Brindle

We're seeing some of the older "Classic Country" from the '70s and '80s test better than in the past, but the format that WGNA shares most with remains Top 40, along with Classic Rock, A/C, '60s, and Oldies.



Shelly Easton

I've heard a lot of positive comments. They are glad we're playing a variety of music. Fans are hungry for the music and passionate about it. Although there's a certain segment of the audience that might grumble because they remember country music of another era, and they haven't given up on what they loved in the past versus what is today's country music, most of our feedback and comments are very favorable about the newer music we're playing.

How do you fight for people who still think country music is for hayseeds, and get them to sample your product?

Scott Lindy

Show up at unlikely places! Being in front of the local arena when Tim, Reba, or Alan Jackson show up is one thing, but to be at the Toddler Fair, baseball games, bookstores, children's symphony events, or malls exposes your station to potential new cume. Now when you get there, you'd better have something so hip going

on that anyone would take a look to see what the commotion (laughter, music, cheering, etc.) is all about. You don't get new cume from great radio, you get it from great marketing that strikes a non-country fan in a way that they'll turn you on later...then the great programming kicks in!

Buzz Brindle

Three years ago we introduced a more in-your-face *Sean & Ritchie* morning show which aims straight in between *Howard Stern*, a Top 40-style morning show, and an A/C morning show. It's family oriented, but not G-rated, and we do tend to push the envelope sometimes. Although there has been some slight resistance from our more traditional audience sectors, by and large the reaction has been positive and our morning show has become a more competitive factor in the market, while providing a stronger level of "stationality" for us. Our goal is to attract listeners to our morning show from the mainstream formats who'll then learn that today's country music and lifestyle is more relevant to them than they thought.

Keith Hill

Dial-up a great A/C station that plays tested country product, then market it. In your TV spot, you need folks dancing (not line dancing), driving (not in a pickup), and listening at home (and not in a trailer). Make the spots look like the market. Footage from the market is wonderful. Billboards and direct mail should opportunistically show Shania, Faith, and the Dixie Chicks, who all have great appeal from a wide range of folks who detest the "hayseed" and "twang" country sound. This takes time. The best marketing tool for radio has become telemarketing. Database folks who listen to you and who listen to stations you can steal from. Then market to the folks who listen to stations you can likely steal from. These folks, by the very nature of the process, are "diary friendly" because they answer the phone and participate in a questionnaire. Always project the image of what your market looks like right back at them, as if you were using a mirror that only slightly "beautifies." ■



Mark McGuinn

THAT'S A PLAN



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300 SPINS ON
'THAT'S A PLAN'
AND IT'S A
CALLOUT MONSTER!
MY LISTENERS
LOVE IT!"**

**MIKE PETERSON
KSKS/FRESNO**

**"'THAT'S A PLAN' IS
ANOTHER HIT FOR
MARK McGUINN.
HE HAS MY VOTE FOR
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WXTU's Bob McKay *Picking A Winner in Philly*

By **Jamie Matteson**

Hot on the heels of celebrating fantastic spring numbers across the board, GAVIN caught up with WXTU's proud PD Bob McKay for his thoughts on the region he's called home for the past several years.

Jamie Matteson: What do you think is the greatest myth about programming a Country station in the Northeast?

Bob McKay: That there's no passion for country music in this region. Before I left Miami I was told by two different consultants that there is no passion for our music in the Northeast. I think WXTU has seen a lot of passion from our listeners—passion that's way beyond music. It's directly tied to great radio. And in this part of the country, doing great radio is much more than just playing great music. It's everything from promotions to events, and remotes. You need to sound as good as the #1 station in the market. When you do that, there's passion. We're proving that with every book.

How do you fight the perception that country music is for hayseeds and get people to sample your product?

That's the biggest obstacle we have to overcome. A large portion of the people here refer to country music as "Country & Western." Up here, that's the image, perception, and the stigma and we fight it all the time. How? By putting on one great radio station that will compete with rockers WYSP and WMMR. We also reach out and grab people by having the *Donovan McNabb Show* on Monday

Monday. And, we run a full-page ad on gameday in the Eagles' program at the stadium. That reaches our P2s and the market at-large, but that also tells our P1s that we're a great radio station that plays country music and that we're the only station bringing them Donovan McNabb. We also



have our own club, and we bring in a lot of new acts each month to play shows for our listeners. Overall, our imaging is very contemporary and it's very Philadelphia. You have to speak the language of the street in your market. You have to have a radio station that's bigger than life every day!

Do you have to be from the Northeast to program well there?

My initial response is *no*, but the more I think about it, it *does* help you to understand the mindset of our audience better than perhaps a person who came from

Tulsa. In reverse, if you're going to program in Dallas and you're from Boston, it's going to be harder for you because you're going to have to

find that "Texas vibe," which is a whole lot different than Boston—not just for country music, but the entire environment and lifestyle.

To what do you attribute your outstanding spring Arbitron numbers?

A great staff that is centered, driven, and truly committed to this station. Also, our GM Dave Donahue lets us create great radio, and in today's environment that doesn't happen very much. ■

Spring 2001 Arbitron Results		
• 12+	3.3-4.5	
• 25-54	4.0-4.7	(11-6)
• 35+	3.3-5.1	(9-5)

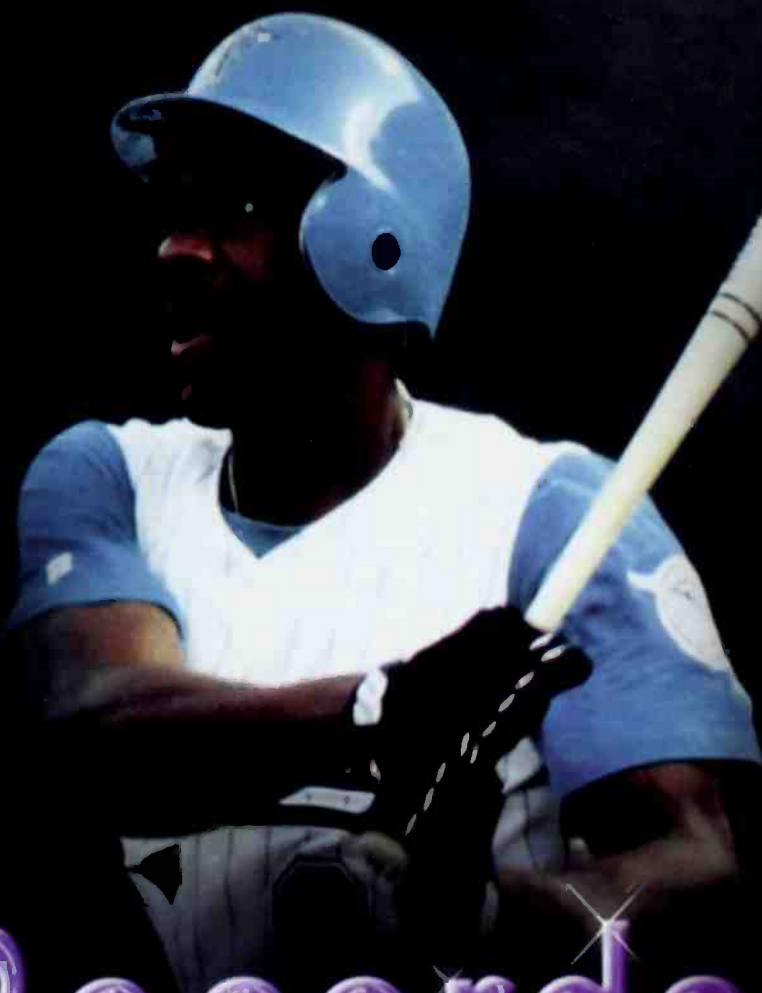
Sample Hour 4:00 p.m. Monday, July 30

- Martina McBride "My Baby Loves Me"
- Legal ID: 'XTU Dot Com*
- Tim McGraw "My Next 30 Years"
- Diamond Rio "Sweet Summer's"
- George Strait "Adalida"
- Shania Twain "You're Still the One"
- Tammy Cochran "Angels in Waiting"
- Positioner: "Country for Delaware Valley"*
- Brooks & Dunn "Little Miss Honky Tonk"
- Blake Shelton "Austin"
- STOP SET: 'XTU WEBSITE PROMO**
- Jingle*
- Wynonna "Rock Bottom"
- Recorded Promo*
- LoneStar "Tell Her"
- Jeff Carson "Real Life"
- STOP SET**
- Jingle*
- Alan Jackson "Summertime Blues"
- Positioner: "17 Years...One Station"*
- Jo Dee Messina "Downtime"
- STOP SET**

"Overall, our imaging is very contemporary and it's very Philadelphia. You have to speak the language of the street in your market. You have to have a radio station that's bigger than life every day!"

nights. As quarterback of the Philadelphia Eagles, he's huge here and he's on our station with our morning team of *Evans and Cooper* every

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WILEY FOX

Chely's Got the Wright Stuff

The line for the Chely Wright fan club forms to the left....

By Jamie Matteson

Blessed with one of the most unique and compelling voices (and to-die-for beauty), Chely seems poised for stardom now more than ever. Less than a month from the release of her new album, *Never Love You Enough*, the debut single and the song's captivating video, have propelled Chely once again into the national spotlight. We recently caught up with a very busy Chely to get her thoughts on the new album, her summer tour, and her upcoming motion picture debut!

Jamie Matteson: This project seems to reveal a more mature Chely. What would you say is the essence of this project?

Chely Wright: I don't necessarily look for songs about where I am in my personal relationships or life, but I guess those are the ones I'm more drawn to. While searching for songs—and keep in mind it took us seventeen months to make this album—I just really looked for songs that I loved, songs that, when you take the music away and just read the lyrics, would be engaging. I also wanted to have the music make each song into a jewel. I wouldn't change one single note on this album and I've never been able to say that before.

Seventeen months seems like a long time to make a record, tell us about that.

The process was both scary and frustrating. We had turned in an album back in the fall, but when we all put our heads together, we just didn't quite feel it was finished. Tony Brown, being the best friend an artist can have, said, "Let's go find a few more songs, go to a couple different producers, and get

some other ideas in the mix and try to attack it again." That takes a lot more money, time, and commitment from the record label and fortunately, Tony and MCA afforded me that wonderful opportunity to make sure the album was exactly what I wanted. It's not that the first ten sides weren't what I wanted, it's just that it hadn't "clicked" yet. Some of the songs weren't written, some of the producers hadn't been available, so everything just clicked after that.

You've written or co-written five songs for this project. Is this something you had set out to do?

I was actually signed as a songwriter before I got a record deal. My record contract at PolyGram was done shortly after my publishing deal. I've always written, but my philosophy on recording my own songs is this: if I happen to have songs on my record, it's because they stood out as more special than what I was pitched. And if I happen to have an album with only one of my songs on it, it's because the songs I was pitched were better than what I was writing. We've all seen people kill their own careers by forcing their songs on their albums.

Do you have a certain inspiration or method for songwriting?

Writing a song is just *the* coolest thing in the world. There's nothing more exciting than waking up at three in the morning, going downstairs and getting on my piano or picking up the guitar, and if there's an idea in me, getting it down on paper or on tape. It's also cool when you have a 10 a.m. writing appointment and you sit down with someone like Gary Burr and knock out a song. I'll take it whichever way it comes. It's certainly more exciting and



inspired when it just seems to wake you up out of a sleep and you're obsessed with it and you can't do anything—eat a meal, return a phone call—until you get this song written, but any way that song comes to you is a gift.

Your album has two songs co-written with Brad Paisley, and you have a song on his album. How did your friendship develop?

The first time I introduced myself to Brad, "Who Needs Pictures" had just come out, and I had seen the

video. I loved the sound of the record. And then I saw his video for "He Didn't Have To Be." I got very emotional about the song for personal reasons—someone in my family had just gone through a similar experience—so I loved that song. During an artist radio event at the Union Station Hotel I walked up to him and said, "Brad, my name is Chely Wright, and I want you to know I saw your video and it really touched me." A few months later, we were both doing a charity event and he walked up

to me and said, "Tim Nichols and I started this song, and we think it needs a woman's perspective. Will you get together with us and finish it?" I told them they didn't need me, but Brad insisted.

So we all got together and wrote the song. It's on my new album and is called "Not As In Love." Then Brad and I got together and wrote "Hard to be a Husband, Hard to be a Wife," which ended up being recorded on the Grand Ole Opry album. While touring together we wrote a song for his album, and a couple for my album. Every single song we've written together has been recorded, so we feel like we've got something cool here.

Brad and I come from a similar foundation of music. Both of us grew up playing in Opry shows and bands. We like the same type of music, but I'm more contemporary than he is. It's fun for him to write songs with me because he gets to step out a little. Then it's fun for me to write for him, to go back to my true love, which is traditional country music and write something more in the vein of Vern Gosdin or Gene Watson. Brad and I also produced two songs on my record.

How's your Coca-Cola Hometown Hero Tour going?

It's a fairly consolidated, compact tour of 30 dates, sprinkled with a few of our own dates. Last summer, Coca-Cola ran a "Discover-Cam" promotion and people who were buying Coca-Cola in their local Wal-Mart would take the top off their Cokes and they could win money or Coke products, or a concert with us when we came to their hometown. We're playing a diverse range of markets from Paris, Tenn. to New York City.

What's the hardest part of touring for you?

Trying to maintain a normal schedule. I like to get up early and have breakfast, work out, and return phone calls. But sometimes my workday doesn't end until midnight. The hardest part is forcing myself to lay down and get rest when I need it.

You have a part as a homeroom teacher in the upcoming film Max Keeble's Big Move. How was the experience for you?

Keep in mind I'm fairly naive about the whole acting thing, but I thought it was really easy! When you don't have any preconceived notions, or any skills to exercise, you just stand where they tell you to stand, say your line, hit your mark, look at the camera and do what you're supposed to do. It was so much easier than doing a music video! A video is all you, all day—your make-up, your hair, stay focused, look good, suck your gut in, do this. As far as the movie role, I just stood there and did what I was told. It was a really enjoyable day.

Are you considering more acting roles?

I did plays and musical theater all through high school and really enjoyed it. I think in the right settings there are some roles I would like to experience. What I don't ever want to do is the cheesy walk-on roles that a lot of country artists do where they go on and play themselves. That's not acting, it's shameless promotion. My dream role would be to play a toothless bag lady on *Law & Order*. That's acting!

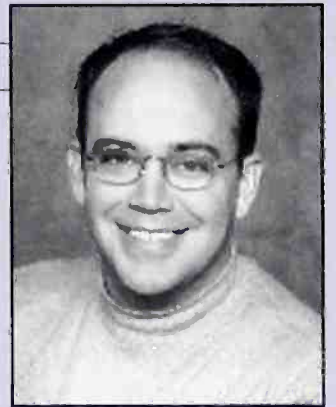
Speaking of videos, you look amazing in the video for "Never Love You Enough." What is your secret to staying fit and healthy?

I work out every day, but I'm not a maniac about it. Everyone seems to think I lost a lot of weight, but honestly I've probably only lost a total of 10 pounds. I'm more fit though. I work out, drink a ton of water, I've never smoked a cigarette in my life, and I rarely drink alcohol. But I have gained confidence in my body. I used to wear clothes that were very big, just because I didn't want to look like I was trying to be a little "somethin'." Now people say, "Wow, you've changed so much." I've kind of gotten into style a little bit more, have experimented with some cool make-up, lightened my hair a little bit, and I'm having fun with that. ■

Whats Hot in Hartford?

Jay McCarthy

PD, WWYZ, Hartford



Best Restaurant: Either Hot Tomato's for the garlic bread, or Max's Downtown because it's great! And yes, for all you big boys, there's a Morton's within walking distance of the hotel.

It ain't fancy, but there's great food at: The Goldroc Diner in West Hartford. It's open 24 hours, and the cast of characters gets more interesting as the night wears on!

Catch cool music at: Black Eyed Sally's on Asylum...great blues/great BBQ!

Best place to boogie down: Velvet or Polly Esta's

Several things Hartford is famous for, or can only be found there: Insurance, New Haven Pizza (Bar or Sally's are the best!)

Best bar: The Brickyard, a multi-level entertainment complex—beach bar/dance club/sports bar.

Best looking strippers: My friends tell me it's the Gold Club.

Don't leave Hartford without visiting: A friend of mine claims the Gold Club.

Best local hangout: Once again, a friend of mine claims the Gold Club. Actually, it's the Cellar in Glastonbury, ask me, I'll give you directions!

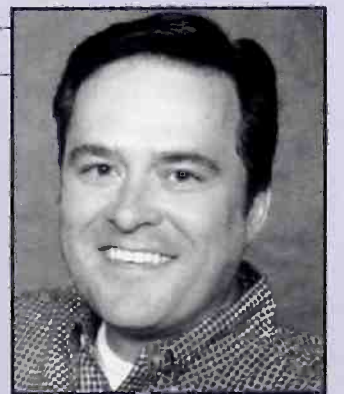
You know you're in Connecticut if you see: ...people driving slower in the left lane than the right, and an equal number of Yankees and Red Sox hats.

Current hottest drink in Hartford: Everybody's drinking Cosmo's these days, although I hear the School Bus (a Jimmy Rector concoction) is good this time of year!

One thing locals would never say: "Excuse me" or "Thank you," for any reason.

Jay Thomas

MD, WWYZ-Hartford



Best Restaurant: Black Eyed Sally's (love the pepper-jack cheese grits) and Max's Oyster Bar (great seafood).

It ain't fancy, but there's great food at: The First & Last Tavern

Catch cool music at: The Webster Theatre

Don't leave Hartford without seeing: Mark Twain's house

Best place to boogie down: Definitely, The Brickyard

Several things Hartford is famous for: Insurance companies, the Colt Building, the birthplace of Katherine Hepburn, and of course UConn basketball.

Best bar: City Steam

Best looking strippers: After enough drinks they all look the best.

You know you're in the Northeast if you: Pass a stranger on the street and you can't get them to say "hi" to you.

Best local hangout: Wherever you find Country 92.5 on the radio!

Current hottest drink in Hartford: the School Bus (thanks Jimmy!)

Things a local would never say: A.) Excuse me, B.) Thank you, C.) Y'all, D.) We're fixin' to go square dancin' E.) I love the humidity, F.) It doesn't snow nearly enough, G.) We have the lowest taxes of any state, H.) We love the Patriots!

PROMORAMA

MAD HATTERS IN PHILLY

Imagine a crowd of some 30K fans wearing bright red headgear, and you can draw a mental image of the sold-out Y-100 'Feztival 2001.' "It was awesome—our best 'Fez' yet," says Jim McGuinn, PD of WPLY-Philadelphia. "Much props to my team, which makes it very easy for me to be the big cheese and dig the tunes—OK, so I also did a shot of Absinthe with Guided By Voices, but that's a whole different story," McGuinn jokes. Highlights? "Barenaked Ladies, who are always wacked out and Weezer, who rocked the crowd," he tells GAVIN. APD Suzie Dunn loved the side-stage acts: "It was maybe even more exciting than the main stage—especially Scapegoat Wax, Ours, and Tenacious D, who helped the crowd rock their asses off—plus Jack Black informed me that 'I'm now in the inner sanctum of The D!'"

HIGH FLYING IN TAMPA

"We just did a 'Getting High With Dave' weekend which was awesome," says WSUN-Tampa PD Shark. "We gave away 'super-high' seats to the Dave Matthews show—making the most out of bad seats. The grand prize was seeing Dave 'way high' in Toronto including a meet-and-greet where you'd be ridiculously 'high' with Dave—on top of the CN tower in downtown Toronto,"

HAIRY GUYS MAKE SCARY CHICKS

WBLI-Long Island was recently invaded by a gaggle of bowlegged guys dressed up like mutant women, part of its "Man-Donna" promotion. Here's eyewitness JJ Rice: "We had some, uhh...situations," he says. "I arrived at the station and found a bunch of drag queens outside, waving to cars." Bottom line: The prettiest men won the Madonna tickets. (We only hope to God they changed before getting on the subway.) "It was one of the best shows I've ever seen," says Rice, who also saw her in Paris. "I personally spent \$80 on a Madonna T-shirt for my girlfriend...I can't believe I did that," he laughs.

BIG IN BOULDER

David Byrne, Lucinda Williams, Thirty Odd Foot of Grunts Featuring Russell Crowe, the Cranberries, Suzanne Vega, Cowboy Junkies, Rufus Wainwright, Chris Whitley, and countless other great acts will be at the GAVIN Summit—will you? It's the GAVIN Summit in Boulder, August 15-19. For more info, go to gavin.com or call (415) 495-1990 x 611.

COMING NEXT ISSUE:

Gavin Alternative Special

- **WHAT MAKES KROQ SPECIAL?**
GAVIN Alternative Editor Richard Sands speaks with leading PDs around the country, top radio consultants, key record execs, and of course, Infinity's VP/Programming Kevin Weatherly for his perspective on the #1 station in LA.
- **"THE MOMENT YOU KNEW THIS WAS IT"**
Richard Sands asks industry vets, "When did you know this was going to be your career?"
- **BUTTHOLE SURFERS**
Resurface invigorated and take their "Weird Revolution" to Hollywood
- **PUDDLE OF MUDD**
Fred Durst's new band returns to the primordial ooze to bring rock back to life



Kevin Weatherly



Butthole Surfers

ALSO:

- Jaheim: Ghetto Love On the Rise
- Triple A Thrives in Boulder: An Illustrated Re-Cap of the Ninth GAVIN Summit
- Verve Pipe Drummer Donny Brown Steps Forward

IMPACT DATES (SUBJECT TO CHANGE)

AUGUST 13 & 14, 2001

Afroman "Because I Got High" (Universal), Crossover
 Angela Ammons "Always Getting Over You" (Universal), Top 40 & Hot A/C
 Mariah Carey "Never Too Far" (Virgin), Top 40, Rhythm, Mainstream & Hot A/C
 The Corrs "All the Love In the World" (143/Lava/Atlantic), Top 40
 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
 Lil Rascals f/ Lil Bow Wow, Lil Wayne, Lil Zane & Sammy "Hardball" (So So Def/Columbia/CRG), Crossover
 Brian McKnight "Love Of My Life" (Motown/Universal), Crossover
 Lindsay Pagano "Everything U R" (Warner Bros.), Top 40
 Que Bo Gold "Lil Buddy" (Universal), Crossover
 Rayvon "2-Way" (MCA), Rhythm
 Bob Schneider "Bullets" (Universal), Hot A/C

Soluna "Bring It To Me" (DreamWorks), Top 40 & Rhythm
 John Waite "Fly" (Gold Circle Entertainment), Hot & Mainstream A/C
 Weezer "Island In the Sun" (Geffen/Interscope), Hot/Modern A/C

AUGUST 20 & 21, 2001

Afroman "Because I Got High" (Universal), Top 40
 Laura Dawn "I Would" (Extasy Records), Hot A/C
 Depeche Mode "I Feel Loved" (Reprise), Top 40 & Hot/Modern A/C
 Joy Enriquez "What Do You Want" (Arista), Top 40 & Rhythm
 Elton John "I Want Love" (Universal), Top 40 & Mainstream A/C
 Dave Matthews Band "The Space Between" (RCA), Mainstream A/C
 John Mellencamp "Peaceful World" (Columbia/CRG), Hot/Modern & Mainstream A/C
 Roland Orzabal "Low Life" (Gold Circle Entertainment), Hot/Modern A/C
 Redman "Smash Sumthin'" (Def Jam/IDJMG), Crossover
 Travis "Side" (Epic), Hot/Modern A/C

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TOBY KEITH



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