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OCTOBER 26, 2001 • ISSUE 2353

TAMMY COCHRAN

"I CRY"
AIRPLAY NOW!

*"Make no mistake:
A Star is born."*

ALANNA NASH, ENTERTAINMENT WEEKLY

*"Bottom line:
Breaking in
with a bang."*

RALPH NOVAK, PEOPLE



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singer
songwriter
producer
instrumentalist

Robin ENGLISH

Girl In Love



Written by Robin English
and Marcus Hummon

Produced by Robin English,
Kyle Lehning and George Massenburg



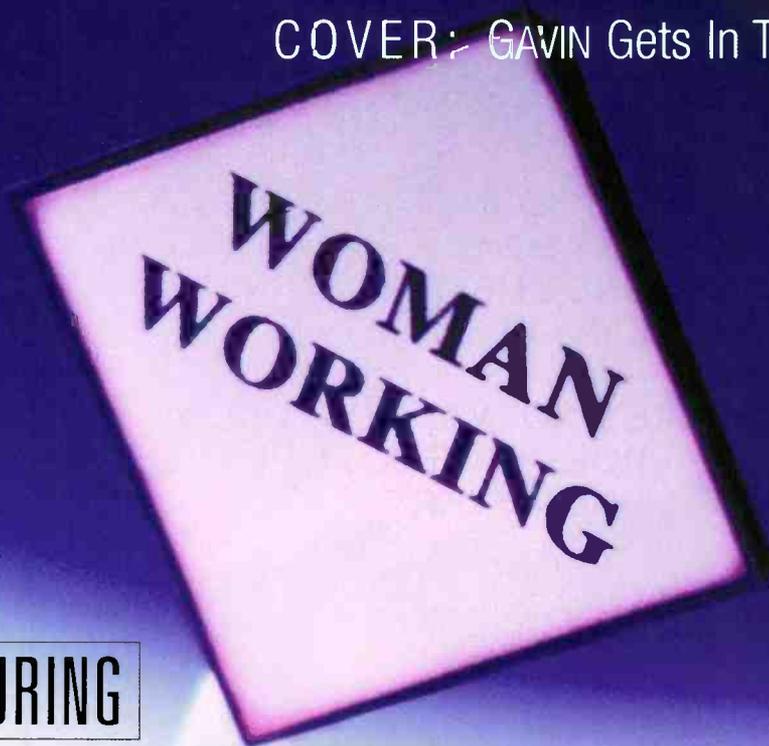
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IN THIS ISSUE:

Alternative's Female PDs In New York State
Promorama: Power 106-LA's Star-Studded Car Giveaway
How High Tech Affects Teen Radio Listening
COVER: GAVIN Gets In Touch With The Industry's Feminine Side



FEATURING

JOHN ROSENFELDER: Steering Shelby Lynne To Stardom
KENT & ALAN: Seattle's Morning Show Super Men
DAVE ROSAS: Goes Indie, Kicks Ass
THE CALLING: Finds Theirs—Radio Hits
PAIGE NIENABER: Don't Give Up On Your Website

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

music week

From the Publishers of Music Week, MBI, and fono
A **United Business Media** Publication

SPECIAL INSIDE:
• Country: Female Artists
& Promo Gals
• Triple A: Women
Programmers'
Roundtable

"IN TIMES LIKE THESE"

THE CHICAGO MUSIC COMMUNITY CHOIR
featuring MAVIS STAPLES

IN TIMES LIKE THESE WE NEED TO BE STRONG
WE NEED TO CARRY ON WE NEED TO GET ALONG,
HOLD ON AND RIGHT WHAT IS WRONG

IN TIMES LIKE THESE WE NEED TO FIND A WAY
TO MAKE A BETTER DAY KEEP OUR FEET ON THE GROUND,
TURN IT ROUND COME WHAT MAY

EVERYBODY, EVERYBODY NEEDS SOMEONE THEY CAN LEAN ON
EVERYBODY NEEDS TO LEAN ON SOMEONE EVERYBODY,
EVERYBODY NEEDS SOMEONE THEY CAN LEAN ON
EVERYBODY NEEDS TO LEAN ON SOMEONE NOW

IN TIMES LIKE THESE THERE'S NO WAY NOT TO CARE
THERE'S NO ONE ANYWHERE WHO DOESN'T FEEL IT IN THEIR HEART,
GOTTA MAKE A NEW START

IN TIMES LIKE THESE LET THE WORLD UNDERSTAND
TOGETHER HAND IN HAND EVERY WOMAN,
CHILD AND MAN UNITED WE STAND

EVERYBODY, EVERYBODY NEEDS SOMEONE THEY CAN LEAN ON
EVERYBODY NEEDS TO LEAN ON SOMEONE EVERYBODY,
EVERYBODY NEEDS SOMEONE THEY CAN LEAN ON
EVERYBODY NEEDS TO LEAN ON SOMEONE NOW

EVERYBODY FEELS SOMETHING EVERYBODY KNEW SOMEONE
EVERYBODY HAS A FRIEND OF A FRIEND WHO KNEW A FRIEND OF A FRIEND
WHO'S GOT A FRIEND WHO LOVED A FRIEND

The events of September 11, 2001 changed forever the lives of all Americans and anyone who embraces the American spirit. The profits from the sale of this CD will be donated to funds dedicated to aiding the people whose lives were most directly affected by those events.

(TULLIO-MARINELL)
c 2001 Tools Music(BMI) and Tiny Tunes (ASCAP)
Administered by Music and Media International

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FEATURES

9 REFLECTIONS FROM COUNTRY MUSIC'S FAIRER SIDE. From Shania's unprecedented success as country's best-selling female artist in history to Faith's current reign, this is a great time to be a female in country music. For our Women of Country special issue, GAVIN Country Editor Jamie Matteson sits down with an esteemed panel of the format's most talented female artists.

21 POWER CARS & STARS, KPWR-LOS



ANGELES. Only a truly big-ass station like Power 106-LA would give away seriously nice celebrity lead sleds like "Nelly's Benz," "Jay-Z's Jag," "Nate Dogg's Navigator," and "Busta's Beamer," letting its car-crazed listeners (this is LA) realize their auto-erotic dreams. GAVIN Top 40 & Rhythm Crossover Editor Kevin Carter reports.

23 KENT & ALAN: STAR 101.5-SEATTLE'S DYNAMIC MORNING DUO. For the past 15 years Kent Phillips and Alan Budwill have been the morning voices in Seattle on Hot A/C KPLZ (Star 101.5), but their successes as a team goes back even further—nearly 20 years. GAVIN A/C and Hot A/C Editor Annette M. Lai extracts some sage advice from these cagey pros.

25 THE PROGRAMMING LADIES OF UPSTATE NEW YORK. Gavin Alternative Editor Richard Sands can count the number of female PDs in his format on one hand—OK maybe two. Leslie Fram, Nancy Stevens, Kim Monroe, Kelli Cluque...well, you get the idea—

out of more than 100 or so Alternative PDs, approximately 10 are women. But, as luck would have it, three of them are programming stations in the upstate New York area. WHLR-Albany's Susan Groves, WKRL-Syracuse's Mimi Griswold, and WEQX's Alexa Tobin.

28 DAVID VS. GOLIATH: DAVE ROSAS GOES INDIE AND THRIVES IN THE LAND OF THE GIANTS. Independent labels are fighting back. Former major label promotion man Dave Rosas takes on the majors at their own game, David vs. Goliath. GAVIN Urban and Urban A/C Editor Kevin Fleming has the play-by-play.

35 IT'S TEN O'CLOCK: DO YOU KNOW WHAT YOUR TEEN IS DOING? It's late on a school night. Your teenager has gone upstairs and secluded himself in his room. You don't smell any smoke (thank goodness) but you can hear a noise or two: a keyboard clacking, perhaps the whirring sound of a disc drive. You wonder, "Should I be worried?" GAVIN contributor Reed Bunzel tells you what he's doing instead.

51 GAVIN PRESENTS THE WOMEN PROGRAMMERS OF TRIPLE A. Males are definitely in the majority when it comes to radio program directors, but Triple A seems to have a larger percentage of women programmers than other radio formats. Twenty percent of GAVIN's reporting stations are, in fact, programmed by women. GAVIN Triple A Editor Dave Einstein asks a panel for their unique minority point of view.



Chris Mays

1st PERSON LET'S NOT GIVE UP ON THE INTERNET JUST YET

By Chris Bell,
CEO/President
PlanetJam Media Group



With the restructuring of Clear Channel Interactive, it seems a good time to ask, "What is the future of Internet Radio?" Despite countless new technologies, hordes of bright-minded entrepreneurs, and piles of money, the radio industry still hasn't figured out a viable business model for the Internet. But to simply give up on the Internet would be like mankind abandoning fire because we discovered it burns flesh. Like fire, the challenge of the Internet is to harness its power without getting burned.

In this endeavor, radio should focus on three key things: The \$190 billion that advertisers spend annually on direct response marketing, generating excitement at the station level, and controlling costs.

Unfortunately, of all mass mediums measured by the Direct Marketing Association, radio captures the lowest share of that \$190 billion noted above. While television and print significantly outperform radio (combined, they outpace radio six-fold), the dominating mediums are direct mail and telemarketing which that capture a staggering \$110 billion of the total. How can that be? Simple. Direct mail and telemarketing can do three things radio can't. Namely, they can identify their audience, target and personalize offers, and measure response. The Internet gives radio the ability to do those very things and more effectively compete for direct response business. Five billion dollars can be added to the radio industry's top line by simply gaining an extra 2.5 percent of the direct response market, the radio industry's top line will grow by \$5 billion.

Next is the issue of local market support and excitement. The program director, on-air personalities, and account executives all need a reason to believe and care. These are the people who radio listeners (and more importantly, advertisers) trust.

Finally there is the issue of cost. The next generation of interactive solutions must be profitable on a single station basis. While reliability and scale are important, never again will the radio industry invest tens of millions of dollars to build an infrastructure without a business plan. In the end, the Internet is like anything else in radio: it has to make money on a market-by-market basis.

In summary, what's next for Internet radio? The answer is simple. The future of the Internet will be built on locally profitable solutions that enable radio into the direct response marketing business and gain buy-ins at the local station level. The quicker radio supports interactive strategies that address these three key points, the quicker the consuming inferno of the Internet will be tamed into a powerful tool for revenue growth.

CHRIS BELL RECENTLY AUTHORED A WHITE PAPER "RADIO'S \$6 BILLION OPPORTUNITY: GENERATING NON-TRADITIONAL REVENUE FROM THE INTERNET." FOR A COPY OF THE WHITEPAPER, VISIT: WWW.PLANETJAM.COM.

CONTENTS

UP FRONT

News/Commentary	6
Radio@Large by Paige Nienaber	8

FORMAT SECTIONS

SPECIAL ISSUE: COUNTRY

Reflections From Country Music's Fairer Side	9
Artist Profile: Robin English	10
Artist Profile: Daisy Dern	12
Country Promo Gals To Keep An Eye On	20

TOP 40/RHYTHM CROSSOVER

Power Cars & Stars, KPWR-Los Angeles	21
The Calling Finds Theirs: Radio Hits	22

A/C & HOT A/C

Kent & Alan: Star 101.5-Seattle's Dynamic Morning Duo	23
Charlotte Church Heals The World	24

ALTERNATIVE

The Programming Ladies of Upstate New York	25
Alternative Music Corner	27

URBAN/URBAN A/C

David Vs. Goliath: Dave Rosas Goes Indie	28
Mic Patrol by The Poetess	32

GAVIN.COM: MUSIC ON THE NET

News/Commentary	34
It's Ten O'Clock: Do You Know What Your Teen is Doing?	35

BACK PAGE

	38
--	----

REVERSED:

SPECIAL ISSUE: TRIPLE A

The Women Programmers of Triple A	51
Island's John Rosenfelder Steers Shelby to the Big Time	41
Reviews	39

J Records Promotes Mike Bergin to Senior Director of National Promotion

J Records has promoted Mike Bergin to the post of Senior Director of National Promotion. Bergin started at J Records last year on the promotion team led by Richard Palmese as Northeast Regional Director. For his new position, he is now based on the West Coast.

Richard Palmese, EVP of Promotion at J Records said, "Mike has distinguished himself as a leader and promotion professional. His commitment to our artists and their music is outstanding. I congratulate him and look forward to working closely with him on the

national stage."

Mike Bergin said, "I'm proud to be a part of the J Records family and thrilled to step into this new role. The opportunity to gain knowledge and experience working beside legends Clive Davis and Richard Palmese is a lifetime dream."

Alain Levy Named Chairman and CEO of EMI Recorded Music

Eric Nicoli and the Board of EMI Group has announced the appointment of Alain Levy as Chairman and CEO of EMI Recorded Music and as a main board director of EMI Group. Levy succeeds Ken Berry who has left EMI by mutual agreement.

A former president of PolyGram, Levy's new role gives him global responsibility for all of EMI Recorded Music's operations, reporting to Eric Nicoli, Chairman of EMI Group.

In addition, David Munns, who is also a former executive of PolyGram and who spent the first 15 years of his career at EMI, has been named Vice Chairman of EMI Recorded Music.

Both appointments are effective immediately and both executives will initially be based at EMI Group's

headquarters in London.

Commenting on the transition of leadership Nicoli said: "Over three decades with Virgin and EMI, Ken has established a wonderful collection of assets for the EMI Group. His enormous contribution includes building a superb artist roster and a talented management team with some of the world's best record executives.

"We are committed to improving the operating performance of EMI Recorded Music. In these challenging market conditions, Alain brings a unique blend of creative, commercial, strategic and leadership skills to take the business forward to the next level. He and David are two of the world's finest music executives and

are a proven winning team. They have a tremendous track record of generating value for shareholders by creating an environment in which artists and management can flourish and I am delighted that they have agreed to join us."

"No other job is as attractive as this in a time of enormous change and challenge for the music industry. I am excited about the possibilities and I am delighted to be joining Eric's team. It is an honour to be part of EMI with its long history of great artists, music and people," Levy said.

Berry said: "I have had a wonderful time at EMI. It's a fantastic company. I wish the company, its employees and artists the greatest success for the future."

Robinson Named SVP for ARTISTdirect

ARTISTdirect CEO Ted Field and company Vice Chairman Marc Geiger recently announced that Heidi Ellen Robinson has been named SVP of press and media relations.

In her new post, Robinson will design and implement media campaigns for all facets of the company, including ARTISTdirect Corporate, ARTISTdirect Records and its roster, ARTISTdirect Talent Agency, and all special projects that the company undertakes such as the SnoCore and Fan Nation touring events. Robinson will report directly to Field and Geiger.

"Having worked directly with Heidi for years on many projects," said Geiger. "I know *first hand* how valuable she is as a media strategist. To me, when I look up the definition of great PR in the dictionary, Heidi's picture is in the caption."

"Heidi's background shows her to be an innovative and creative publicist," said Field, "and we're excited about the unique contribution she'll make to the company."

Robinson's music business experi-

ence spans more than three decades. She has overseen media campaigns for System of a Down, Slayer, American Head Charge, and Defones. Prior to that, she was head of media relations at Maverick Records.

She spent seven years as VP of Media Relations at American Recordings where she was responsible

for press campaigns for Rick Rubin, The Black Crowes, Johnny Cash, The Jayhawks, Sir Mis-A-Lot, and the Red Hot Chili Peppers' *BloodSugarSexMagik* project. She also designed and implemented the PR for the first five Lollapalooza festivals in addition to handling Jane's Addiction's 1997 *Relapse* project.

Beasley Lowers Expectations

Beasley Broadcast Group recently revised its financial outlook for the third quarter (which ended September 30) saying that it anticipates that third quarter revenues could be off as much as 5 percent from its previously stated guidance of \$29.5 million.

The company said that, "Due to several days of commercial-free programming to cover news of the terrorist attacks on September 11, as well as subsequently canceled advertising contracts during the remainder of the month," it expects an earnings shortfall from its previously stated guidance.

"The unprecedented events of September 11 compelled Beasley to

suspend regular programming across its portfolio to keep its listeners informed and provide a platform for them to express their grief and shock. These actions are consistent with the spirit of our FCC licenses and our obligations to serve our local communities," commented George Beasley, company chairman and chief executive officer. "Some of the canceled advertising was subsequently rescheduled, though not enough to offset the impact of this event."

In December, Beasley will celebrate 40 years of being in business, starting in 1961 with a single radio station. George Beasley has been at the helm the entire time.

Clear Channel, Ackerly Group Merge

Pending FCC and DOJ approval, Clear Channel Worldwide is about to acquire The Ackerly Group, a diversified media company with outdoor, television, radio, and interactive media assets. Under the proposed merger, Clear Channel will acquire assets such as outdoor advertising in Boston, Seattle, and Portland, Ore. as well as radio stations including KJR/AM, KBTB/FM, KUBE/FM, KHHO/AM, and KFKN/FM in Seattle.

Lowry Mays, chairman and CEO of Clear Channel Worldwide said, "We're very excited to have The Ackerly Group join the Clear Channel family. They've assembled a truly unique set of assets with top quality personnel that will be a great complement to Clear Channel. This transaction allows Clear Channel to enter Boston, Seattle and Portland, Oregon, three of the top 25 U.S. outdoor advertising markets. Seattle is also a top 25 U.S. radio market where we currently have no presence. In addition, this acquisition enables us to offer our advertising customers more cross-platform advertising opportunities, because we have a radio station, outdoor advertising operation or live entertainment venue presence in 15 of their 18 television markets."

The Ackerly Group currently operates more than 6,000 outdoor displays in the Boston, Seattle and Portland, Oregon metropolitan markets. In addition, the company also owns 16 television stations four radio stations, provides sales and other services to one additional radio station, and operates interactive news portals in three of its television markets.

Under the terms of the agreement, The Ackerly Group's shareholders will receive 0.35 shares of Clear Channel Communications, Inc. common stock for each share of The Ackerly Group they own. The transaction is expected to be consummated during the first quarter of 2002.

Hollywood Records Adds MacDonald, Ponce, Anderson to Promotion Team

Hollywood Records Senior Vice President of Promotion Justin Fontaine has announced the addition of three new people to the promotion team. Brian MacDonald has been chosen to the position of Vice President of Alternative Promotion, Rebecca Ponce has been appointed to the position of National Promotion Administrator, and Christy Anderson has been named to the position of Regional Director of Promotion.

Based in the company's Burbank headquarters and reporting to Fontaine, MacDonald will be responsible for overseeing the alternative promotion department, as well as developing and implementing airplay strategies for Hollywood artists. Also based at the label's Burbank headquarters and reporting to Fontaine, Ponce will assist in the day-to-day operations of Hollywood's promotions department. Her responsibilities will include product procurement, scheduling, and budget management. Anderson will be based in the company's Universal branch in Burbank and will also report to Fontaine. She will be responsible for developing and maintaining airplay strategies for all formats, including Top 40, Adult

(AC/Mainstream/Hot) Active Rock, Rock, Alternative, Rhythm Crossover, and Urban.

Commenting on the appointments, Fontaine said, "Brian has worked some of the biggest records in the Modern Rock format. His expertise and commitment will greatly benefit all of our artists. It's great to work with him again," he added. "Rebecca has demonstrated a tremendous work ethic and she has the ability to manage all of the details that this department generates. And Christy's background in radio combined with her passion for music and her outgoing personality made her the obvious choice for the job."

MacDonald said, "What made Hollywood Records so appealing to me was the opportunity to once again work with Justin Fontaine, and the challenge of helping Hollywood Records expand their alternative presence with artists such as Tricky, The Butthole Surfers, and the Suicide Machines."

"I'm excited to be a part of Justin's promotion team here at Hollywood," said Ponce. "Working closely with them continues to be a tremendous education and a constant source of inspiration."

Arbitron: Radio Listening Surged During Week of September 11

Arbitron recently released the first radio ratings reports for the summer survey period, which includes radio listening on September 11. The company conducted special analyses of radio listening for the weeks before, during, and after September 11 to determine how residents of New York and Los Angeles used radio in light of the extraordinary events of that day.

Compared to radio listening the week before, Arbitron found that radio listening increased markedly in the survey week that included September 11, showing increases in both cume and time spent listening (TSL). The increase was most pronounced for Persons 25-54 and Persons 35-64.

"Radio is the medium that people can turn to for news, information, and a sense of community no matter where they are," noted Owen Charlebois, President of U.S. Media Services, Arbitron Inc. "The stations of all formats responded quickly to meet the needs of our fellow citizens. Thanks in part to radio, Americans rallied to help out and drew together to cope with the events of September 11."

In New York, overall listening in the week of September 13 to 19 continued to be greater than that in the week prior to September 11th. In Los Angeles the listening increases were concentrated among Persons 25-54 and Persons 35-64.

A large contributing factor to the performance of radio after September 11 was the increase in

TSL in the workplace and at home. In New York at-work listening rose from 14 hours per week before September 11 to 19 hours per week after the event. There were slight increases in TSL for at-home and in-car listening. In Los Angeles the pattern was different with the largest TSL increase occurring at home: nine hours a week before; 10 hours 15 minutes after with steady increasing TSL trends for in-car and at-work listening.

In New York listening to all-news stations in the week following September 11 increased dramatically. At the same time, listening to non-news stations held steady, indicating a solid audience response to the changes in programming that all stations undertook to meet the needs of their fellow citizens.

Audiences for all-news outlets more than doubled in terms of average quarter hour (AQH) during the week of September 13 to 19. The AQH estimate for all-news rose from 156,700 average listeners (age 12 and older) in the 10 weeks prior to 9/11 on any weekday to 319,300 people after 9/11—a gain of 104 percent.

For music formatted stations, audience numbers remained steady or rose slightly higher in the wake of September 11. The combined AQH for music formats rose from 1,666,000 listeners in the 10 weeks prior to September 11 to 1,688,200 listeners in the week following.

FRIENDS OF RADIO



BY MARCUS ROWE

Karen Staley

STAFF WRITER, ACUFF ROSE / RECORDING ARTIST

Songs you have written: "On A Night Like This" (Trick Pony), "Keeper of the Stars" (Tracy Byrd), "Take Me As I Am" and "Let's Go To Vegas" (Faith Hill), "Everytime I Cry" (Terri Clark), "She Took It Like A Man" (Confederate Railroad).

Previous occupation: Social worker at a group home for troubled children in the Appalachian mountains of West Virginia.

Hometown: Hookstown, Pennsylvania

Where do you get your inspiration for songs? Directly as a gift from God and indirectly from just paying attention to the "human experience." In a word, *empathy*.

What radio stations did you grow up listening to? Mostly Pop and R&B stations like WWVA and WELA.

What radio stations do you listen to now? I constantly punch buttons but listen a lot to WRLT, The Phoenix, WAY/FM, and whatever classic Country or bluegrass AM stations I can pick up. I scan the Country stations to stay current, but rarely listen just for enjoyment. There are a lot of good songs but the production is so similar that it lulls me to sleep (which is not conducive to safe driving!).

If you owned a radio station you would... rescue it from the music Mafioso's who have hijacked the format, and give the airwaves back to the people. Then I'd stand back and watch the people actually being moved enough to buy records!

The first record you remember buying: *The Monkees...* I was six years old.

The last record you went out of your way to listen to? *Mark McGuinn...* the guy is amazing! Every song on the CD is a smash. The writing, singing, and production is so signature. He's so good I want to smack him.

One song you wish you had written: "How Great Thou Art"

One female songwriter that you really admire: Sheryl Crow. She's got so much passion and funky soul for a white girl from Missouri! She writes very intelligent yet vulnerable lyrics while at the same time composing such memorable melodies. She has also created a distinctive production style all her own. She's an amalgam of all my favorite styles.

#355

“Ah... What A Tangled Web”

By Paige Nienaber

Last fall I was at one of the Clifton stations that I work with—one of the last stations in America to not have a website. I was sitting in the GM's office as he patiently explained what was delaying their Internet venture. It seems they were taking bids from prospective companies and would “float an initiative” with sales, and hopefully have a decision on who would build the site within 60 days, and if all went well, it would be done by Summer 2001.

I tried (patiently) to explain that contrary to what these Internet companies would have you believe, that this was not, in fact, rocket science, and that my 13-year-old niece designed a kick-ass site in a weekend. “No, no”, the GM responded, “the firms I've taken bids from have said that this is a long process and that they're backed up with business as it is.” So the PD and I went to a bar, drowned our sorrows, and the next day went to a high school and found a student who would do it for the opportunity to have it on his résumé. Seventy-two hours later we were looking at the best radio station website in that market.

One thing that I believe in my heart is that often, when we hire people to do things like websites, we're not necessarily hiring the best at that skill, but the best sales people. And the web is the perfect example. When working with the 50+ stations that I consult, I tell them that for me, the #1 criteria for the person you hire to do your website is that they are part of the lifestyle of your station—that they listen to it every day. That will enable them to take that vibe and bring it to life—to give it a visual.

This is a concept that we're still

getting used to. Who hasn't seen a website that didn't “look” like the station “sounds.” My point exactly. It's being done by some monolithic entity 1,000 miles away that have no concept what the station is about.

I remember doing a morning show stunt with Hines and Berglund at WLOL in 1986 and turning to one of the other promo people and saying, “It's too bad that people who can't make it down, can't see this and follow along.” Who'd have thought in 1986 that such tremendous advances in technology as mpg files, web cams, streaming, and amateurbrazilianexchangestudent.com were just a few short years away.

Now we have the venue to present our visual. But tragically this is a missed opportunity for many stations. So, the morning show walked a sheep in lingerie through the airport this morning? Great! At about half the stations out there that have websites, the pictures (if they even got up on the site) would be delayed for a week. Here's a suggestion—a freebie: Find one of the promo interns. One of the street-teamers, maybe. Even that 17-year-old girl who answers phones for the night jock. And put them in charge of doing this. Daily. Give them business cards. Usually that's incentive enough. Instead of coming in at 3 p.m. to drive the van, come in at 2 p.m. and upload some pictures and take down the old stuff. Once again, contrary to what you may have been told, or better said, *sold on*, this is not some mysterious nuclear physicist-type skill. Just about any 8th grader can do it.

In almost every market there's one station that “gets it” and makes the full use of their site. It's just not a page with jock photos and out-of-date club info. I look at stations like KSJO in San Francisco and Wild 98.7 in Tampa as good examples. Their websites reflect the vibes of their



stations. They do contesting, they generate revenue, they have something different almost daily. So you *have* to come back in case you might have missed something. KSJO almost always has some “rate them” or “vote for them” type contest on there, whether it's homemade bikini, or the infamous “cameltoe to the front row” promotion.

School Spirit promotions have been happening since Marconi was around. So what can you do to spice it up and bring it into the new millennium? How about “High School Survivor” which debuted on KQKQ-Omaha and KDWB-Minneapolis and has since been done by Power 92 in Phoenix and Wild in San Francisco. Instead of mailing in cards or collecting pennies, you go to the station website and either vote off other schools or vote for yourself, to win a concert. Wild 94.9 was getting 400,000 hits *a day* during the last week of their contest.

The web is like fax machines and pagers. When those two technologies hit the scene, every station scrambled to incorporate them into their contesting and features. But now they've become just another fundamental. But the Internet is way beyond that. With over 100 million people online, this is a part of our society now. To ignore it or acknowledge it with a lame minimum-effort website, is a true failure to embrace a venue that can help take radio stations to the next level.

PAIGE NIENABER, WHO RECENTLY DISCOVERED THAT THERE IS MORE TO THE INTERNET THEN OFFSHORE SPORTS BOOKS, CAN BE EMAILED AT nwcpromo@earthlink.net, OR AT (651)433-4554.

Founded by Bill Gavin in 1958



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Reflections From Country Music's Fairer Side

By Jamie Matteson

The likes of Patsy Cline, Tammy Wynette, Loretta Lynn, Barbara Mandrell, and Dolly Parton paved the way for today's female superstars and rising female artists, who very recently have made their own indelible mark on the country music landscape. From Shania's unprecedented success as country's best-selling female artist in history with worldwide sales of 50 million; to Faith's current reign as poster girl for a multi-platinum, multi-format, multi-tasking artist, wife, and mom; to Reba's extraordinary versatility in music, stage, film, and now television; this is a great time to be a female in country music. Yes, we love our fabulous men—and we've dedicated past specials to the testosterone side of country, but for this special we wanted to get some perspective from the women. We asked several artists for their thoughts on mentoring, which females they admire, and what these hard-working ladies would do with their dream day off! Enjoy! —Jamie Matteson

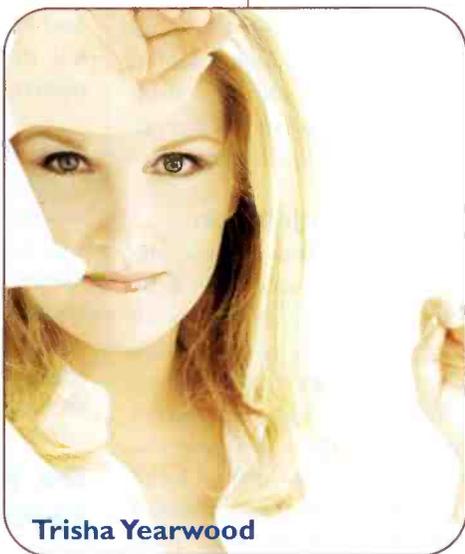
Who are the female artists you most admire?

Trisha Yearwood

"Reba McEntire, because with over 20 years in the business, she's had such staying power, and she's still at the top of her game. She was the modern pioneer for female country artists and paved the way for the success that women in the business enjoy today. She was the first female of my generation to prove to record labels that she could sell records and concert tickets. She was also one of the first female artists to take control of her artistry; from choosing her songs to ultimately controlling every aspect of her career. And she's done all this with dignity and class."

Martina McBride

"Reba McEntire has been able to have longevity in her career, and she's reached the top while remaining a class act. She's an innovator who was never afraid to try new things, setting a new standard for concert production and reaching headliner status as a woman—something we all aspire to do. I also admire Loretta Lynn for her honesty and for writing her own songs. She expressed her opinions freely and opened the doors for all of us to be able to do just that."



Trisha Yearwood

Jamie O'Neal

"I love people who have a story to tell and who have been around for a long time, like Dolly Parton and Patsy Cline. Patsy Cline—what an amazing life she had and how hard it was for her. I also really admire Tina Turner. She grew up singing in bars and clubs and so did I. I watched Martina McBride every night on the 'Girls Night Out' tour and she has the most amazing voice."

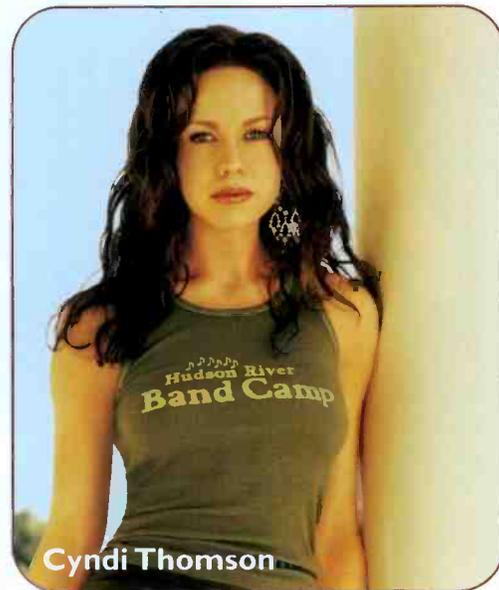
Kristyn Osborne, SheDAISY

"I love Reba and Dolly for their business savvy and ability to tackle a variety of

challenges in the entertainment business. I'm a huge fan of Mary Chapin Carpenter, Sheryl Crow, Jonatha Brooke, Shawn Colvin, and Joni Mitchell for their amazing ability to write songs that speak to other women."

Heidi Newfield, Trick Pony

"Although I haven't met her yet, I'd say Loretta Lynn because she's an icon. She became successful when it was so tough for a woman to make it in country music, and she sang about issues that were taboo at the time. I'm also a big Bonnie Raitt fan. If I



Cyndi Thomson

could have the kind of career in country music that Bonnie has had in her genre, I would definitely have lived out my dream. She's also one of my dream duet partners. I also admire Tina Turner because she's a great entertainer who really knows how to put on a show."

Tammy Cochran

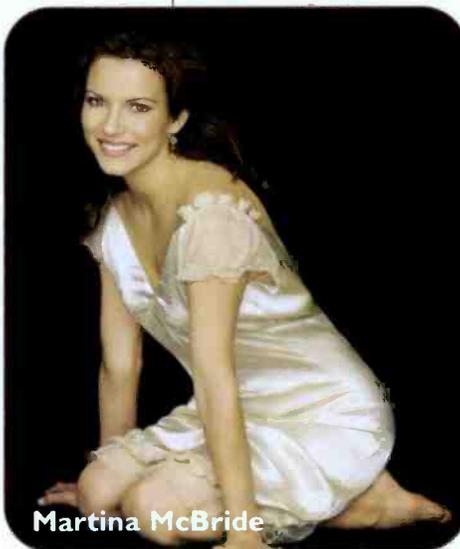
"I admire the women who took chances, like Loretta Lynn. She was one of the first artists to address the taboo subjects of the times, with songs like 'One's on the Way,' 'Fist City,' 'Don't Come Home Drinking,' and 'Your Squaw is on the Warpath.'"

JoDee Messina

"Bonnie Raitt, Dolly Parton, and Reba. They all have such relatable music and are strong women with an incredible work ethic."

Sara Evans

"There are so many female artists that I love and admire. I love Sheryl Crow for her 'coolness' and her songwriting, producing, and musical abilities. I love Celine Dion and Reba



Martina McBride

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Robin English



Raised in a very musical family in Arlington, Texas, Robin English can't remember a time when music wasn't a big part of her life. Parents Roy and Gayle wrote, produced, and recorded their own music and had an extensive and varied collection of musical instruments ripe for little Robin's idle hands. The family spent weekends traveling to jam sessions.

Robin left Arlington after high school, embarking on a college career that included five different undergraduate schools, and studies of Native American and women writers, and French (she spent a semester in Paris), culminating with an English and Music Business degree from Nashville's Belmont College. While attending Belmont, Robin worked on her writing and guitar playing, and after graduation, enrolled in law school at the Nashville School of Law. While in law school, she finally put a band together and started pursuing music seriously, even working with her father to re-activate the family's long-dormant music publishing company. She soon left law school, went into the studio and produced and recorded five songs that ended up in the hands of Sony Sr. A&R Director Cliff Audretch. She did a showcase in December of 1999, and signed with Sony in January

of last year.

For her debut album (set for release early next year), Robin wrote about 75 songs, whittling it down to the best nine and three from Nashville writers. She co-produced the album with several Nashville producers—Paul Worley and Kyle Lehnig among them. Robin recently got together with her parents for the first viewing of her video for "A Girl In

Love". She told GAVIN, "When your dreams start to come true, it's a very surreal experience. Seeing the culmination of all that work over all of those years is really overwhelming!"

Robin Responds:

Which female artist do you most admire?

In country, I've always looked up to Emmylou Harris and Barbara Mandrell, because of their career longevity. Emmylou is a true artist—her art is always fresh and she stays relevant. Barbara is such a trooper, a smart businesswoman, and such a talent. Outside of Country, Tina Turner has always been a great influence with her energy and stage presence—she has overcome so much adversity. She's a powerful woman and a great role model. So is Sheryl Crow, being a self-produced singer/songwriter. She's incredibly talented...I think she started a musical revolution."

If you could ask any female artist for advice, who would you ask?

"I would ask Barbara Mandrell how she has been able to balance being a mother, wife, artist, actress, and businesswoman. She does it so gracefully. I would ask her what her main source of strength is, and how she keeps

McEntire for their vocal abilities and work ethics. I love Stevie Nicks, the Dixie Chicks, Sarah McLachlan, Patsy Cline, Patty Loveless, Alison Krauss, Destiny's Child, The Carter Family, and Emmylou Harris. There isn't really a definite reason why—they just move me."

Jessica Andrews

"I've always been a huge fan of Faith Hill and Martina McBride. I respect them both so much for their vocal talents and for being such wonderful entertainers. I was fortunate enough to tour with Faith and I learned so much professionally and personally. One of my favorite female vocalists of all time is Whitney Houston. I also admire Madonna and how she's always expanding and evolving as an artist. She's entertained audiences for so many years and never loses her freshness. Another multi-talented female artist that I admire is Reba McEntire—she's had such longevity and I admire her business savvy."

Carolyn Dawn Johnson

"I like Patty Loveless because she sings with pure emotion. Reba McEntire stands her ground, is an amazing entertainer, a great businesswoman, and treats people very well no matter who you are. I admire Sheryl Crow because she writes, produces, and plays a lot of the instruments on her records. I also love her voice and stage presence. I'd also mention Martina



Jamie O'Neal

McBride because she's the best singer I know, and she manages a career and a family with her heart and it works! Dolly Parton is a great songwriter, singer, and entertainer, and an amazing businesswoman who knows what she wants and always finds a way to get it done. And Faith Hill: a huge star, yet she still treats everyone with genuine respect, kindness, and grace."

Shannon Brown

"Barbara Mandrell because she's an amazing talent, amazing performer, and has a great mind in business matters. Also, Gladys Knight and Aretha Franklin for their soul and passion for music, and Barbra Streisand for her interpretation of music."

Do you think mentoring for women in the country music format exists? Who gave you some good advice?

Sara Evans

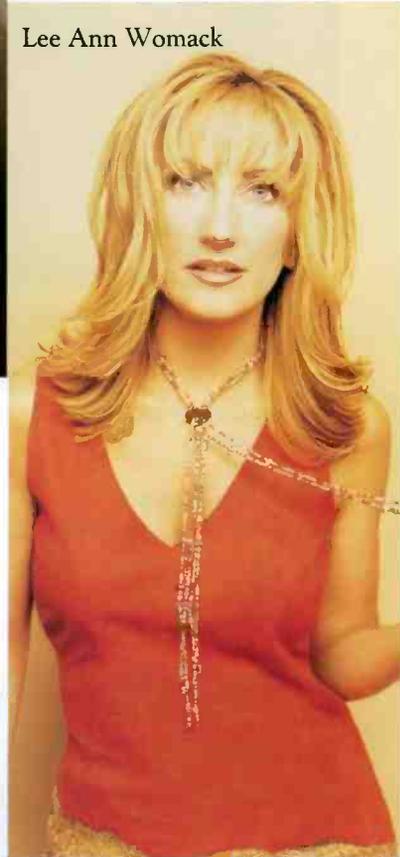
"I would like to think that mentoring exists in country music. I know that I've gotten great advice from women like Martina McBride, Faith Hill, Reba McEntire, and more, and recently I've given new artists some advice. One of the best tips I've gotten was from Faith when she encouraged me not to tour while I



yes ma'am



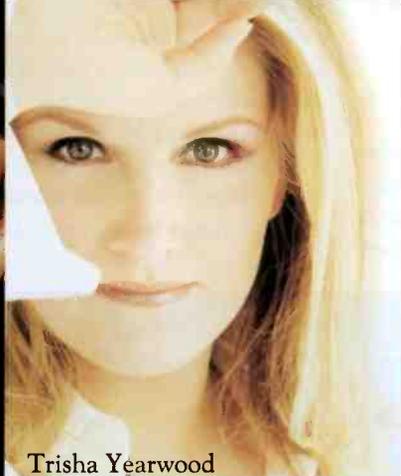
Allison Moorer



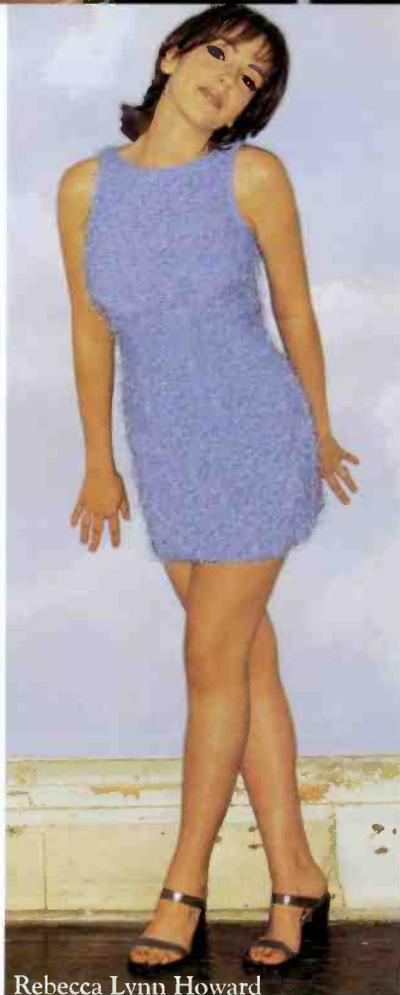
Lee Ann Womack



Reba



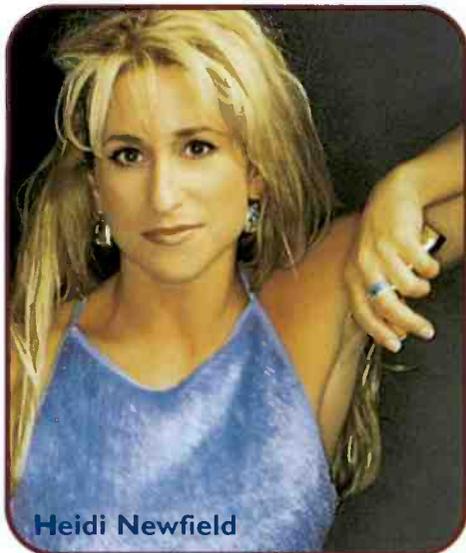
Trisha Yearwood



Rebecca Lynn Howard



Chely Wright



Heidi Newfield

was pregnant because it's so hard. Needless to say, I didn't listen to her and I wish I had! I'm sure I'll think about that twice next time, if I have another child!"

Cyndi Thomson

"When I first opened for Trisha, she gave me some great advice. She said, 'Live in the moment because it goes by so fast.' I took that to heart

and try to remember to enjoy every part of this journey."

JoDee Messina

"I'll never forget the time I was scared to death backstage at an awards show. Faith Hill comforted me and said, 'Don't worry, we're all family.'"

Martina McBride

"I've been on the receiving end of advice and support from Reba, Tammy Wynette, Loretta, Connie Smith, and Jan Howard, just to name a few. I really think it's important that we are able to look to some-

one for support and not feel competitive with each other. I hope someone who is new to the business would feel like they could come to me with any question. I always try to make every woman in this business feel appreciated because it's important that we support and respect each other. The world works hard enough to tear you down without us doing it to each other!"

Shannon Brown

"I had the opportunity to meet Barbara Mandrell and her advice was, 'If music is in your heart, don't let anyone tell you no.'"

Heidi Newfield

"Dolly Parton said something that stuck with me forever. It was actually told through a third person, Julia Roberts, after the filming of *Steel Magnolias*, in which they both starred. Roberts said it had been an extremely hot day on the movie set and lots of people were complaining about the heat. Julia said she noticed Dolly was sitting off by herself, not saying much. So Julia asked her why she wasn't griping about the temperature, and Dolly responded, 'I have wished for fame and fortune all my life, and I have it now. You're not going to hear me bitch about it.' That stuck with me! I can't wait to meet Dolly!"

Carolyn Dawn Johnson

"Martina is definitely a mentor for me, especially because of her talent and how she balances her career and family and is still very successful. I also feel that Matraca Berg is one of my mentors—she's a great writer and singer and she is true to herself and I always want to be that way. And she dresses better than anyone I know."



JoDee Messina

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Daisy Dern



During her childhood in 1970s Berkeley, Daisy Dern and her family would spend weekends at a friends' ranch at nearby Stinson Beach in Marin, gathering to play bluegrass music—jamming with fiddles, banjos and guitars. Daisy believes that's where her love of country music was born.

Just after turning 21 Daisy asked the house band of a club if she could sit in. The drummer was so impressed with Daisy's voice that the two formed their own band, Blue Horizon. They played local lounges and clubs and developed a good following. But Daisy realized at some point that her future involved taking a shot at bigger things in Nashville, and so in the early '90s, she packed up for Music City.

Daisy moved to Nashville through a connection with fellow Bay Area songwriter Steve Seskin, and quickly began working with producer Steve Gibson. "It was too soon and I was very homesick," says Daisy in retrospect. "I bombed. The songs were wrong for me, and I wasn't singing well because I was so nervous. Steve told me he thought I had potential, but that I needed more experience and more time. I packed up and headed home to

Marin. But the experience was great and I knew that some day I would be back in Nashville to stay."

Daisy called up her old band and went back on the circuit, playing gigs like old times. Her confidence as an artist and an entertainer grew. "Boredom can be a good thing," she says, "It forces you to get off your duff and try something new or different." In 1995, she returned to Nashville, convinced this time she would stay. After just a few months, Daisy met Dave Gibson, who had recently disbanded his Gibson/Miller Band and was now performing solo. The two felt an instant connection both personally and professionally. Daisy would accompany Dave on his gigs, singing backups, and Dave would sometimes invite her to sing a song herself. The pair traveled and wrote together. They married in 1997 and their daughter Savannah was born in 1999.

Daisy says she eventually realized she had come to Nashville with the dream of having a solo career and that dream had not subsided. Dave supported her decision, and they went into the studio and cut some songs. The deal with Mercury came about last summer, and the label hired Dave to

produce the debut album.

Daisy and Dave have co-written seven of the album's songs, including the first single "Gettin' Back To You." Interestingly, Columbia newcomer Robin English is a co-writer on one of the outside songs called "A Far Cry." A very distant cousin of actors Bruce and Laura Dern, Daisy says she's never even met them, and certainly hasn't caught their acting bug. "I'm too nervous to be in front of the camera. I guess now I am going to have to get over that!"

Daisy Responds:

Which female artist do you most admire?

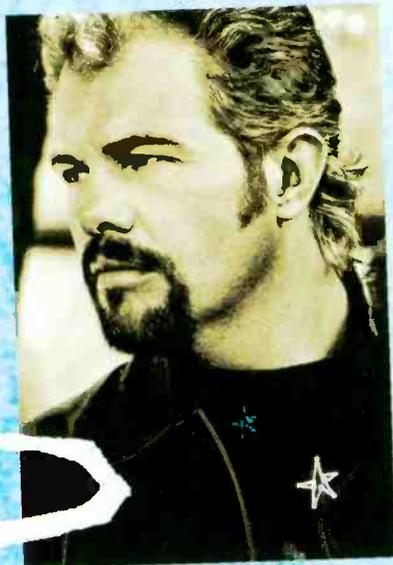
"Dolly Parton, because she's a great songwriter and a great singer and is able to charm everyone. The professional way she handles herself is a great example to others."

If you could ask any female artist for advice, who would you ask?

"I'd ask Dolly how she deals with criticism or negativity and doesn't seem to take it personally. When you put yourself on the line, you set yourself up for rejection, I wonder how she internally handles that so she isn't hurt by it!"

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Tammy Cochran

Kristyn Osborne, SHeDAISY

"I've experienced more 'mentoring' as a songwriter, by both male and female co-writers. The songsmiths in this town are very generous, and at the core, as a community, are supportive of one another. We've received a lot of advice over the last 12 years, but I would have to say that the best was to be smart enough to surround yourself with a team of people who know more than you, which is exactly what we did. Therefore, we continue to get good advice from competent people we trust implicitly."

Kassidy Osborne, SHeDAISY

"I think it definitely could exist. We did not have that opportunity at first, but what that did was make us work harder and educate ourselves by actually experiencing the mistakes. Our parents were the biggest mentors for us early on and, like us, they knew nothing about the music business at that time, but they gave us the courage to figure it out."

Jessica Andrews

"I experienced mentoring personal-

ly when I toured with Faith Hill and Trisha Yearwood. I had so much fun with both of these incredible women. What amazing performers and businesswomen they are. The artist who gave me my start was Faith Hill. She told me that I reminded her of herself at my age. She shared with me that Reba was her personal mentor. Faith took me under her wing and has been a wonderful role model."

Tammy Cochran

"I think mentoring exists. Some of the best advice I've ever gotten has come from Grand Ole Opry members. They're happy to give the pearls of their experience to the next generation of country artists."

Jamie O'Neal

"On the 'Girls Night Out' tour, Reba gave me some advice, 'Always keep yourself interested in what you're doing by changing and reinventing yourself and not getting bored, because when you're having a good time, the audience can feel it.' That was great advice."

The CMAs are approaching... what are your thoughts on awards shows? Any constructive criticism?

Jessica Andrews

"As a child, I always watched the awards shows. I never knew how nerve-racking it was to be on an awards show until I first performed on one. I was so excited and nervous at the same time, and everyone is watching you! As for improvements, I wish that they would bring the fans closer to the stage. The energy that you receive from an audience being close when you perform is great."

Heidi Newfield

"I grew up watching the CMAs and it was a huge deal in our house. As a little girl I would wish and pray to be on them someday. I have to say, it would be nice to see the shows have a little more diversity with the artists who perform on them."

Jamie O'Neal

"I love the CMAs, I especially love Vince Gill as a host—he's hysterical. I do think it would be great if some of the classic artists who are still great today would get the chance to perform more."

Carolyn Dawn Johnson

"Awards shows are important—not as much for the awards really, but for the exposure it gives to our format. I think people who would not normally watch a country show are more likely to turn on the TV if it's an award show. Why? Because they're hoping they get to see the one or two big stars like Faith Hill, Shania Twain, or the Dixie Chicks. Having said that, I think it is important that the big stars still come to the shows. It's part of giving back, because they are the big draw."

Because of that, it's the one time us newer artists get a chance to perform in front of millions of people in one night, which keeps the cycle going."

Kelsi Osborne

"There's always been one thing that's bothered me, not just with the CMA Awards, but with any awards show. I think that artists should be able to sing the full-length version of their song. There's no way an artist can express what they are trying to convey in one minute!"

Kassidy Osborne

"I've always loved watching them and always hoped to be a part of them one day. And then I realized how political they can be."

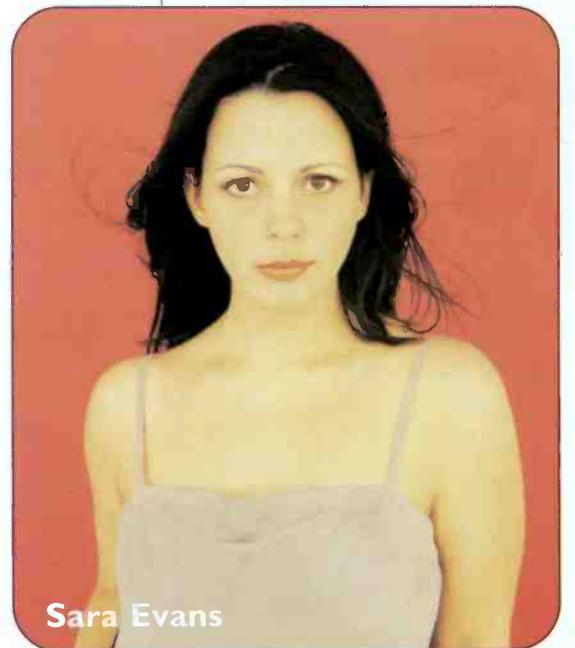
In the past five years, female artists in country music have been a dominant force in the format's success. How have opportunities for women changed and/or grown during this time?

Jessica Andrews

"Shania Twain, Faith Hill, and Reba have all helped expand the fan base of country music, paving the way for young female artists like me."

Tammy Cochran

"We have artists who are crossing



Sara Evans

MARK McGUINN

SHE DOESN'T DANCE

"I don't want to say it was easy to write, but the story was already there. It is the true story of an old roommate's experience. Much to his chagrin, it is now on the radio. (Sorry, buddy. I'll buy ya a beer.)"

MARK McGUINN

"A very strong song for our format as we look for substance and emotional reflection. I feel like I'm in the bar with him."

JOE PATRICK

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over to the Pop world, and artists who have successful acting careers. With these very talented women leading the way, the possibilities are endless."

Sara Evans

"Because there's so much great music coming from the gals, we are driving the format as much as men in terms of record sales and hard ticket sales. It's awesome to watch it and to be a part of it. It makes me very proud."

Cyndi Thomson

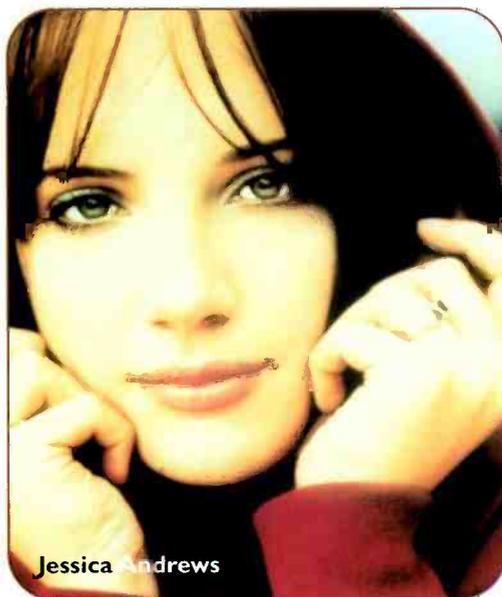
"Not that we were ever weak, but women have gotten stronger in who we are and in what makes us each unique. One example is the Chicks. They worked for years before they got an opportunity with a major label, and even then, in the moment of truth, they were confident enough in who they were as artists and women to set themselves apart."

Kristyn Osborne

"Women in the last five years were providing more compelling music than the male acts, and the audience began to demand more of it. But like everything else, eventually demand can cause 'too much of a good thing.' Because of the more universal appeal of the female music, the television and endorsement opportunities become more frequent and lucrative. Also, I think female country artists can provide a more 'non-threatening' alternative to the more offensive, radical females in the pop genre."

Kelsi Osborne

"Unlike 10 years ago, women 'work' now in our format. They dominate more than ever before! I feel women can get away with more; we are more accepted than men are with music that's left of center. Starting with Shania, female artists have been able to help bring more listeners to our format and in turn, sell more albums. One of the greatest compliments SHeDAISY can receive is when someone says they never listened to country music until they heard us."



Jessica Andrews

JoDee Messina

"When I first got my record deal, most labels had only one current female artist on their rosters. It's much different today thanks to women like Shania Twain."

Heidi Newfield

"The door has swung wide open. We're finally getting the opportunities that men were getting years ago. I remember when I first moved to Nashville, I sat down in the offices of various record company people and often heard that women could not fill auditoriums or sell the number of records that men could. The sky is the limit for women right now, which gives us endless opportunities. I think it's awesome."

What's one thing that most people might not know about you?

Jamie O'Neal

"I was in a 7-Eleven commercial in Australia about 10 years ago. I was terrible. I had this Elvira-type look and I was supposed to walk up to a mark and say, 'magazines' in a vampy voice. I couldn't hit that mark and must have had to say my line 20,000 times."

Jessica Andrews

"I love to ride roller-coasters! And, as much as I love entertaining, I still love my private time."

Shannon Brown

"I'm a perfectionist."

Carolyn Dawn Johnson

"Growing up in Canada, I used to be in Junior Forest Wardens when I was young. One winter, one of our projects was to build a quinzee and sleep in it overnight. You make a quinzee by shoveling snow into a very, very big pile. Then you let it freeze overnight. The next day you hollow it out leaving about a foot thick worth of snow for a wall. Then you poke an air hole in the top and cover the door with pine tree leaves. The temperature will actually rise to 0 degrees Celsius because of your breath and body heat, once the door is covered. I was one of ones who braved it out in -35 degrees Celsius weather. You don't want to know what that is in Fahrenheit, it's something like minus 70!"

Kristyn Osborne

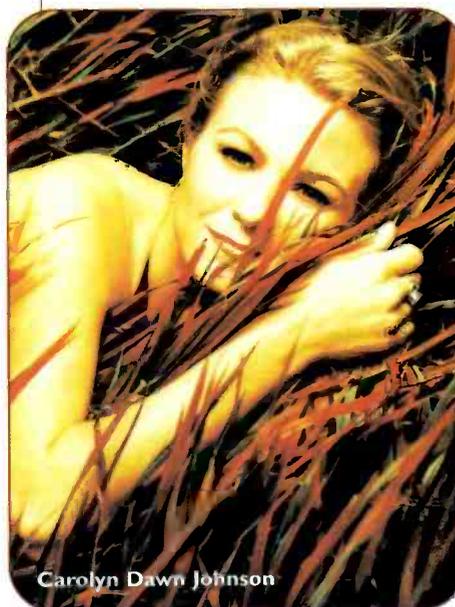
"I haven't eaten any red meat for the last 14 years."

Kelsi Osborne

"As a child I played soccer and was heavily involved in track and field. Fifteen years later, I still hold the record for the 50-yard dash in my elementary school."

Kassidy Osborne

"I don't like chocolate. Really!"



Carolyn Dawn Johnson

Heidi Newfield

"My parents raise horses for a living and I grew up on a ranch. Although I was never around pigs, for some reason I collect them. I have around 50 different types of ceramic and clay pigs."

Tammy Cochran

"Most people don't know that I'm an avid *Golden Girls* fan. I watch Nick at Nite while I'm going to sleep. And I love Lifetime."

JoDee Messina

"Though I have a 'strong' image, my feelings are hurt very easily."

Cyndi Thomson

"I always have chocolate and at least five different kinds of lip gloss in my purse. I'm also a drug store junkie. If I need to get away on the road, you can always find me in the nearest drug store in the beauty products aisle."

Sara Evans

"I think that most people would be surprised to learn how crazy I am. Just silly and acting ridiculous. My family communicates through humor."

Where were you when you first heard about the September 11 terrorist attacks?

Trisha Yearwood

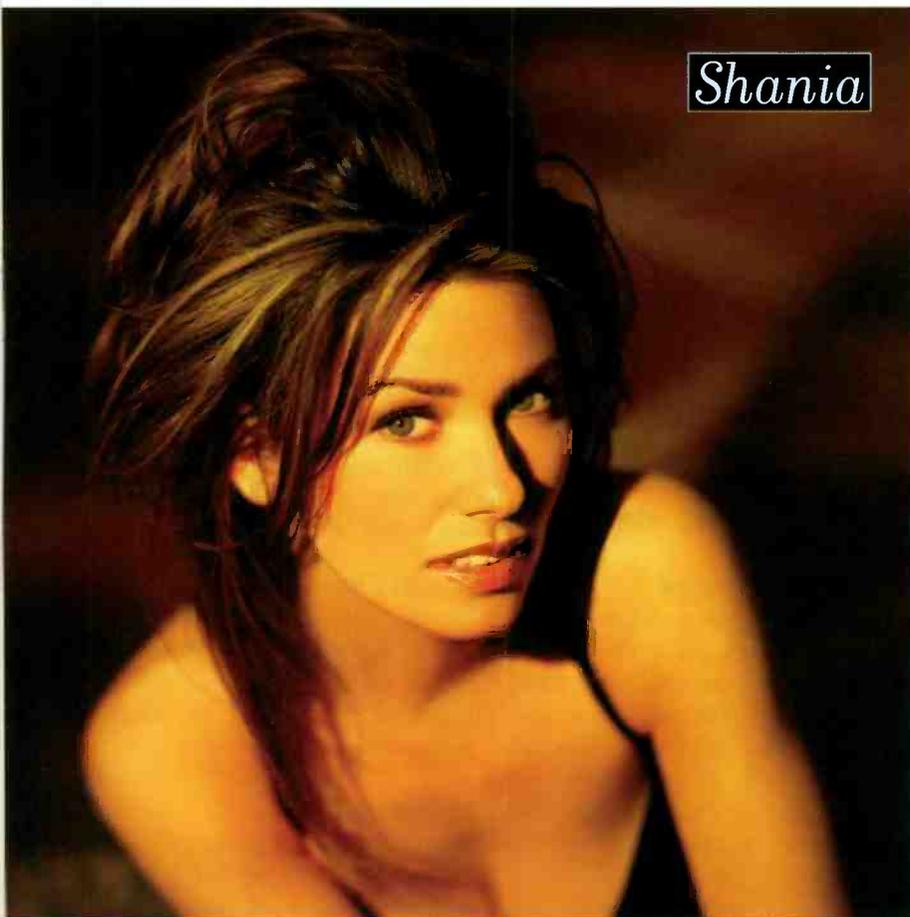
"I was in Santa Monica. I was supposed to shoot a video with Don Henley for my next single that day. My mom called to make sure I was safe and then told me the news. I watched TV like everyone else. I felt numb, sad, and shaken. More than a month later, I still feel like I've lost a loved one. Although I didn't personally know anyone who died, I had friends who either didn't go to work at the WTC that day or who got out alive."

Tammy Cochran

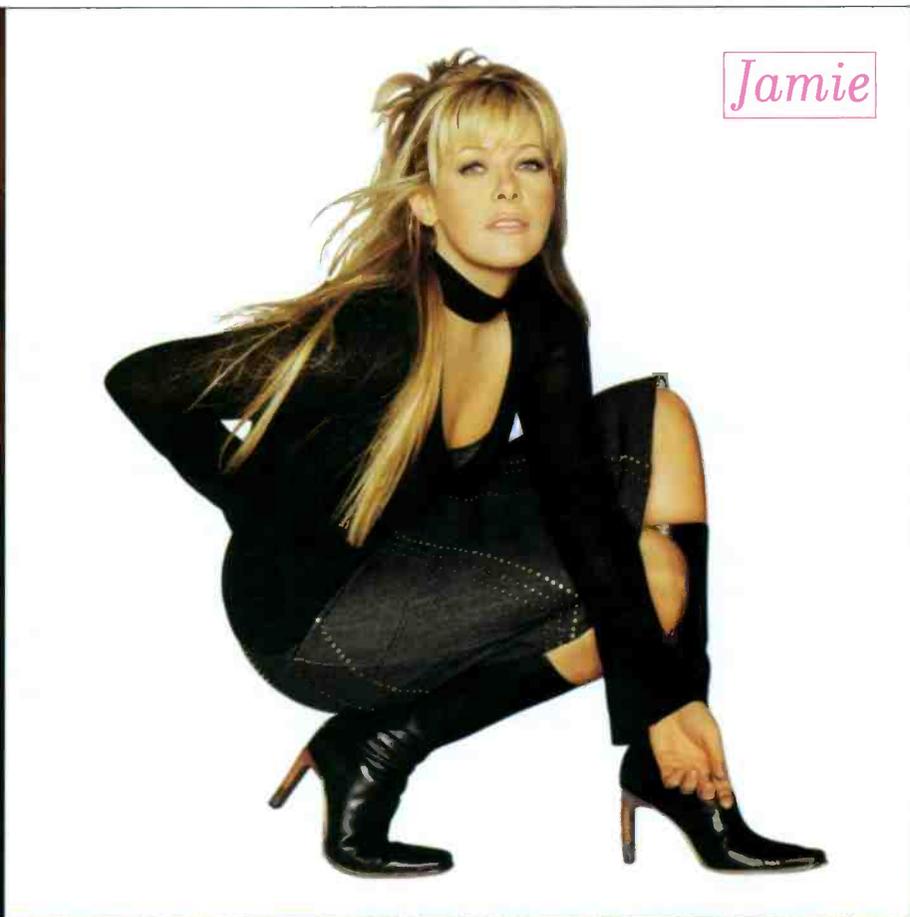
"I was woken up by a friend calling me with the news. At the time, only one plane had hit. My first thought was, 'What a terrible accident.' When the second plane hit, I thought, 'This is no accident.'"

THE WOMEN OF MERCURY

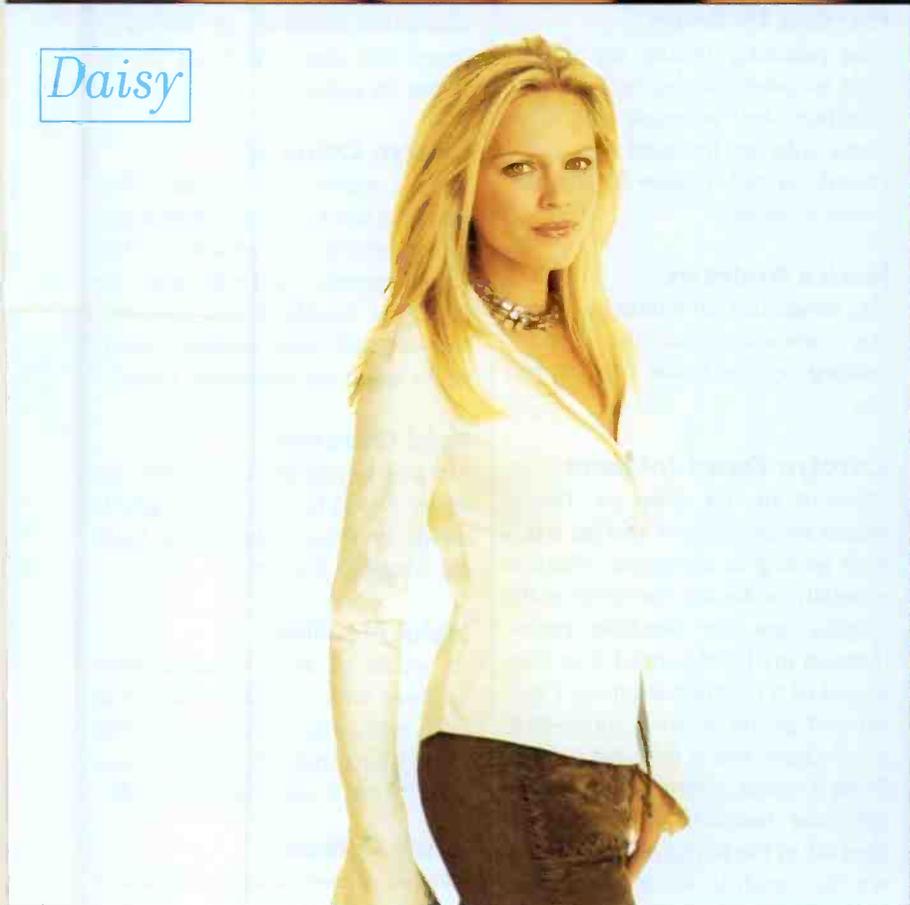
straight to the heart of your demographic



Shania



Jamie



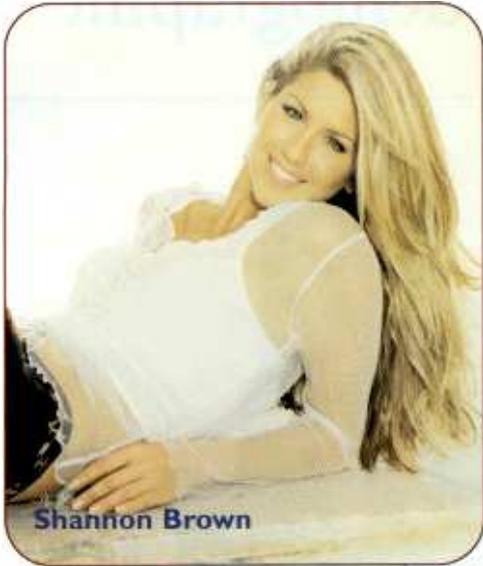
Daisy



Terri

your audience **lives** their music





Shannon Brown

Carolyn Dawn Johnson

"I was in my hotel room in Calgary the day after the CCMA Awards. I was on a high after receiving a few awards, but then my alarm clock went off and the radio said the WTC had been hit by a plane. Of course at that time you think it's an accident, I pushed the sleep button, and when it went off again they were still talking about it. I turned on the TV and started watching CNN to see what was going on and I watched the second plane fly into the South Tower. I was in shock and disbelief."

Jamie O'Neal

"I was in New York City and watched the second plane hit the tower on television. We were a bit away at 56th Street, but we walked to Fifth Avenue and you could see the smoke. It was so horrible. My husband was in Nashville and for several hours we couldn't get the phones to work and that was very scary. Since we couldn't fly out, we hired a car to drive us to Maryland, and then my bus was able to pick us up."

JoDee Messina

"I had just landed at the Nashville airport that morning when I heard about the attacks. I did not know they were terrorist acts until I got home and saw that the second tower had been hit. I was sickened by the news. As I watched the news that day, I felt like someone had turned off a light in part of my soul. It's really too sad to even describe."

Sara Evans

"We were actually just arriving in

Venice, Italy on the 'boat car' when someone heard us speaking English and asked if we were Americans. They then told us what happened. I was terrified and horrified. There was no English television in the hotel where we were, so for the first night we only had visual images to learn what was happening. Then we went to Switzerland where we were delayed for eight days trying to fly home."

Kelsi Osborne

"We were in Fresno, California to do a show in Tulare that night. Kristyn called my room early that morning and woke me up. In a panic, she told me to come to her room, not giving me any hint to what was going on. What I saw on the TV when I arrived in her room was unbelievable. I actually thought it was one of those scenes out of the movie *Independence Day*. For a moment I thought I was watching a movie, when in fact America was being attacked."

Heidi Newfield

"My first reaction was complete shock. We were en route to York, Pennsylvania, about 40 miles away from where one of the planes crashed. Since there were about 3000 people waiting to see Trick Pony, we decided to continue with our performance. I know many fellow entertainers chose not to perform that night and we respect that decision. I was actually one of them at first, until my partners Ira and Keith reminded me that it was our job to get peoples' minds off the tragedy, if even for an hour. So that's what we did. We put our 'game faces' on and did the show."

Shannon Brown

"I was at home, having returned from Pennsylvania the day before. I was still sleeping when my sister called to find out where I was. It was through her that I learned the news. I turned on the television and watched in disbelief."

Cyndi Thomson

"I was in the Calgary, Alberta airport getting on a plane to come home

from the Canadian Country Music Awards. I got a call on my cell phone from my mother describing what was happening in New York. Since there were no televisions in the airport, I realized that I was the only one with this information and didn't know if I should tell people or keep quiet. I immediately felt sick and ran to the restroom where I began to pray."

With so much of your time taken up with touring, recording, interviews, etc., what would be your dream day off?

Trisha Yearwood

"First of all, sleeping late. Then wandering into the kitchen for a nice warm cup of coffee. My dream day would be a beautiful fall Saturday, so I could open up all the windows and lay on the couch in a warm sweatshirt and fall asleep watching a good college football game."

Martina McBride

"Just putting around my house with no interruptions, on my own schedule. And as much as I love being with my husband and kids, I would probably enjoy having the house to myself!"

Jessica Andrews

"My dream day off would be relaxing somewhere on the beach, soaking up the warm rays of the sun."

Carolyn Dawn Johnson

"First of all, I'd sleep in. There would be no phones and no daylight getting in my room. When I naturally wake up, the birds start singing and the sunshine peers through my blinds, and I hear the sound of a fountain running. I get up and go for a brisk walk—the air is clean and a little bit nippy. Then I come home and make a delicious breakfast of pancakes then sit in the living room and listen to classical music. I take a long bath and then a car picks me up (so I don't have to drive) and I head off to a spa to get a massage, facial, and my nails done."

When that is finished I relax to the sound of running water from a fountain and just close my eyes. Afterwards, I head to a beauty salon to have my hair done. They lightly apply some makeup and there would be some comfortable but hip, fun clothes to put on. Then I get back in the car and meet my boyfriend and some other friends for dinner. We catch a movie full of drama and excitement and of course love, and I snuggle up to my boyfriend. Then I get in the car and ride home and have a beautiful, peaceful sleep."

Tammy Cochran

"Sleeping 'til noon and shopping the rest of the day."

Cyndi Thomson

"A beautiful beach with palm trees on a deserted island so there would be no distractions, and an unlimited supply of piña colodas and sunscreen!"

JoDee Messina

"My dream day off would be sleeping 'til noon, hanging out at home with my family and animals, eating maximum amounts of carbohydrates and sugars, and not having to run six miles."

Kristyn Osborne

"Well, I would love to take a few days and head off to the Mirival Spa in Tucson. I'd treat myself to a hot stone massage, read by the pool, eat incredibly healthy meals prepared for me and take evening desert walks along the meditation trails."

Kelsi Osborne

"An all-day pampering at a day spa where I don't have to keep a schedule or wear any make-up and I can eat whatever I want!"

Heidi Newfield

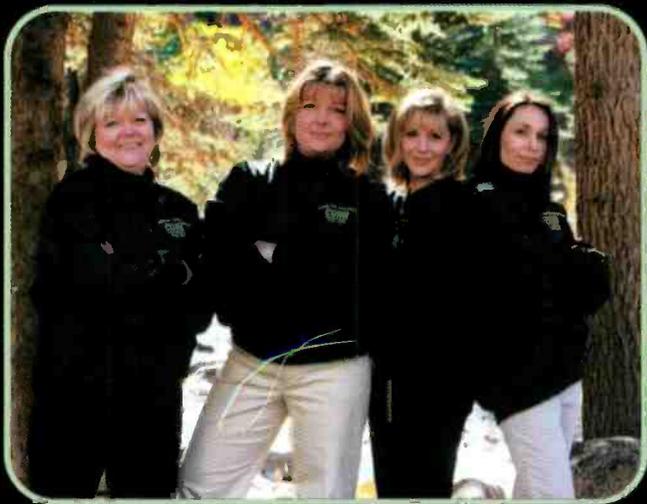
"It would be in a warm, tropical location with complete and total quiet with somebody special. And since I have nobody special, that's why I'd call it my 'dream' day off!"

Jamie O'Neal

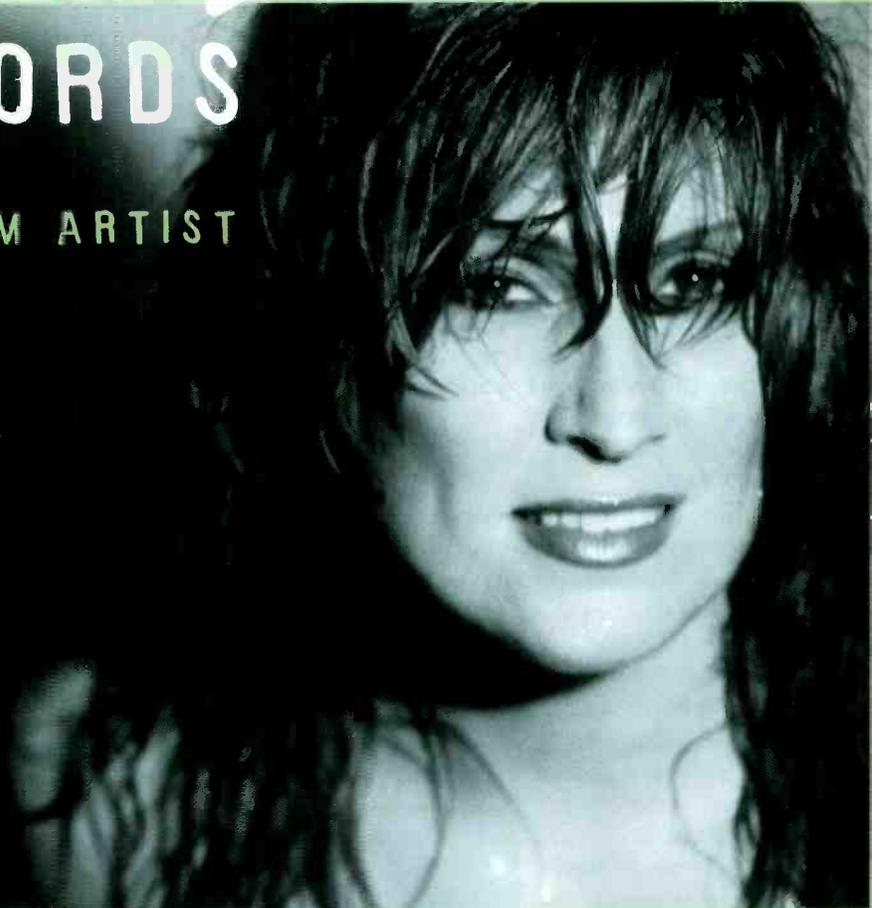
"No cell phone! Going to a spa and getting a massage and facial and then eating an extra large pizza with a bucket-load of margaritas. That would be heaven!" ■

The Women of CURB RECORDS

SALUTE THE MULTI-PLATINUM ARTIST



EVA WOOD, APRIL RIDER, KAREN MCGUIRE, JILL GLEASON
OF THE CURB RECORDS PROMOTION TEAM



JO DEE MESSINA



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Country Promo Gals: Three To Keep An Eye On

Compiled by **Jamie Matteson**

When we decided to include female promotion executives as part of this Country special issue, it was enlightening to discover that it was a very short list. Of the 15 or so promotionally active labels in Nashville, Curb's Eva Wood is the only female VP of Promotion, and there are exactly three female national promotion directors overseeing field staffs. The good news for female regionals aspiring to management positions is that there are three smart, talented, hard-working women who bring their perspectives and opinions to the table here, perhaps helping to pave the way for future women promotion executives.

How did you get your start in the music business?

NANCY TUNICK,

National Promotion Director, VFR Records

After college I was living, unexpectedly, in Meridian, Mississippi. I had a degree in music, but there weren't many job opportunities for a music major in Meridian. I decided the closest thing to music was radio, and with absolutely no experience I knocked on the doors of radio stations in Meridian, quickly landing a morning show sidekick gig on WQIC, because I didn't speak with an accent.

TEDDI BONADIES

National Promotion Director, Arista Records

My first industry gig was in 1985 as sales assistant to Jim Caparro, who was the sales manager for the CBS Records' Mid-Atlantic branch in Maryland. (Now he runs Island Records).

APRIL RIDER

National Promotion Director, Curb Records

I started by working with a song publisher named Wade Conklin. Wade helped me get my first "promotion" job with independent promoter Skip Stevens. From day one, I was calling 80-100 reporting stations.

If you didn't work at a record company, what career might you like to have?

NANCY TUNICK: Either a novelist or professional mezzo soprano (opera diva!).

TEDDI BONADIES: I'd own a great boutique or day spa, located in a waterfront city like San Diego or

Annapolis.

APRIL RIDER: I have an Interior Design degree as well as a Retail Merchandising degree. I would love to have a design shop with antiques, wall coverings, window-treatments, and design services.

What is something that most people don't know about you?

NANCY TUNICK: I delivered singing telegrams in high school and college. The bellhop was my favorite, but I looked kinda cute in a gorilla suit!

TEDDI BONADIES: Most people don't know that I assisted in oral surgery for two years prior to a career in the music business. I also own 31 pairs of black shoes and 26 black purses.

APRIL RIDER: I'm a single mother of two adopted teenage daughters.

How have your National duties changed your personal life?

NANCY TUNICK: Now I have Monday evening conference calls with my family outlining spin goals for the week—no, seriously, it hasn't changed my personal life. I try to incorporate the mission of my work with the mission of my life as a whole. It makes things feel much more cohesive.

TEDDI BONADIES: It's really stretched me in a positive way. However, I do have less personal time and I work longer hours. My workouts and hikes in the park, which I love, have become minimal. Now, much of my free time is spent doing the everyday errands—banking, shopping, dry cleaning, laundry—just getting prepared for the next work week or road trip.

APRIL RIDER: I had to buy my kids a cell phone to keep better track of them (I worry a lot). We now eat instant "mashers" instead of homemade. Oh, and my dog is actually excited to see me every night.

With so few women in label promotion management positions, is there mentoring for women? How could we do a better job of mentoring and supporting women in our businesses?

NANCY TUNICK: I'm not aware of or involved with

much mentoring for women in the music industry in an organized fashion, but I do think there is a core support group of women in the music industry whom I consider good friends and mentors. We regularly share experiences and ask each other's advice, and we're all on different steps of the career ladder. This friendship mentoring works for all involved. We could reach out more directly to women who are just starting out in the industry, but for the most part, I think mentoring is gender blind, and that is appropriate.

TEDDI BONADIES: It's not about men vs. women, or even women vs. women in our industry, unless we let it be. My mentor happens to be Bobby Kraig, my boss and friend of eight years, because he's a quality person both in his personal and professional life. He taught me to become the best professional I can be, and that is an ongoing thing. It's important that we take what we have learned, along with a lot of encouragement, and pass it along to the next generation of record executives and industry professionals. The only way our industry will thrive is to pass along knowledge.

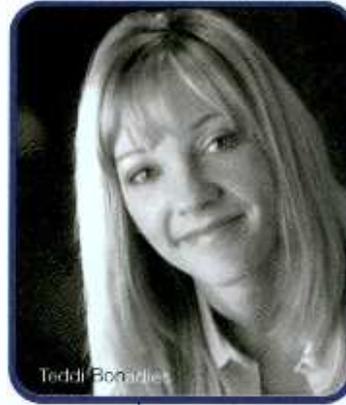
APRIL RIDER: What I recommend, is find a few individuals, men and/or women, who best represent where you want to be. Learn something from each of them and develop your own style. Honesty, integrity, and respect are hard to come by in this business. Don't compromise. The more of these values you possess, the better your chance for survival and success. I learned this from my mentor, Shelia Shipley-Biddy.

What's your dream day off?

NANCY TUNICK: There's a hammock between two catalpa trees on a farm in mid-Missouri with my name on it. To be there with a glass of wine, a good book, and a dead cell phone battery.

TEDDI BONADIES: Sleeping late, going to a day spa for a manicure, pedicure, massage, and facial. Then shopping, seeing a fabulous movie, having a yummy dinner with a great friend, and then a hot bubble bath!

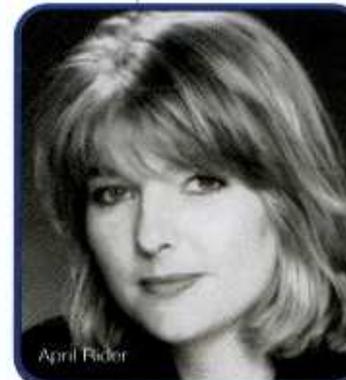
APRIL RIDER: While lying on a beach in Tahiti, the phone rings once...it's Eva telling me we scored another #1. ■



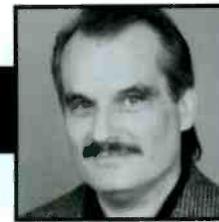
Teddi Bonadies



Nancy Tunick



April Rider



Power Cars & Stars KPWR-Los Angeles

By Kevin Carter

THE DEAL: As only a truly big-ass station can, Power 106-LA is letting its listeners realize their auto-erotic dreams by giving away some serious celebrity lead sleds in its "Power Cars & Stars" campaign. "We're giving away 'Nelly's Benz,' 'Jay-Z's Jag,' 'Nate Dogg's Navigator,' and 'Busta's Beamer,'" says Promo Goddess Dianna Obermeyer.

THE CONCEPT: "Promotions and programming get together at least once a week to discuss what's going on—that way we stay on our game—there's more competition now more than ever," she says. "Also, we don't like to repeat ourselves. We've given away Xtera's and Pathfinders...but never "Baller" cars. Both [PD] Jimmy Steal and I have done 'Cash, Cars, & Stars' in other markets, but, given the state of the economy, *this* time there's no cash—just cars and stars," she laughs.



Dianna Obermeyer

these are not the exact cars that belonged to these particular stars—the upholstery-cleaning bill alone would have been prohibitive). These are just fantasy representations based on listener desires. "We tied the cars into artists who were hot on the station, and based the cars on the vehicles that our listeners would truly want," Obermeyer says.

THE CARS: "We worked with a dealer group who does business with us locally—it was a cash/trade deal," says Obermeyer. All of the vehicles are 2002 models: Nelly's Benz is a C-Class Mercedes, Jay-Z's Jag is an X-Type Jaguar, Nate Dogg's Navigator is obviously a Lincoln Navigator, and Busta's Beamer is a BMW 325i. "They're all black and



from our dusty shelves, and tickets to all of our Halloween events. She was so happy, she's now become a walking ambassador for the station—she thinks we rock!" Warm & Fuzzy Alert: The winner's father recently lost his job and the use of his car, so while she was tooling around in her brand-new Benz, she was able give her old car to her old man.

REACTION: Even in these troubled and uncertain promotional times, when everything seems overdone and inappropriate, Obermeyer offers a one-word reaction: "Great! Initially, we

thought, what do we do? Since September 11, many stations have pulled their contesting, but we realized that a lot of that had to do with big cash giveaways. In our case, this is a tangible item, not cash."

BOTTOM LINE: "It's all about our federally mandated order to get back to some sense of normalcy," she adds. "For us, it's all about doing business with clients who frankly, weren't doing that great at the time, based on the events." It's also about casting your seeds of love upon the waters, as it were: "When business *does* pick up again, I'm willing to bet that these dealers will remember that we came to them during the not-so-good times and purchased four luxury vehicles."

As far as future Power 106 promotions go, Obermeyer is tight-lipped—for now. "It's still top-secret...but I will say that we've adopted the same philosophy by partnering with good clients and helping each other out."

"When business does pick up again, I'm willing to bet that these dealers will remember that we came to them during the not-so-good times and purchased four luxury vehicles."

Once the artists were selected, the station had to secure the requisite approval to get them to record drops for the contest. "We were very strategic, tying this promotion around certain artists who happened to be dropping new records," says Obermeyer. "We figured they wouldn't mind, if a major radio station was coming to them with a vehicle (pardon the pun) for them to promote their record."

Before we venture any further, the truth-in-advertising fairy reminds us to remind you that

silver, the colors our listeners wanted," she says.

As a qualifying prize, each player won an autographed CD of the designated artist. In the case of Jay-Z, Power 106 just happened to have the presents on his House of Blues show so they were able to bonus the qualifiers with tickets. "The first winner was great," says Obermeyer, who also went a little bonus-happy with her. "Fall just happens to be a great time of year to clean out the prize closet...so we gave her a whole bunch of CDs

WANT TO PICK OBERMEYER'S BRAIN? CONTACT HER AT (818)953-4200, OR DIANNAO@POWER106.EMMIS.COM

THE CALLING

Finds Theirs: RADIO HITS

By Delphine Hwang

Lead singer Alex Band of The Calling sounds a lot older than he looks. Imagine what he must have looked like five years ago when he first started playing music with eventual bandmate guitarist/songwriter Aaron Kamin. Back then, Aaron knew Alex as his girl's 15-year-old brother, who according to big sis, was pretty good on guitar.

Understandably Aaron, who spent his mid-teen years blaring James Taylor (can JT be blared?) out of his car, couldn't believe a guy that young could be that good. But after hearing Alex sing, Aaron confessed, "I realized I'd never heard anyone like him. The age difference became a non-issue."



Generation Gap. Eventually, younger players Sean Woolstenhulme on guitar, Billy Mohler on bass, and Nate Wood on drums replaced the more mature members and Generation

in Los Angeles San Fernando Valley Alex grew up on, where Alex and Aaron met and forged their partnership. It's also in the neighborhood where then RCA A&R honcho Ron Fair lived. Fair listened to the demos they took to his house and eventually signed them. With the contract behind them, they dropped out of school. Aaron veered away from his UCLA pre-med track, and Alex left high school and his quiet outcast reputation there.

Although the band was signed five years ago, it wasn't until last year when they appeared in the movie *Coyote Ugly* performing their hit single "Wherever You Will Go" that their career began to take off. Since then, they made an impact in both Alternative and Hot A/C, wrote lead song for the teenage flick *Summer Catch*, and just finished their first nationwide tour opening for Lifehouse. The two bands not only have similar histories, but The Calling's "Wherever You Will Go" is bound to experience the same longevity as their headliner's first hit.

"Wherever You Will Go" has the same kind of instantly appealing melody that's made other Alternative crossover singles by Staind and Lifehouse surprise everyone at Top 40. "Wherever You Will Go" is charting now at Top 40 with a spincrease of 250+ and with WNOU-Indianapolis leading the way.

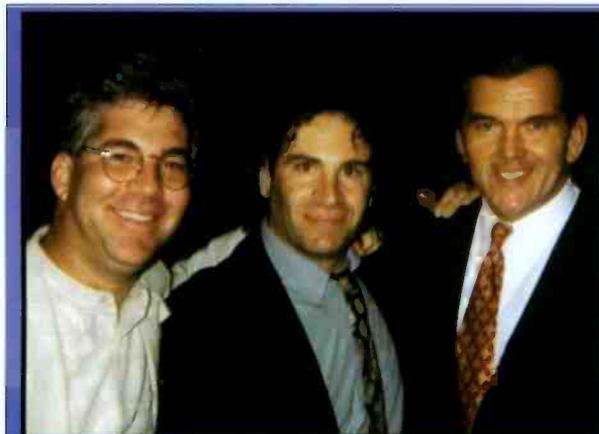
If anyone wants an easy hit, play the heck out of The Calling's "Wherever You Will Go." Given their story, image, and sound, you'll be knocking your head on your soundboard later for not answering the call. ■

"Wherever You Will Go" has the same kind of instantly appealing melody that's made other Alternative crossover singles by Staind and Lifehouse surprise everyone at Top 40.

The age differences didn't stop there. Once Aaron and Alex decided to form a band, they recruited a 58-year-old drummer and a 40-year-old bassist, promptly dubbing the band,

Gap grew into The Calling, putting out their first album *Camino Palmero* this past July.

The title of the album was chosen for again very apt reasons. Camino Palmero is the street



This intriguing photo of KC101-New Haven PD Danny Ocean and Z100-NY OM Kid Kelly standing with Tom Ridge, new Director of Homeland Security, arrived on our doorstep recently. When asked what the deal was, both Ocean and Kelly's people replied, "That's classified."



KSFM-Sacramento night guy Cranium's body language screams "It wasn't me," before someone whispered to him that the guy standing next to him was Nate Dogg, not Shaggy.



AC/HOT AC
EDITOR
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KENT & ALAN: Star 101.5-Seattle's Dynamic Morning Duo

By Annette M. Lai

For the past 15 years Kent Phillips and Alan Budwill have been the morning voices in Seattle on Hot A/C KPLZ (Star 101.5). Phillips doubles as KPLZ's program director, and says that the show, since 1996, has usually ranked top three in every female demo. "And half of that time," he says, "we've been #1 with women 18-34, 18-49, 25-49, and 25-54."

That's an amazing track record, but their success as a team goes back even further—nearly 20 years to be exact.

THE BEGINNING

The two credit PD John Barry of Top 40 Magic 107 (the former KMJK)-Portland for teaming them together back in 1982. Budwill tells GAVIN, "At Magic, I was the midday/production guy and Kent was the morning news guy for a morning team that actually got into physical fights—regularly. Kent often had to go in and break up the fights like a referee until they finally fired those guys. John Barry put us together and even though Kent's background was primarily news and mine was a combination of news/talk and beautiful music...there we were doing a Top 40 morning show."

The combination clicked, and in 1986, then-PD Casey Keating (who now programs Top 40 Z95.7-San Francisco) offered the duo an opportunity to sign on with a brand new Top 40 station, KPLZ-Seattle. Keating reminisces, "When I first heard of Kent and Alan in June of 1986, I had no idea how important these two people would become in my life. Victor Ives was about to sell his station, Magic, in Portland. He knew then what I know now—that Kent and Alan are very special people and that they deserve only the best home. He passed along an aircheck to his friend, KPLZ General Manager Shannon Sweatte. All it took was one listen after Shannon gave me the tape to know there was something wonderful

about this morning show. Our goal back then was to create a new morning show dynasty in Seattle. I guess we succeeded."

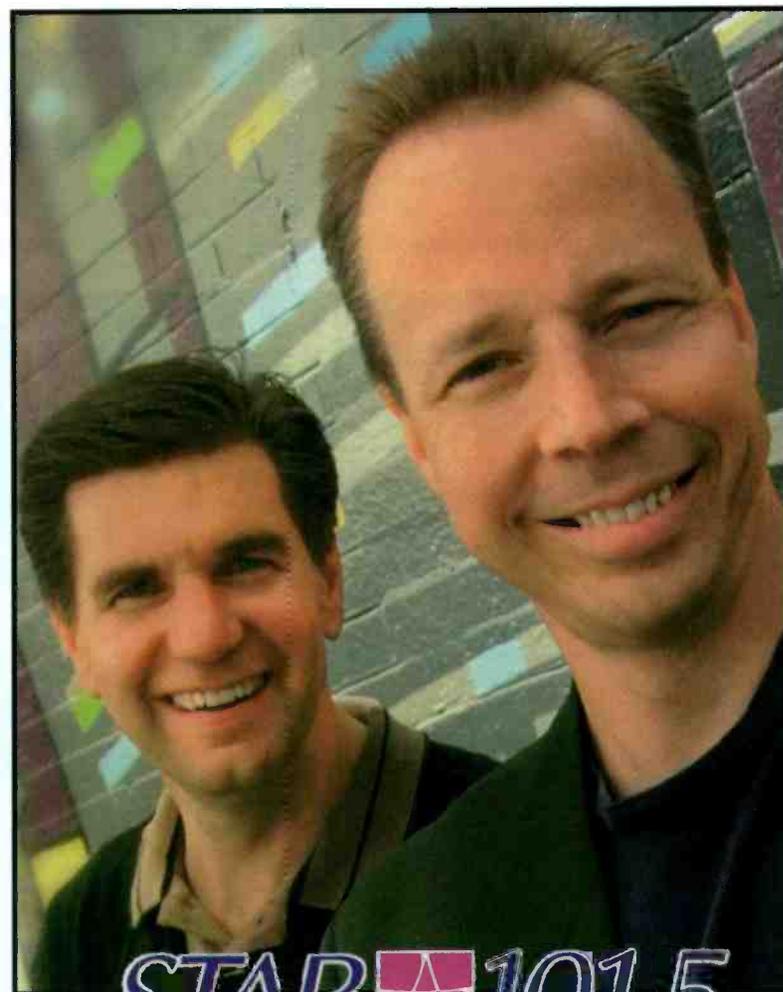
What Keating liked about Kent and Alan's show is probably also what Seattle enjoys about it to this day. Among the things that make the duo endearing are, Casey says, "Intelligence—they're both extremely bright people and I never let the fact that they were willing to work for me deter my belief in that. They are funny, especially when it comes to self-effacing humor. And they are both passionate and compassionate. They love the radio business and have a strong desire to give back to the community."

"LET'S CRACK SOME MORE ENSURES!"

Phillips credits their longevity in the market and that ability to give back to the community that

Keating previously mentioned, as part of their recipe for success. "It's about longevity, but it's also about being plugged into our community. We each host many, many events and have done so for years. I do a TV show, too. You're so ingrained into the community that people become used to you...you're like friends. I think it was Jeff & Jer from Star [KFMB/FM] in San Diego who said, 'Find a market and marry it.' The great morning shows of all-time have all done that."

Alan says, "I would add that we've also developed a relationship with our listeners where one



STAR 101.5
THE BEST MIX OF THE 80's, 90's AND TODAY!

day we can be a smart aleck or a jerk, but then turn around a few minutes later and give away a bike to a kid or raise money for a breast cancer charity. So we have an 'elasticity,' whereas a lot of other shows will just hang their hat on one thing like 'we're the nasty guys.' We've been able to span the realm of being nice but also being kind of silly."

PLAYING TO THE MARKET

Kent stresses the importance of being topical. "Obviously, staying topical within your community or maybe topical on a national basis is key.

You need to find ways to incorporate the local community into whatever you're doing. A great example is that Seattle is a military town, so now we've got this war going on and a lot of the ships around here are being sent out. So every Monday, we'll be broadcasting our shows via satellite live to the ships. The reason that can happen is for 15 years we've done that every Christmas; so the Navy knows what they're getting; the red tape is already gone so we can just go ahead and do it. Plus, our listeners are used to it and will respond to it. That's something nobody else in this market can do."

GOOD HELP IS GOOD TO FIND

Kent and Alan give high marks to their Executive Producer Leonard Barokas, who has worked with the team for eight years. The two told me this *wild* story about Leonard in his previous job...at a funeral home. Apparently, in his pre-radio life, Leonard caused a "fat fire" in the crematorium—something about the burners not

being all on at the right setting while he was incinerating some remains. A true story? While they may say "yes," I have my doubts—remember, these are morning show guys. Alan says, "Leonard knows us so well, and his job is more than just booking guests. He gets the concept of the show and always keeps us on track." Kent says, "The other thing Leonard is really good at is adaptability and being able to stay ahead of what's hot." Barokas chimes in and tells GAVIN, "Kent and Alan are very easy to work with...they're professionals so it's not hard to come in and work 120 percent for them because these guys are great."

Rounding out Kent and Alan's morning team is Corine McKenzie from Timesaver Traffic, who sounds like from time to time she has to serve as maybe even, a bit of a referee. Alan credits her for being able to "put us in our places. And she's pretty sarcastic, too. The bottom line is she isn't the laugh track." Kent wryly interjects, "But if she *would* laugh, that would be great."

EYES ON THE FUTURE

So what's the future hold for this dynamic duo? Keating shares a small secret that the two would love to one day be part of "Radio's Best Friend" Art Vuolo's much-admired morning show video compilation. But other than that, what about something like syndicating *The Kent and Alan Show*? "We've been approached about it, but we're not sure. This is really a hard situation to try and figure out and we want to approach it cautiously," Kent responds. "We don't want to lose all the local things that make our show a success. We've been watching certain shows, but as they go into syndication, their local ratings drop and there is a bulk of them that are that way and that's scary." Alan adds, "We haven't ruled it out at all; but I really wouldn't want to change what we do here."

FOR MORE ON KENT AND ALAN, VISIT KPLZ'S WEBSITE AT WWW.STAR1015.COM

CHARLOTTE CHURCH

HEALING THE WORLD THROUGH "ENCHANTMENT"

Most of you know Charlotte Church as the Welsh classical music phenom who burst onto the scene in 1998. Since then, this 15-year-old singer with the voice of an angel has sold over 9 million albums worldwide and sung for the Queen of England, the Pope, and Presidents and First Ladies. Earlier this month she joined the Columbia Records family and released her fourth CD, *Enchantment*, which features the new single, "The Prayer," a song that's most appropriate for these anxious times. GAVIN recently spoke with Church about her newest body of work.

—ANNETTE M. LAI, EDITOR

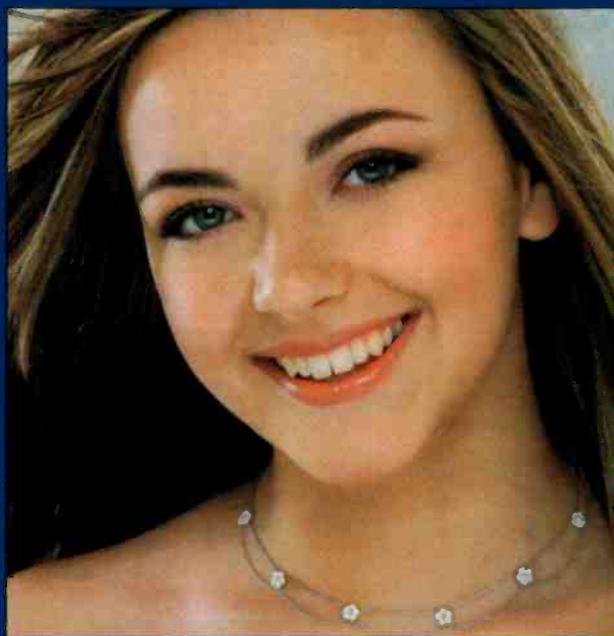
You sing with newcomer Josh Groban on "The Prayer." Can you tell us how that came about?

David Foster, who produced the song, had spoken to my manager [Irving Azoff] about this song and mentioned Josh. David sent us the Celine Dion and Andrea Bocelli version and I thought it was so beautiful that I'd quite like to record it. I recorded my part in Wales and Josh did his part somewhere in America. I heard his voice for the first time when I started recording the song. He has this gorgeous easy-going voice that's not too operatic.

How do you think this song has the power to heal, especially with the way things are around the

world right now?

My album is called *Enchantment* because music has this inexplicable way of helping people through hard times. Recently a lady came up to



me and said, "My son was killed in the September 11th attacks, and listening to your music is one of the only things that picks up my spirits," and that was so nice to hear. I love to hear those kinds of stories because being famous can sometimes be hard, and when people say things like that, you realize you're actually helping people and that puts everything into per-

spective. "The Prayer" in particular, has got such emotive words, an optimistic feeling, and this whole hopefulness inside of it.

There are more contemporary pieces on this album. Is that a new direction you're going to continue moving in?

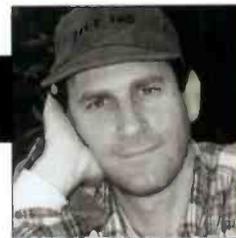
When I was 12, someone would say, "Sing this," and I'd just kind of sing it, I didn't have much perspective on things. But now I'm developing as an artist and I wanted to be more involved in my career because in the end, I *am* the project. I wanted to be fully in charge of what was going into this CD and decided I wanted to put quite a lot of diversity in it: Celtic songs, classical songs, Broadway songs. I tried to mix different musical genres and cultures together. This is the CD I'm most proud of because it's that one that I've been most involved in.

Any other projects you're currently involved in?

One of my favorite songs I ever sang is for the new Ron Howard movie, *A Beautiful Mind*, which stars Russell Crowe as a math genius and comes out at Christmas. I haven't really got a favorite artist, but James Horner, who wrote all the music, is just a *genius*. He wrote "All Love Can Be" for the film for me and it's just the perfect song for these hard times.

Any words to American radio?

I know that often music has to be stereotyped into certain [formats]. But if it's good quality music, which has got a lot of artistry in it, then it shouldn't be segregated against what type of music it is. ■



ALTERNATIVE
EDITOR
RICHARD SANDS
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The Programming Ladies of Upstate New York

By Richard Sands

Basically, you can count the number of female PDs in the format on one hand—OK maybe two. Leslie Fram, Nancy Stevens, Kim Monroe, Kelli Cluque... well, you get the idea—out of more than 100 or so Alternative PDs, approximately 10 are women. But, as luck would have it, three of them are programming stations in the upstate New York area. WHLR-Albany's Susan Groves, WKRL-Syracuse's Mimi Griswold, and WEQX's Alexa Tobin.

Oh I know. 'EQX is technically located in Vermont, but it's just minutes from the New York state border. "Since day one, Albany has been our main Arbitron market—our signal is crystal clear in Albany," states Tobin emphatically. Well it's close enough for me to fit this theme. It's been a couple of years since we shined the GAVIN spotlight on the female PDs of the Alternative format. So, let's check in with these well-respected programmers in roundtable style.

RICHARD SANDS: First of all, when did each of you know that you wanted to be in radio?

SUSAN: I'm one of those weird people who's never done anything else *but* radio: Except for one brief venture into TV sales, it's the only job I've ever had. My mom claims to still have tapes of me "playing radio" when I was seven or eight. I can assure you those will never see the light of day!

MIMI: I never knew that I wanted to be in it, but I always knew I didn't want to be without it. It never occurred to me to make a career out of it—it just worked out that way. In fact in college, I just *hated* SU's college radio station, WAER. While I was there, that very station was spewing out one big radio/music talent after another, including Steve Leeds and Ed Levine. I was a print girl and those radio guys were just geeks to me then. But it was a big



SUSAN GROVES

Got her start running the board for *Casey Kasem's American Top 40* when she was just 16 years old. Her career now includes having been the program director of four different stations in Albany. "I am a typical PD I think in that I really don't have much of a

life outside of work. I have two cats, and someday hope to be responsible enough to have a dog."

part of my growing up (outside of Boston)—my mother never ever turned the radio off.

ALEXA: I was always a radio junkie as a kid. I used to get in trouble with my friends' parents because I'd call my friends at, like, 1 a.m. to tell them our favorite song was on the radio. New York radio was of course different then. What I liked on Z100 and 'PLJ was the "New Wave." Never cared much for Foreigner or Air Supply. I've loved radio intensely from day one.

When did it dawn on you might want to be a program director?

SUSAN: Very early on I realized that my attraction to radio was not being a celebrity. I've never been driven by being the star—I wanted to be the one who made the decisions. I get much more jacked out of "Joe Listener" buying a concert ticket because I turned him on to a band over Joe Listener buying me a drink cause he's a fan of mine.

MIMI: After asking many, many questions, I learned how it all went together and liked the whole process. I knew music—I had lived and loved music as a listener my whole life, and

just being in the radio environment had the opportunity to learn and be taught.

ALEXA: I was at WBRU and after a few years I'd seen enough of how things work to know that programming was where you really got to take risks, break artists, come up with cool promotions, etc. I was always a pretty good jock, but my creativity off-air (programming, promotions and such) was always much better than anything I would say or do on-air. Then I moved to Boston and started working at WFNX. Max Tolkoff was the PD then, and Kurt St. Thomas was MD. Then Kurt took over as PD. We did some *awesome* things at that station back in the early '90s, and I used to hang around with Kurt every chance I could get just to "absorb."

For a long time in its history, it seemed like radio was "a man's world." Slowly that has changed. Are there any special challenges that come with being a woman PD?

SUSAN: I think that has changed a great deal. There have definitely been some moments in my history where I was dismissed or judged simply for being a woman, but I truly think a lot of that is behind us. The "clubs" that used



MIMI GRISWOLD

Married 20 years this November to husband, Bob, they have two teenage sons, and she loves travelling. Mimi works several formats for Galaxy Communications, including Alternative, Classic Rock, and

even Country. "Getting uninterrupted time to prepare music logs is my biggest challenge right now—I've learned to delegate a lot!"

to control things aren't as powerful as they used to be.

ALEXA: In a word, *no*. Is it different? Yes. Is it sometimes challenging? Of course. But is it more challenging, or harder, or am I somehow discriminated against because I'm a female programmer? Absolutely not. Now, if you're the kind of person who is excessively caught up in the social side—and by that, I mean your social life is 100 percent tied up in your music industry life, then I suppose sometimes you could feel a bit on the outside—as in—sure, you could go to the strip joint and hang out with the guys, but it's just not the same as it is for them. But, at this point in my life, my personal and social life is

completely my own. Of course it sometimes overlaps with the music biz, but certainly isn't defined by it. So, to make a long answer longer, it's not an issue.

MIMI: I have no special challenges being a woman within my company, Galaxy Communications, where most of the management positions are held by women anyway. I think the music business world still has some "good old boy" networks that are cultivated but a lot of good male programmers work well outside of that network. You are writing an article titled the "Programming *ladies*" of New York. Would you write a story called the "Programming *men*" of New York?

Touche! Conversely, do you feel there are any advantages to being a female PD?

SUSAN: Yes. I think being a woman helps me keep the right balance of testosterone at our station. In the rock world I think it's sometimes easy to go too far with the "T&A." I don't know, it's hard to separate me from being a woman, you know? My staff has always been very close and very loyal to me. Is that because I'm a woman? You'd have to ask them.

MIMI: Advantages? I suspect that there are times when a record rep might forgo a hard sell on a record to a female because they're afraid to push. I'd prefer not to hear the hard sell so I call that an advantage. Some mullet-headed male programmers I know might cry about los-

ing promotions to females just because they are female. Wrong, it's because we (our stations) are better, not because we're female. On the other hand, we look better in the promotional belly shirts...

ALEXA: Nope. Same answer as before. It's the same job for me as it is for a guy.



ALEXA TOBIN

A native New Yorker, Alexa's career has taken her to such glamorous places as Providence, Boston, and her hometown, New York City. But now she's a true Vermont booster. "It's just the most fabulous place to live! It's a great region—we've got not

only Albany, but Saratoga, Lake George, and tons of other interesting cities and towns. And in Vermont, you've got all the great outdoors areas."

done that for me. Dave Stewart was the first PD who ever really taught me anything about programming, and I've never forgotten him for it. I make a conscious effort to teach something to everyone who works with me. Scott Burton has taught me more about the industry than he probably knows...

MIMI: Mentors would first be the radio personalities I listened to growing up. Then truthfully (I hate to say this because he'll file it away and use it against me), Ed Levine, who has answered every question I ever had or showed me how to find the answer. He's been supportive all the way—even through my mistakes. There are people I admire in the business, with things about their style or manner I enjoy and probably have incorporated into my style, like Steve Leeds. (Oh God, that's the second time I have mentioned him—he's going to think I'm a stalker.) Also, I'd say Scott Burton, and right here at Galaxy, our GM and my colleague, Lisa Morrow.

ALEXA: My life mentors are more people that I admire, talk with, and learn from on a holistic level. By that I mean people who have managed to achieve an incredible balance in their lives. These people give back a huge amount to the people they touch. As for specific names, you wouldn't really know any of them. Friends from college. People I've met traveling. A woman who was like my "second mom" and raised eight kids of her own along with

Who are you mentors, if any?

SUSAN: I definitely have mentors. The first is BeBop Hobel, who is currently the Atlanta RCA regional rep. She was one of the first women who really let me see behind the curtain and taught me about the industry and how to be a woman in it. Nan Fisher is

another who has

me—her name is Evelyn Messam. She died of a brain tumor a few months ago.

What PDs do you admire, and which stations impress you?

SUSAN: I admire PDs who are well respected outside the station and inside. I can't stand people with a "kiss the ring" mentality. I think Leslie Fram is a perfect example of someone who does it right. She has a great station too. 99X *owns* Atlanta. They have built up a trust with their audience—they can take chances and people will forgive them if it doesn't completely click, because that trust and history is there. What I hope to achieve someday is something I witnessed in college in Baltimore. You could go through the personals in the *City Paper* and you would see ads like this: "SWF, 24, 130lbs, Brn hair & eyes, non-smoker, WHFS." What's that? When people use your station to describe *themselves*, you've won.

MIMI: I agree that Leslie Fram does an amazing job. Her station is creative, vibrant, and successful—it really connects with the listeners.

ALEXA: OK, so this will sound ridiculously predictable. I really admire Kevin Weatherly. One of the most remarkable opportunities I've ever had in radio was the chance to go out to LA and work with Kevin, Gene, and Lisa for several weeks right after I got hired as the APD/MD at WXRK. So, when I say "admire," I don't just mean "he's got great ears." I got a chance to really see how he runs things from the inside, and he's got a fantastic ability to be completely in charge, yet let everyone feel like they're contributing and that their opinion is just as valid as his. Others? I like to watch what Oedipus does at 'BCN, Tim at 'BRU has done great things with that station, and then I try to keep an eye on what a bunch of smaller stations are doing.

Unfortunately, I've just got space for one more question—what's the state of Alternative right now?

SUSAN: I've never believed that this question could be answered simply. It depends on where you are. In some cities, the state of Alternative is great. In some it's tough. I don't believe that radio stations are destined to follow some "national" trend in their defined format. Each market is its own playing field and all bets are off from each city to the next. In Albany, N.Y? It's doing quite well thank you....

MIMI: Alternative radio certainly has the ability to carve a path for new sounds. It will continue to be a viable form of radio because I think it's the most adaptable. It can rock, it can hip-hop, it can rap, and it can pop.

ALEXA: Wait...we have to add a 51st star to the flag? When did that happen? ■

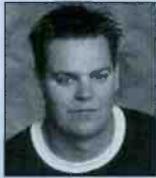
ALTERNATIVE MUSIC CORNER

Pressure 4-5

"Beat the World"

RICHARD SANDS: Tell me a bit about Pressure 4-5 and their history with DreamWorks.

MATT SMITH: Pressure 4-5 is a 5-piece from Santa Barbara. They've been playing locally for some time and were signed by A&R guru Ron Handler (PM5K, Papa Roach, Alien Ant Farm). The record was produced by Jay Baumgardner (Papa Roach, AAF) and the band was on the Warped tour, Ozzfest, and will be on tour with Alien Ant Farm the rest of the year. Along with "Beat the World" there are several more songs on the album we feel could be hits.



What's the "plan" with this record?

We typically find early believers at stations that break music in this format. For instance, already, Seattle, Detroit, Cincinnati, Santa Barbara, Cleveland, and Indianapolis were among more than 20 stations supporting the record a mere two weeks into the project. It also is close to charting at Rock and Active Rock and we intend to provide serious marketing around any airplay in any size market. DreamWorks does a tremendous job on the street, at retail, press, and anywhere you look to ensure radio airplay is supported.

For those "fence-sitters" at radio, why should they play "Beat the World"?

Obviously, we think the record is a hit. But as I mentioned, the band will be on tour with Alien Ant Farm all fall—a tour sure to be highly anticipated. With all the new Pop and Rock airplay on "Smooth Criminal" what better way to own the show when it comes to town than to be on a new AAF single and Pressure 4-5. This band has great image, a video on MTV, and radio support in great markets. The band has been touring all summer, the album just hit stores with little radio airplay, and should do around 7000 copies the first week. I think our track record speaks for itself in bringing records like this home.

What other Alternative releases will you be working through the end of the year?

Alien Ant Farm "Movies," Jimmy Eat World "The

Middle," Apex Theory "Shhhhh"

Here's my bonus question...what happened to your Cubbles this year?

The Bears are 4-1, baby! Cubs? I know not of what you speak.

CONTACT DREAMWORKS ALT. GOD AND RESIDENT SPORTS GURU MATT SMITH AT (310) 288-7522.

CrashPalace

"Evolution"

First Person with Trauma VP/Promotion, Steve Tipp

This young Australian band came to the U.S. as Paradigm, showcased in Los Angeles for a number of labels and was scooped up by Trauma Records who recorded their debut album, and have licensed them to the rest of the world including Universal Records in Australia. The first single "Perfect" built a solid airplay base and the band capitalized on it by touring three times through the US during that single's life. Stations like WKRL, WHRL, WROX, KTEG, KCXX, and



WRZX felt so great about the band after their efforts behind the first single, they added the new single "Evolution" out of the box.

"Evolution" is a more melodic and mid-tempo record than the more angst-edged and harder "Perfect," but it has a great feel and a positive "growing through adversity" message which is more important than ever these days. "Evolution" has gone on the air in all dayparts at a large percentage of the 27-plus stations that are now playing it and the base of stations has grown into San Diego, Phoenix, Rochester and beyond. CrashPalace is a story of a hard-working band working hand-in-hand with a committed label, winning fans over one market at a time with airplay, live shows, online efforts, and traditional marketing.

CONTACT STEVE TIPP AT (818) 382-2515

ENTERING THE SPOTLIGHT Songs To Pick Up Before They Take Off

Tenacious D

SINGLE: "Wonderboy"

LABEL: Epic

STATS: Two big, bad motherfuckers — Jack Black (*High Fidelity*) and Kyle Gass — who met at a theater group in LA and began playing local clubs in 1996. Their musical vision is a combination of the theatrical rock god spoofing of Spinal Tap, the music-comedy of Ween, and the 4th grade humor of MTV's *Jackass*.

CLAIM TO FAME: These guys are funny as hell. With in-between-song banter, the album borders on being a comedy record, but the duo is serious about their mission to rock. Not surprisingly, Tenacious D has attracted some famous groupies (Beck, Ben Stiller) and guest musicians (Dave Grohl, producers The Dust Brothers, and mixer Ken Andrews) for their debut, *The Greatest Band On Earth*.

EARLY BELIEVERS: WXDX, KPNT, KFTE, WPLY, WBRU

CONTACT: Jacqueline Saturn, (212) 833-7326

Sevendust

SINGLE: "Praise"

LABEL: TVT

STATS: Georgia quintet that was picked up by TVT in an accidental meeting at the 1996 GAVIN Seminar in Atlanta. Now veterans of the industry, Sevendust's third album, *Animosity*, shows the boys perfecting their melodic metal.

CLAIM TO FAME: Plain and simple: these guys have shed enough blood, sweat, and tears to spawn the career of several bands. In four years, Sevendust has played over 800 shows (with the likes of Creed, Godsmack, and Limp Bizkit) and sold nearly 2 million records. Last year, lead singer Lajon Witherspoon turned heads with the uncharacteristic acoustic song "Angel's Son," a tribute to late Snot singer Lynn Strait, which was featured on the *Strait Up* compilation.

EARLY BELIEVERS: KITS, WNNX, WXTM, WMRQ, WNFZ, KPKX

CONTACT: Gary Jay, (212) 979-6410

TO GET YOUR SONG IN THE "SPOTLIGHT," SEND NEW RELEASES TO KATHLEEN RICHARDS, GAVIN, 140 SECOND STREET, 5TH FLOOR, SAN FRANCISCO, CA 94105. NO ANTHRAX, PLEASE.



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David vs. Goliath

Dave Rosas Goes Indie and Thrives in the Land of the Giants

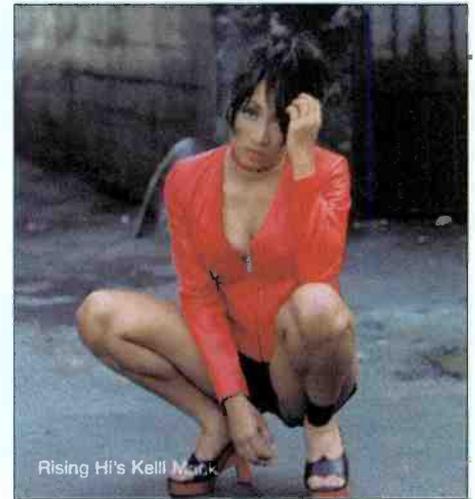
By Kevin Fleming

From humble beginnings (he started his entertainment career in Saginaw, Michigan at radio station WTLZ) Dave Rosas quickly made a good name for himself. In the late '80s he and I talked about me bringing him to LA to join my team at KGFJ. He made it to Los Angeles anyway, but by making the jump to the dark side, joining Virgin Records. Quickly rising through the ranks, Dave ascended to Sr. VP of Marketing & Promotion at EMI and later A&M Records, working with Soul II Soul, Janet Jackson, D'Angelo, Prince, Barry White and plenty more.

Needless to say, Dave Rosas knows his shit. So we shouldn't be surprised that when you're no

hip-hop label started by LA producer Greg Edison. Edison's focus was finding diamonds in the rough, such as Rising Hi's talented female R&B singer Kelli Mack (more about her later). In addition to his presidency at Rising Hi, Rosas also serves as general manager of Heartless Records, hold that thought.

In these unsettling economic times, major label black music departments are falling like dominoes. But with Dave's background and experience, surely there must still be opportunities with the big boys? "I get calls, but I'm ready to take on different challenges," he says. "It's a really bad time for the majors—but that bad time is an opportunity for the Rising Hi's and Heartless Record's of the world. The hits aren't really coming from the majors! They're coming from the affiliate labels the majors have bought up."



Rising Hi's Kelli Mack

and not hitting a thing. The other thing that's happening is the training process in the Urban world.

"We don't have a Wall Street company behind us—we have to make this happen with what we have. So the biggest thing, to us, is honesty. You can't add my record and then not play it." —David Rosas

longer the flavor of the moment with the majors that he would find success somewhere. And he has, on the independent side.

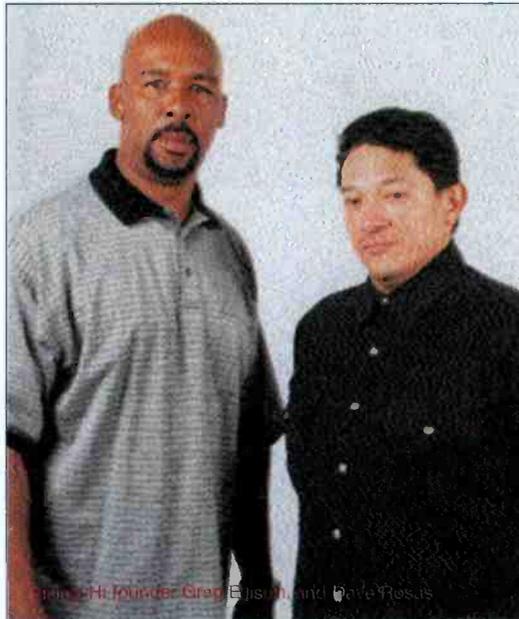
"After working at the majors and being involved in three mergers, it caused a lot of frustrations in my life. When you have to move a family from Saginaw, to Detroit, to Chicago, to LA, to New York, and back to LA—it's hard, but it also proves that I was very committed to the music business," he recounts. "I started in the late '80s and was promoted very rapidly as far as industry standards go."

Dave was never afraid of the fast track; in fact he excelled there.

"I had a lot of fun, I got to work with some of the greatest artists of all time. I got people to believe in my plans for their career and had a chance to do all kinds of promotions while spending other peoples' money. I made Charles Koppleman money at EMI and Roger Ames money at PolyGram. I say all this to be comfortable in saying that I am prepared for what I'm doing now. I've made a whole lot of people in this business very wealthy."

These days, Rosas works with two independent labels. In 1999, he brought his years of experience to Rising Hi Records, a 3-year-old R&B and

So what's the message to the majors and some of our executive brothers in turmoil? "You have



Rising Hi founder Greg Edison and Dave Rosas

to face reality. The CEOs of these companies want to know what it's going to take to get the job done. But don't come telling them five different times what it's going to take. And too many people are throwing at a dartboard in the dark

Every single so-called president of black music at a major label has failed. Since Berry Gordy, there hasn't been a president of black music—with the exception of Jheryl Busby at MCA—who *hasn't* failed. Why is that? It's because we are casualties of war. Think about it: Tom Bracamontes was recently let go from Virgin Records. Is it all his fault, or did some of his artists give him less-than-competitive product? I have an act named Kelli Mack and I'll put her CD up against anyone. The difference is that at major labels they have big budgets and big staffs, but those deep pockets are running into layoffs and cutbacks.

"When I was running A&M they told me to get the label hot—it didn't matter what it cost, they just wanted a presence in the marketplace. At Rising Hi and Heartless Records you'll never see platinum dollars spent to get a gold plaque. The labels that are working today are the properly run street labels. I bring the knowledge and experience. I also bring the contacts and more important, I understand the bullshit."

So what does Dave bring to his new professional relationships? "I know how to get a sample cleared, I know how to get a CD made and release it into the marketplace with a realistic timeline. Nobody over here knew anything about single

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THE DONZ

SEX LIES AND AUDIO TAPE

"UNLIKE ITS NAME, HEARTLESS RECORDS REALLY REPRESENTS THE LABEL'S DYNAMIC PURSUIT TOWARDS ARTISTIC SUCCESS. THEY HAVE POSITIONED THEMSELVES TO REPRESENT INNOVATIVE TALENT..."

(Deborah B. Pryor - BRE MAGAZINE)

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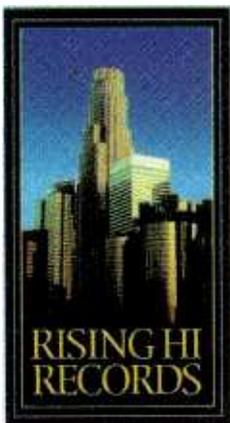
To learn more about THE DONZ go to www.heartlessrecords.com

sales or how the process works. There are plenty of people with money who want to be in this business but they don't have the knowledge. And people with the knowledge don't have the money. Sometimes people in the business get so caught up in hype that they end up 'lying for a living,' but over here it's very important that we don't lie to our artists, our friends, or to each other.

"Greg and I are businessmen and we have to watch our budgets. It's different when you're sitting at a major and spending somebody else's money. We don't have a Wall Street company behind us—we have to make this happen with what we have. So the biggest thing, to us, is honesty. You can't add my record and then not play it. That will destroy labels like ours. The biggest cancer to happen to this business was major labels telling people don't worry about playing my record, just report it. That's why we're in the mess we're in now. So many people in this business get paid to do nothing! Some of these young kids now running these departments are not prepared. Even lawyers in this business have too much juice. I can't compete against major label dollars, but one thing I can do is make good music."

Now let's talk about the product.

Kelli Mack is a singer/songwriter cut from the cloth of an Anita Baker or Sade, but with serious street appeal. "I found Kelli Mack in Compton," weighs in Rising Hi Co-President/producer Greg Edison. "She's 22 and straight off the street. I took her into the studio



and recorded some songs on her." Her debut album *Kelli Mack* was released this week. Rosas adds, "We're putting in the work. Kelli goes to a dance studio

three times a week, we just did the new BET show *How We Do It*. We did a commercial single called 'Keep It Real,' about three months ago and we were able to take that record as high

as #3 in sales nationally! To date, we have the highest-ranking debut single, strictly from sales. We just got 22 radio adds [primarily at Urban A/C, and including KJLH-LA], and we're getting support from retailers. It's my job to make sure things are happening the way they're supposed to. We're going after the same radio stations the majors go after, it's just that I'm using *my* money. Of course, I don't have to *sell* a million units to *make* money either."



Rising Hi may be a small independent label, but they're coming to the party in a major way. "We had to re-group and get the company strong. We changed our logo, we're buying 400 30-second radio spots,

we're buying bus bench advertising in Southern California—we're doing the things a major would do. We're just being smarter about how we go about it. We use street teams in LA, Atlanta, Cleveland, Detroit, and Dallas because that's where we have a buzz. Then we have a secondary street team working markets like Louisville, Chattanooga, Kansas City, Toledo—and we pick our moves there. We're not trying to ship 30,000 or 40,000 units in the first week. We're trying to ship between 10,000 and 20,000 and make sure the product doesn't come back. We do the same thing the majors do. We have distribution for both Rising Hi and Heartless Records through DNA with Eddie Gilreath and Joey Quarles covering North America, plus we use promotion independents like Coast II Coast Marketing.

"The biggest thing I want to say to the program directors of the world is to challenge them to look toward the future. Their future could be tied to labels like Rising Hi and Heartless, because the black departments at the major companies may be eliminated. If everybody at Rising Hi does their job, we'll be a label to be reckoned with," Rosas says.

Meanwhile, seemingly without skipping a beat, Dave slides into his GM role at Heartless Records. In 1996, Jamaican-born music producer and recording artist Troy "T-Go"

Barker formed Heartless Records under the business mentoring of LA entertainment attorney Virgil Roberts. Heartless's mission was to develop music for a diverse roster of R&B, reggae, hip-hop, and rock genres. Right now Heartless has several acts including The Donz



Heartless Records' The Donz

(pictured above), Tata & Brando (below), Young Phantom, and Free Style Lee.

"With Troy coming from such a diverse background, we decided not to focus on just one type of music," says CFO Sandy Williams. "The Donz are an R&B duo made up of Jeff Oakes and Larry Poteat. Troy met them in New Jersey and brought them to LA. They're very talented and have already released two singles. 'Cry No More' reached top 15 on the charts and the second release 'Give' is receiving strong response at radio."

"I wanted to brand The Donz and Heartless Records, so I went to retail first," says Rosas. "It's no difference that what a major would do. I sold singles for .49 cents. The first week we debuted at #49 on the singles chart and took it as high as #11 for 'Cry No More.' The phones went crazy. We got calls from Elektra, Jive, Def Jam, MCA—everybody wanted to know where this record came from. In LA we're a top 6-selling record. With stations like KJLH-Los Angeles, WOWI-Norfolk, WPEG-Charlotte, WJTT-Chattanooga, KPRS-Kansas City, WWDM-Columbia, and WKKV-Milwaukee coming to the party, we ended up with just over 1000 spins nationally—not bad for a new independent. We had the Donz doing a bunch of free shows in LA and a Heartless Records Showcase during the R&R Convention in LA. All this has

been our plan to launch our acts. We didn't want to get into a fight that we can't win. We just want to compete."

Says Rosas: "Because of my relationships people looked at Heartless and said at least this label has somebody who knows what he's doing. As Heartless invested in me, I invested in them and vice versa. Now with 'Give,' we just got added at WJLB-Detroit and we're talking to KHHT-Los Angeles about spins in LA. We take a no-nonsense approach, plus we've had a number one selling single in LA! The stores got behind me and I've got three street teams working this record. We've even got the Donz to open a Seagram's Tour that's starting on the West Coast."

Tata & Brando is Heartless's resident reggae act. These Jamaican "rude boys" are sitting pretty with their hot single, "Let's Be Friends."

"These guys are tremendously talented," says Williams. "They have the real reggae voices with an R&B influence. We have eight in-house producers and we're creating a new sound for them." Adds Rosas: "Again we took that record to the streets and it debuted high on the Rap charts along with our artist Young Phantom. We've getting mixshow play on KKBT and KPWR-Los Angeles, and KMEL-San Francisco."

And here we go again.

"There's more, we've got a whole roster of talent. We have an incredible Latin artist named Daisy, a party rapper named Free Style Lee, The Donz and Kelli Mack's CD came out this week, and Tata & Brando release their CD on November 13. Hell, we have more going on than some of the majors," says Rosas.

"Overall, I want to dethrone the giant, and if you read the Bible, the person who was the giant slayer was named David." ■



Heartless Records' Tata & Brando

To hear more of Kelli Mack "Keepin' It Real" tune into radio stations:

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THE POETESS
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the wires are removed from his jaw. When he recuperates it's back to business as usual. He'll be finishing up a couple of album projects he had been working on including Keith Murray's solo project, EPMD's reunion CD, and the soundtrack to Method Man and Redman's new movie *How High*. Sermon also plans to hit the road to promote his third solo album *Music* that hits stores October 30th. We wish you a speedy recovery Eric.

WARREN G REGULATES

After severing ties with his former label Restless Records, Warren G is back on track with a new album *Return of the Regulator*. The CD will be released on Universal (his third label) and marks his fourth solo effort. The project features appearances by El Debarge, George Clinton, and W.C. to name a few. Dr. Dre produced the first single, "Lookin' At Me," which features Latoya Williams, an R&B newcomer on Snoop Dogg's label Doggy Style Records. Dre was suppose to spit a verse on the song but backed out. Warren admits he was a little disappointed that his stepbrother didn't participate on the project as much as he would've liked. Label politics supposedly got in the way.

The G-Funkster does re-unite with his original crew 213 that features his boys Snoop Dogg and Nate Dogg on a cut called "Yo Sassy Ways." The trio started out as a group in the early '90s just before their Death Row Records days. He also re-connects with his former partner Mr. Grimm on five songs on the new album. Y'all remember Mr. Grimm right? He had that cut "Indo Smoke" which was produced by Warren G back in like '93 or '94. Sounds like Warren G may win with this one. He says he "feels the hunger" he felt when he worked on his 1994 debut album *Regulator...G Funk Era* on Def Jam Recordings. *Return of the Regulator* hits stores December 4.

NO BONES ABOUT IT

Big Snoop Dogg stars in his first leading role in an Urban horror flick called *Bones*. Snoop plays the character of Jimmy Bones, a neighborhood protector and leader. Bones ends up being murdered after refusing to let crime and drugs take over his 'hood. Moving forward 20 years, despite his efforts, his old stomping grounds have

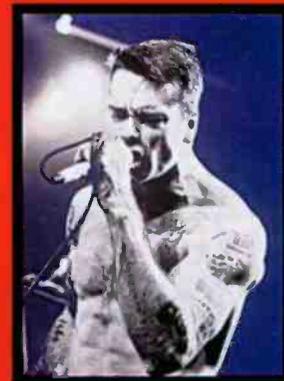
become a haven for crack users and criminals. Jimmy Bones returns as a ghost to wreak havoc on those who murdered him and destroyed his neighborhood. Pam Grier plays Bones' wife Pearl. The movie also stars Ricky Harris, Clifton Powell, and Michael T. Weiss. The New Line Cinema thriller was directed by Ernest Dickerson and will hit theatres October 24, just in time for Halloween. Snoop Dogg played a small part in Denzel Washington's *Training Day* and is also set to star in DJ Pooh's third film *The Wash* which stars Dr. Dre. The Doggfather keeps it moving. He's just wrapped up his Puff Puff Give tour that included performances by DPG's, Tha Liks, Tha Eastsidaz and Doggy's Angels and has recently inked a distribution deal with MCA Records for his new label Doggy Style Records, the home of Tha Eastsidaz and Doggy's Angels.

ON THE REEL

Can you picture Jermaine Dupree, Henry Rollins, and Kool Moe Dee in a movie together? The unlikely trio is set to star in a film called *The New Guy*. Geared up in their cowboy boots and holsters, they play a bunch of sheriffs who work at a jailhouse in Austin. DJ Qualls plays a nerdy character who ends up in jail and his fellow inmate played by Eddie Griffin teaches him to be a more hip kinda guy. No word on when it will be released.

The Hughes Brothers, the twin bros that brought you the Urban hip-hop drama, *Menace II Society*, *Dead Presidents* and *American Pimp* are getting ready to release their fourth film titled *From Hell*. It's a story about the mystery of legendary serial killer Jack the Ripper. A Scotland Yard investigator Frederick Abberline played by Johnny Depp, investigates the mysterious deaths of prostitutes in the Whitechapel district of London during the Victorian Era of England. The title "From Hell" comes from the letters that were sent by the killer to the *London Times*. They were signed "From Hell." That film is in theatres now.

THAT'S IT FOR THIS RIDE ON THE MIC PATROL. WE'LL CATCH YOU BACK HERE IN A MINUTE. I'M THE POETESS AND I'M UP OUT THIS PIECE!



By The Poetess

EDoubles His Story

Rap legend and producer Eric Sermon was hospitalized on September 25th for what his record label claimed to be a car accident. A J Records spokesperson reported that the rapper was seriously injured when he lost control of his vehicle and hit a wall due to bad weather after leaving a video shoot for his new single "It's Hot." A few days after the cover up story was released, reports of an attempted suicide surfaced, stating that the rapper plunged from a New Jersey woman's third story apartment and landed in the parking lot. Sermon's camp adamantly denies it being a suicide attempt. I personally don't think he tried to kill himself by jumping out of a *third* story window. He did sustain several injuries including a couple of broken bones and a broken jaw that had to be closed shut for two weeks. Can you imagine a rapper not being able to utter a word for two weeks? Seem impossible. At the time, he was listed in serious but stable condition and is now resting at his Long Island, N.Y. home. E Double plans to tell us what really happened as soon as

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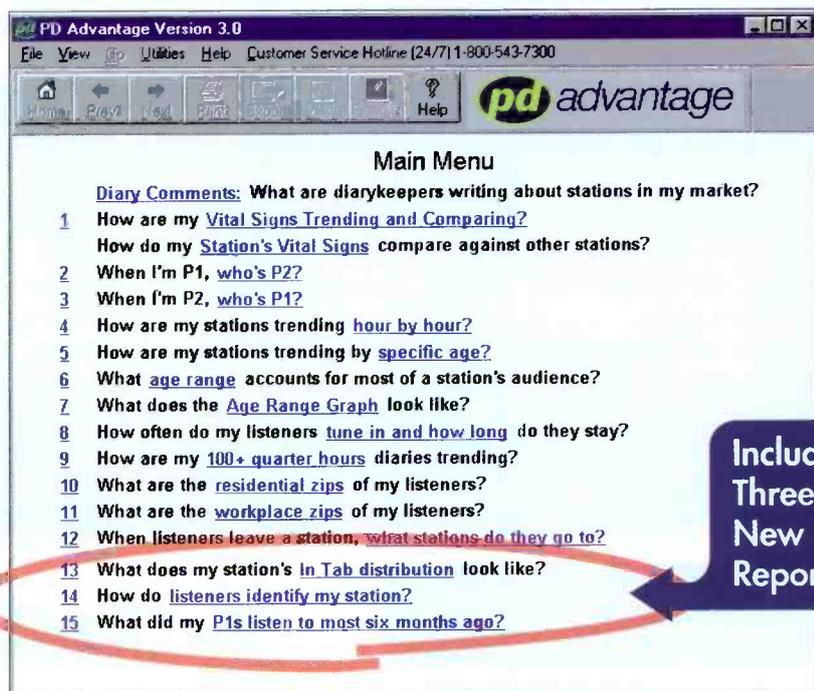
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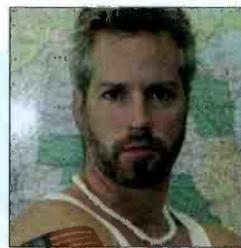
Main Menu

- [Diary Comments: What are diarykeepers writing about stations in my market?](#)
- 1 [How are my Vital Signs Trending and Comparing?](#)
[How do my Station's Vital Signs compare against other stations?](#)
- 2 [When I'm P1, who's P2?](#)
- 3 [When I'm P2, who's P1?](#)
- 4 [How are my stations trending hour by hour?](#)
- 5 [How are my stations trending by specific age?](#)
- 6 [What age range accounts for most of a station's audience?](#)
- 7 [What does the Age Range Graph look like?](#)
- 8 [How often do my listeners tune in and how long do they stay?](#)
- 9 [How are my 100+ quarter hours diaries trending?](#)
- 10 [What are the residential zips of my listeners?](#)
- 11 [What are the workplace zips of my listeners?](#)
- 12 [When listeners leave a station, what stations do they go to?](#)
- 13 [What does my station's In Tab distribution look like?](#)
- 14 [How do listeners identify my station?](#)
- 15 [What did my P1s listen to most six months ago?](#)

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BUSINESS & MEDIA
EDITOR
DOUG WYLLIE
doug@gavin.com

Clear Channel Reorganizes Interactive Unit

Clear Channel Radio will take over operating responsibility for its 800-plus radio websites following a reorganization of the Clear Channel Interactive Group. Clear Channel Worldwide will return responsibility for its radio and entertainment websites back to their respective divisions in order to increase operating efficiencies and improve local flexibility.

According to Clear Channel spokeswoman Pam Taylor, many of the details of the reorganization are still being worked out "which is why there's a transition period," she told GAVIN.

Taylor continued, "Some stations and some divisions are much more likely to want to be hands-on with their websites and others may well say, 'gee if there's a regional person that we can rely on...'"—particularly the smaller market stations—it may go that way. So those are types of things are being determined given the personnel we have in the field, and who at the Interactive group might be folded into the radio or entertainment [groups] and where they might be most supportive."

In a company announcement Clear Channel said, the organizational change is in keeping with the

company's decentralized management philosophy. By assigning sales and development responsibility for the sites back to the local level, radio stations will have increased flexibility in selling, promoting, and designing site content."

Clear Channel Interactive will continue to support local web development and remain involved in other Internet related areas including some form of Internet radio. Taylor said that to the best of her knowledge CCI division chief Kevin Mayer will remain on with the company and continue Clear Channel's initiatives in the streaming arena.

Sirius News for Satellite Radio Provider

Sirius Satellite Radio CEO David Margolese stepped down on the same day that the company announced it will delay the launch of its commercial service even as it expands in-vehicle testing.

On an interim basis the duties of CEO will be assumed by SVP and CFO John J. Scelfo, as well as SVP/General Counsel Patrick L. Donnelly. Margolese will remain as non-executive Chairman of the

Board of Directors of Sirius.

"Over the years, we have worked diligently to establish a foundation which would allow Sirius to become a world-class company," said David Margolese.

"Sirius is now strong enough to achieve this and the time has come for me to pass the baton. It has been a privilege working this past decade with all of our wonderful people who literally are about to

transform the face of radio."

Sirius has also announced today that at the end of this month it will expand in-vehicle testing of its service to six additional markets. This vehicle testing is designed to complete the evaluation of all aspects of the company's product and transmission, distribution and system capabilities, including retail sales support, installation, subscriber management and billing, customer

service, and communications. This phase is the final element of Sirius' test program, after which the company expects to determine its commercial launch date, which had previously been scheduled for year-end.

As of September 30, 2001, Sirius had cash on hand, including restricted investments, of \$392 million, a figure that company officials insist are sufficient funds to operate into the fourth quarter of 2002.

INTERNET RADIO LISTENING STEADILY RISING

The MeasureCast Internet Radio Index—which tracks listening to online streaming radio stations—rose two percent during the second week of October, marking the fourth straight week of index increases. The index increased 10 percent during the previous week, marking the third straight week of double digit gains.

"The MeasureCast Internet Radio Index now stands at 298, meaning that listening to stations measured by MeasureCast has nearly tripled since January when we began tracking listenership," said MeasureCast CEO Ed Hardy. "Online radio listening doubled in August, and tripled just two months later. This is further evidence that more people around the world are discovering the variety of programming offered by webcasters, and that they are becoming regular consumers of the medium."

NetRadio Closes Its Doors

After six years of operations, NetRadio has shut down and let go most of its staff after failing in a bid to be acquired by a New York City-based media company called Advisory Board Inc.

In an announcement issued on October 18th, the Minneapolis-based company said it had been pursuing a "parallel path," seeking alternative transactions to support continuing operations, but was unable to finalize a transaction that could be funded in the near term. "In

light of these developments, the company has determined to immediately discontinue operations and terminate most of its employees," the release said.

According to Cary Deacon, NetRadio's CEO and president, a small management group and the Board of Directors will continue to pursue strategic alternatives.

NetRadio went public in 1999 with an initial public offering price of \$11. The stock never once closed

above that price.

NetRadio has notified Nasdaq that, in light of recent developments, it does not expect to be able to satisfy The Nasdaq SmallCap Market's maintenance requirements on a continuing basis.

While the release did not cite number of employees that were let go, according to an AP report the company had employed about 50 people as of December last year.

IT'S TEN O'CLOCK:

Do You Know What Your Teen Is Doing?

BY REED BUNZEL

It's late on a school night. Your teenager has gone upstairs and secluded himself (or herself—teenage behavior isn't gender-specific) in his room. You stand in the hallway outside his door and listen. You don't smell any smoke (thank goodness) but you can hear him doing something in there. You recognize a noise or two: a keyboard clacking, perhaps the whirring sound of a disc drive. But there also are noises you don't recognize. "What's he doing in there?" you wonder. "Should I be worried"? And as you mentally tick off all those things he could be up to, you know one thing he probably isn't doing is listening to radio.

Whatever teens may be into these days, radio isn't one of them. Being a teen today is a complicated, time-consuming process that presents myriad choices and requires many decisions. And as simple as the concept of radio might seem—free music, whenever and wherever you go—it's lost much of its appeal. Oh, sure: teens listen to radio, but not much as the rest of us. In fact, according to Arbitron, persons 12-17 listen to 30 percent less radio—14 hours 15 minutes vs. 20 hours 30 minutes—in a given week than all persons 12+.

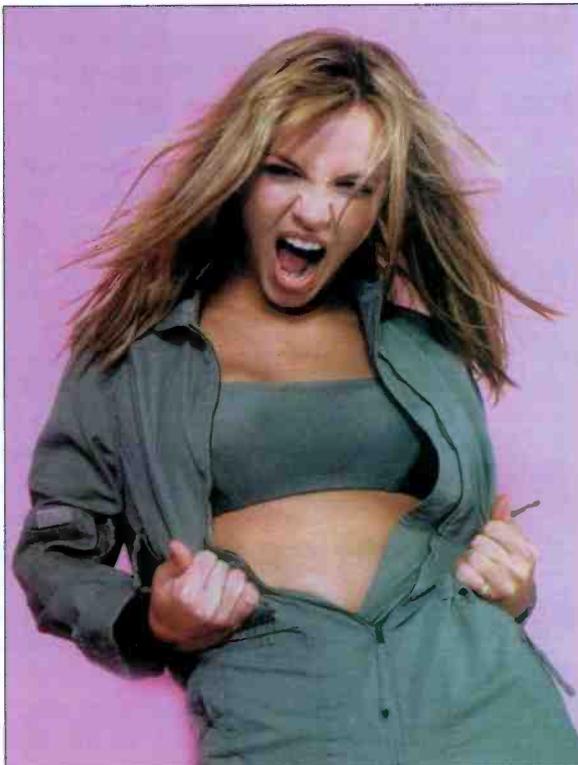
In fact, radio's time spent listening has dropped steadily both in the 12-17 and 12-24 demo groups over the past decade. Since 1993, TSL among 12-17s is down 15 percent to 13 hours 45 minutes per week; among boys 12-17 that number is even lower, at 11 hours 45 minutes per week. In the 18-24 demo group TSL has declined even further (18 percent) in the same period, although actual TSL remains somewhat higher, at 19 hours 30 minutes per week.

SEE YA...DON'T WANNA BE YA

Why the teen exodus from radio? Theories abound, but conclusive evidence does not. Some analysts believe it's because teens' eclectic music tastes aren't satisfied by radio's format parameters. Others claim it's because of ever-increasing spot loads and irrelevant DJ banter. Still others cite the myriad new technologies through which teens can learn about, hear, and obtain new music. And then there's the notion that teens are

multi-tasked to the point that they just don't think they have the time either to listen to radio or maintain an Arbitron diary.

But they do seem to have time to listen to music. Paragon Research says that teen TSL for recorded music increased more than 30 percent during the 1990s, while Jupiter Media Metrix reports a 500 percent increase in peer-to-peer music swapping services since the end of Q1 2001. Additionally, according to Edison Media Research, 85 percent of all persons 12-24 watch MTV on a weekly basis, taking in an average of 4.25 hours per week. So, while these young people might not be listening to radio as much as they once did, they are listening to—and watching—a lot of other media.



"We've seen a 33 percent increase in TSL for recorded music in the 1990s, and downloading audio and burning CDs definitely has to figure into that," observes Paragon Media Strategies' Larry Johnson. In fact, during a series of focus groups conducted earlier this year by Paragon in conjunction with Live365 and presented at the GAVIN Seminar, peer-to-peer services and CD burners emerged as the favored means to listen to—and share—music. "Younger people are much more comfortable using their computers, so they're downloading music and burning their own CDs."

"There are just more media choices for kids these days," Edison Research Director of Research Jayne Charnesky concurs. "The Internet is huge, and MTV's ratings have gone up steadily through the years. Add to that the fact that radio stations just aren't programming to teens, and you're going to see these people go somewhere else, where they can find their music."

Teen radio listenership typically lags behind that of the entire 12+ plus population but, when these people hit their twents, historically they have gravitated to radio. However, radio programmers, managers, and executives who assume this pattern will continue with today's teens could be in for a big surprise. If today's teens grow up focused more on alternative, personal entertainment media, radio might play only a secondary or tertiary role in their lives later on.

"There haven't always been these other choices as there are now," Charnesky says. "The Internet is going to become more and more important to the point where it becomes the norm. In recent focus groups these kids have said they download not in terms of songs but in terms of memory capacity."

YOU JUST DON'T UNDERSTAND ME...

Put in simple terms, radio lacks both interactivity and personality, and clashes with the impetuous nature of today's teens. As Charnesky says, "Teens know what they want and they want it now. They don't want to wait for their favorite song on the radio when they can go to a peer-to-peer site and get that song right then, or just play it from their hard drive." Plus, many teens (as well as general listeners) perceive radio as too formulaic, presenting less of a music mix than they tend to enjoy. "These kids are into rap, Top 40, and Alternative... they like that kind of music mix," Charnesky continues. "Just look at the TRL countdown on MTV: in a single show they play Jessica Simpson, Bubba Sparxxx, Mariah Carey, Michael Jackson, Sum 41, Britney Spears, and POD. That's very reflective of their musical taste. This young generation is not as format-specific as others."

Essentially, the teen exodus from radio is driven by two leading factors, according to Jacobs Media's Dave Beasing. "First, there's a lot a lot more competition these days. These people have grown up with access to 100 cable channels, and

many more sources of music on the Internet, so there's a lot going on in their lives. Second, we're just not researching younger demos—we're not targeting them."

One major culprit in this is radio's 20-year fascination with the 25-54 demo. By targeting this specific age cell, radio has enjoyed solid revenues and strong cash flow—but, as the baby boom generation has aged (and had children), the under-25 and 55-plus listeners have been all but forgotten. "TV and other media have focused much more on at least 18-49, and many times gotten a premium ad rate if they've been able to deliver younger than that," Beasing says. "But radio has been pigeonholed as this secondary 25-54 medium for advertisers and we have not been trying to garner an audience below that. There's a huge audience avail-



able outside this demo, but the investment simply is not being made."

"As in everything in our society, if there's not money behind it, the art goes south," agrees Guy Zapoleon, president of Zapoleon Media Strategies. "When the radio industry collectively embraced the 25-54 demographic, things started changing: buys stopped being about tonnage and instead became focused on demographics. And now we're at the point where, for clarity's sake, we need to go back in and prioritize what's important. So much of what's on radio is driving many people to other media."

HEY, DAD...CAN I BORROW TEN BUCKS?

Teen-oriented marketers know that, with \$120 billion in disposable dollars available to them, teens have money to burn. The major labels know that teens buy a lot of records. Clothing manufacturers

"Teens know what they want and they want it now. They don't want to wait for their favorite song on the radio when they can go to a peer-to-peer site and get that song right then, or just play it from their hard drive... These kids are into rap, Top 40, and Alternative... they like that kind of music mix."

—Jayne Charnesky

know that teens not only buy a lot of clothes, but they drive fashion. In fact, teens tend to drive taste in a number of consumer segments. "We tell ourselves that there aren't any dollars for 12-17 year-olds, that's only partially true," Beasing says. "In fact, marketers do have dollars to invest in this demo...but those dollars are being invested in magazines, MTV, cable, visibility at clubs, movie marketing...all sorts of areas that radio is not tapping into."

"This is why radio should be researching people just a couple of years younger from where even the 18-24 year-old stations start," Beasing continues. "Not just because they are taste-makers, but because next year—or the year after—they are going to be in the demos we care about."

This lack of research in the emerging teen demo is why so many programmers in radio were blind-sided by hip-hop, Beasing says. "We weren't looking at demos below age 20, but these people finally entered the demos we were researching and we said 'wow!' And when we show this research to other industries they say 'you mean you just now figured that out?'"

Maybe it's because radio has successfully weathered competition from such megalithic competitors as television and cable that many programmers shrug off the potential impact new media and content providers might have on radio. The prevailing notion is that teens have always gravitated toward radio when they grow up, and there's no reason not to expect more of the same. But such a belief, Beasing says, is folly. "It's very naïve to think that today's teens will wake up when they're 25 years old and say 'gee, I haven't listened to radio much, but today I'm going to start,'" he says. "We need to be starting long before they turn 25 to build that loyalty."

NO BUTTS ABOUT IT

Radio would do well, in fact, to take a page out of the tobacco companies' playbook. Cigarette manufacturers know all too well (and have denied for years) how critical it is to get consumers to try a product during their teen years. It is during this period that usage patterns and brand loyalty are formed. In other words, if you hook 'em young, you

hook 'em for a lifetime.

Ironically, radio is one of the most efficient advertising mass media in existence, but at times it seems incredibly inept at marketing itself. The recording industry knows full well that it is dependent on teen dollars, and markets directly to that segment. So does the fashion industry. So does fast food. So does Big Tobacco. Why, then, does radio ignore the teen demo, believing that "if we build it, eventually they will come...when they're older"?

The same fascination with research that led radio to wrap itself in 25-54 buys also is telling programmers what younger listeners want to hear—but in many cases that research is being ignored. Specifically, teens want to hear music, and they want to hear about music. They want songs back-announced, and they want discussion that is relevant to their interests. They don't want to hear disk jockeys mumbling about the next contest or the next remote broadcast or the next value-added plug for a client.

"We've complicated the airwaves too much," Guy Zapoleon explains. "Talk breaks are inventory for radio stations, and radio operators don't want to waste that inventory on music content. They want to use it to brand the station—forgetting that it's the music image that is the brand—plugging events and contests and giving clients added value. And that's really just back-ass-wards."

"As a programmer I understand that it all starts with the dollars," Beasing adds. "Otherwise we won't create the programming that will chase the dollars. Ultimately, however, we really need an industry-wide initiative that focuses on how to, from an economic standpoint, get some of the dollars advertisers are spending trying to reach teens."

Without naming names, Beasing says there are several radio groups that have market clusters of sufficient size such that rather than be the fifth A/C in a market they might see the potential to deliver strong teens. "There are some forward looking groups that will see the value of making an investment in the future by building better usage of radio at an earlier age," he says. "Wall Street's quarterly report won't suffer if we look down the

road a few years and start to build some usage because we have enough signals to do so.”

TUNING IN TO TEENS

Following the purchase in Greenville-New Bern, N.C. of stations from two established groups—Cumulus and Pinnacle—Next Media saw an opportunity to focus one outlet completely on the 12-24 audience.

“Consolidation has allowed the opportunity for a company to target specifically to teens and young adults,” says Next Media VP/Programming Don Parker. “When you go after this younger end of listener you have to focus on what segment you’re going to target. There are a lot of different music tastes in there: on the male side you have rock-oriented, and on the ethnic side it’s completely hip-hop. Hip-hop has become such a phenomenon among the teen and young adult audience that it transcends ethnic barriers. It’s all across the board.” Next Media saw this as an opportunity to dominate at the young end, so the station—WQSL—is largely a hip-hop station, while also playing some other

the audience. With that station we’re not even concerned about what people over 25 are doing.”

Parker says it’s rare in a market the size of Greenville-New Bern (#84) for a station to be targeting so young. “There’s no question that it’s more difficult to attract advertisers,” he observes. “But because of the consolidated world it is possible to make money with this station—maybe but not as much as if we targeted 25-54, but we know that not every station can be 25-54.”

Parker also is well aware that these people won’t be listening to this station forever. “Musical tastes change as you get older, so a station either needs to change with them or focus on its target and accept that listeners will eventually go to another station,” he explains. “But it’s critical to understand that if we lose them from radio altogether—if they’re not listening to radio at a young age—radio will not be a factor for them when they get older.”

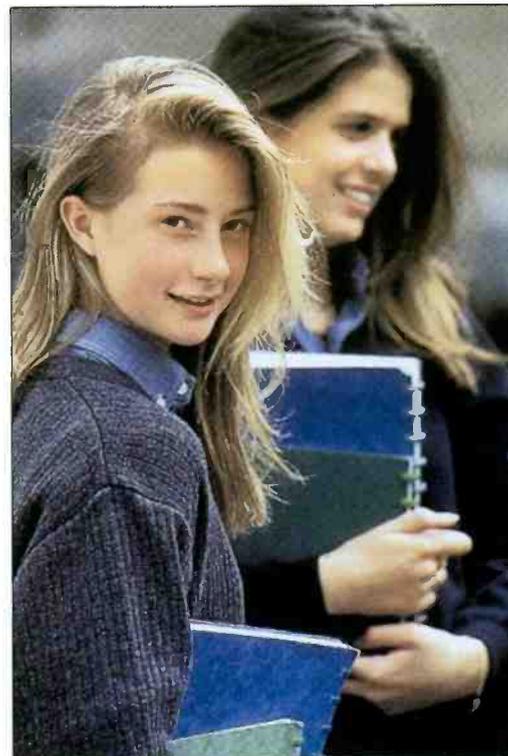
TEENS HAVE MONEY TO BURN

Teenagers spend about 84 cents of every dollar they earn, and lay out

tially lucrative audience, here are some tips.

“Consider that teen years are very much like dog years,” says MarketingProfs.com’s Wendy Comeau. In fact, so much growth occurs during one 12-month span that a 13 year-old is far different from a 16 year-old or a 19 year-old. For this reason, as you define who your primary target is, don’t segment based on simple demographics. Instead, segment based on benefits that customers care about! Every stage offers a huge, receptive market, but you’ve got to carefully identify who they are and what interests them,” Comeau says.

Teenagers also yearn to be heard. They feel very strongly about issues that affect their life, everything from parents to teachers to fashion...and especially to music. Teens want to express their feelings and find oth-



their magazines, watch their TV shows, know who matters to them and who doesn’t. Know what makes them mad. Don’t take them for granted and don’t talk down to them; they get that from their parents and their teachers.

Comeau also says it’s critical to speak their language. Know what

“We know the largest available audience at night is with teens and young adults, so we have a very interactive night show. We do a lot of phones and we get listeners on the air a lot. We also have the station at high school events, and we look at the high schools as being key to the radio station. With that station we’re not even concerned about what people over 25 are doing.”

—Don Parker, Next Media

rhythmic music.

“We know the largest available audience at night is with teens and young adults, so we have a very interactive night show,” Parker continues. “We do a lot of phones and we get listeners on the air a lot. We also have the station at high school events, and we look at the high schools as being key to the radio station. We’ve just tried to make sure that everything we do reflects

more than \$120 billion annually on clothes, electronics, music, and other merchandise. With that kind of consumer clout, the teen market has become impossible for advertisers to ignore. At the same time, the proliferation of other media and teen-targeted content has made it easier for marketers to reach the teen segment—if they choose to make the effort. For those thinking about pursuing this small but poten-

ers who feel the same as they do,” Comeau says. They don’t necessarily find this in radio, but P2P services, community websites, and other ways to share with friends meets this requirement.

Additionally, teens are very brand conscious, so it’s very important to keep your brand strong. It has to be relevant to them...it has to connect to their lives. You need to know what they’re talking about, so read

phrases they use, and know what phrases might sound stupid coming from a jock who they know is way older than they are. Talk to your audience. Ask for their input; they’ll tell you if your idea is “sweet” or if it “sucks.”

Above all, stay on top of things. Teens change their minds faster than they change their underwear. For this reason an annual perceptual study is a waste of time and money. ■

PROMORAMA

ANTHRAX: REGULAR, AND EXTRA WACKY.

WRVW-Nashville morning maniacs Woody & Jim, with no thought other than to protect and serve their audience, wanted to help defuse some of the fear and jump headfirst into this anthrax thing. "A government report that said moist heat could kill the virus, so, of course, they thought, 'Hey, there's a bit here,'" PD Rich Davis tells GAVIN. Concerned (or possibly unemployed) listeners brought their mail to the station, where the publicity-shy Jim, wearing only a biohazard suit and protective oven mitts, personally steam-ironed their mail. "His voice was completely muffled because of the mask—we couldn't understand a word he was saying," says Davis. "One woman said, 'I have a couple of shirts in the cars—would you mind ironing those too?'" Bottom line: "At first I was concerned about the idea—we didn't want to trivialize the concept or put anyone in danger—but then we thought, let's have some fun with this and make people feel better. It's big and stupid, which is what we do."

OSAMA YO MAMA

"I just wanna let you know about a great weekend promotion that I researched, aka stole, from Michael Martin," says Diana Laird, Programming Princess of KHTS-San Diego, who, without any semblance of shame, proudly calls the "Osama Yo Mama" weekend her own. "It's basically an excuse for people to tell a bunch of 'Yo Mama' jokes," Laird tells GAVIN. Examples? We got 'em: "Yo mama's so dumb, she tried to hijack Air Jordan; Yo mama's so nice, she let you have all the hair off her back; Yo Mama's so fat, she has to iron her pants in the driveway." Adds Laird, "It was a great stress reliever; a way to let our listeners vent and have fun at the same time. At a time like this, I feel it's vitally important for us to be able to ridicule international terrorists. It was one of those rare promotions that was so much fun to play that no cared what we gave away. I love it when we take bad taste to a new level!"

SIGN OF THE TIMES.

And now, this public health announcement from Scott Sands, PD of WZPL-Indianapolis: "Please let your readers in the record industry know that if they want me to actually open their CD packages, make sure they put their name on the return label and spell my name correctly—or I'm not opening it!" Sands cites a recent corporate memo on the handling of mail and suspicious packages, which contains such helpful hints as: "If you receive a package marked with a threatening or suspicious note, such as 'ANTHRAX,' don't open it." Adds Sands: "While we're on the subject...although I'm too young to remember this...wasn't there a time in our industry when programmers opened up LPs and expected white dust to come out?" We didn't know that had changed...

COMING NEXT ISSUE:

Special: Urban

GAVIN Urban and Urban A/C Editor Kevin Fleming with "The Urban Game Plan": Urban record executives outline their artist's new music, visuals, and action plans for the balance of 2001. Plus meet WALR-Atlanta PD Jim Kennedy.

ALSO:

- **UH-OH (THEY'RE AT IT AGAIN).** Top 40 & R/C PDs unfiltered. More Notable Quotage; stuff too weird for us to have made up. Plus Shakira.

- **HOT A/C G2 STATION PROFILE: KKRO-ANCHORAGE,** Alaska. Cold weather and hot music mix.

- **CONSIDERING THE FUTURE OF ALTERNATIVE: FORMAT RESEARCHERS READ THE TEA LEAVES.**

GAVIN Alternative Editor Richard Sands talks to the programmers and the consultants about how the radio world has changed in the last two months. Get next to the format's leading researchers to see what the raw numbers show, post 9/11. The panel: Jon Coleman, President of COLEMAN; Paragon Media Strategies CEO Mike Henry; and Edison Media Research's Jayne Charneski.



Mike Henry

- **TOP FEMALE COUNTRY PROGRAMMERS.** Share their thoughts with Country Editor Jamie Matteson.

- **VOICES IN THE NOIZE.** Webnoize, the premiere research organization devoted solely to online entertainment recently held its annual gathering of gurus to discuss such matters as digital rights management, peer-to-peer networks, and new distribution models like Windowing. GAVIN Business and Media Editor Doug Wyllie sits down with a couple of sage Webnoize analysts and asks, "Please look into your crystal ball..."



IMPACT DATES (SUBJECT TO CHANGE)

OCTOBER 29 & 30, 2001

Afroman "Crazy Rap" (Universal), Top 40
The Cranberries "Analyse" (MCA), Top 40
Neil Diamond "A Mission Of Love" (Columbia/CRG), Mainstream A/C
Drama "Big Ball" (Slip N Slide/Atlantic), Rhythm & Crossover

Missy Elliott "Take Away" (The Gold Mind/EastWest/EEG), Rhythm
Diana Krall "The Look Of Love" (Verve Music Group), Mainstream A/C
Huey Lewis & the News (duet with Wynonna) "I'm Not In Love Yet" (Silvertone), Mainstream A/C
LFO "Life Is Good" (J Records), Top 40
Barry Manilow "Turn the Radio Up"

(Concord), Mainstream A/C
Dave Matthews Band "Everyday" (RCA), Top 40 & Hot/Modern A/C
Pharoah Monch "Got You" (Priority), Crossover
Usher "U Got It Bad" (Arista), Top 40

NOVEMBER 5 & 6, 2001

Babyface "What If" (Arista), Top 40
Creed "My Sacrifice" (Wind-Up), Hot/Modern A/C
Macy Gray "Sexual Revolution" (Epic), Hot/Modern A/C
No Doubt "Hey Baby" (Interscope), Top 40
KeKe Wyatt "Nothing In This World" (MCA), Top 40

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Shannon McNally
"Down And Dirty" (Capitol)

The lead single from Long Island newbie Shannon McNally's upcoming Capitol debut *Jukebox Sparrows* is the soulful "Down And Dirty." McNally introduces herself with a wispy falsetto cry over a

straight funk groove that grabs the attention of the listener straight away. She brings it down for the verse as she introduces the object of her desire before building to a peak with a chorus of "Don't cha know I love you when you're down and dirty / don't cha know I love it when you're playin'." complete with backing soul singers. This is catchy, sexy stuff. That's gettin' some love from the *World Cafe*. This girl is just getting going, folks. Contact Steve Nice, (323) 871 5174.

—Jimmy Leslie

Spiritualized

Let It Come Down (Arista)

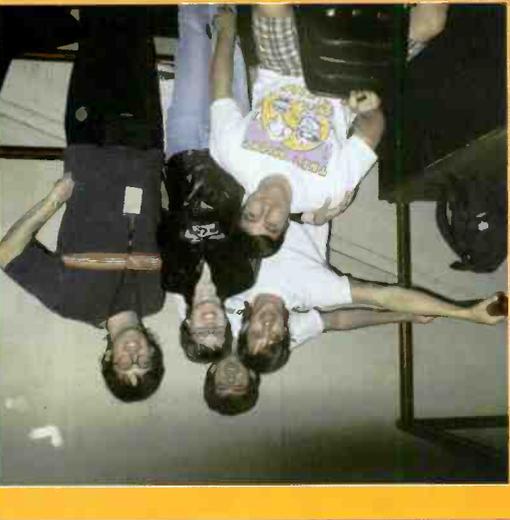
After a two-and-a-half year hiatus Brit shoegazers Spiritualized has finally taken on the daunting task of following up their 1997 critic's favorite *Ladies and Gentlemen We Are Floating in Space* (Volkswagen featured the title track in one of its commercials) with



studio album number four, *Let It Come Down*. Instead of following the last album's formula, frontman Jason Pierce this time fires his entire band and

eschewing most of the electronic bleeps and swirls crafted under his leadership in Spiritualized and Spaceman 3—hires a 100-piece orchestra and choir to recreate his trademark spaciousness with acoustic instrumentation and organic voices. On the whole, the gospel-meets-psychedelic rock might confuse half of Spiritualized's existing fanbase but might be more in line with Triple A. The video for their second single "Out of Sight" was filmed on Mount Etna in Sicily during its eruption this past August. Spiritualized makes its first major primetime American television appearance on *The Tonight Show* November 5th. Contact Nick Attaway, (843) 216-2521.

—Delphine Hwang



KBXR-Columbia, Mo. MD Lana Treize with the Old 97's. She looks like she's in the band.

Ivy
Long Distance (Netwerk)

This pop trio first came on the scene in 1994 with the e-p *Lately* where they introduced their catchy-but-quality sound. That sound is found in spades on their third and latest album, *Long Distance*. The album is produced by Andy Chase



(Smashing Pumpkins, *Me, Myself, and Adam Schlesinger* (Verve Pipe, David Mead, They Might Be Giants). On *Long Distance* Dominique Durand's blank voice and French accent are softly sophisticated. On the whole the music resonates a less retro Cardigans and less electronic St. Etienne. "Edge of the Ocean" follows "Disappointment" as a radio single, but any song on *Long Distance* (or any Ivy album for that matter) would be a suitable single. "Lucy Doesn't Love You" is particularly adorable, despite its depressing title. The act has opened for the likes of Oasis, St. Etienne, Luna, Edwyn Collins, and Lloyd Cole, and the new record is currently spinning on WCBE and WFUV. Contact: Tom Gates, (212) 760-1540.

—Delphine Hwang

Charlie Hunter
The Analog Playground (Blue Note)

Eight-string wonder of the jazz world, Charlie Hunter offers up his first record with vocals on *The Analog Playground*, so if you're a Charlie-head who's been waiting for the right material to put on your Triple A station, wait no more. Follow funk aficionado and Galactic frontman Theryl DeChouet leads his soulful, sandpaper pipes to the cover of Earth, Wind & Fire's "Mighty Mighty" as well as the Willie Dixon classic, "Spoonful." But it's



newcomer Norah Jones who's wooing Triple A programmers like WFUV's Rita Houston with her silky vocals on Brian Ferry's "More Than This" and Nick Drake's "Day Is Done." Norah has her own Blue Note release coming soon, but Rita couldn't wait, and added material downloaded from Jones' website. These great singers, in addition to Hunter's own unbelievable skills and impeccable song choices, make *The Analog Playground* a hard place to leave. Contact Zach Hochkappel, (212) 253-3000.

—Jimmy Leslie

Mick Jagger
"God Gave Me Everything" (Virgin)

The lead single from rock's most legendary lead singer is a collaboration with labelmate Leny Kravitz. The two come out swinging on the fuzzy intro to this perfectly crafted pop-rock number that alternates between delicate verses and a knockout punch chorus which finds Mick in "Gimme Shelter" mode vocally. Kravitz is all over the place as co-writer, producer, arranger, bassist, drummer, guitarist, and percussionist. The symbiotic relationship works well for both parties. Mick is the beneficiary of Kravitz's considerable talents in the form of the best single he's released in years, and Kravitz gets to live out another of his classic rock fantasies, working with the highest of royalty. Other tracks on the forthcoming full-length *Goddess in The Doornay* include guests Wylet Jean and Pete Townshend.



—Jimmy Leslie

Contact Ray Gmeiner, (310) 288 2730.

Rauli Malo
Today (Omtown/Higher Octave/Virgin)

Rauli Malo's debut solo album is chock full of exuberant Latin rhythms, tight arrangements, and of course, fantastic vocals. The creative force behind the gold- and platinum-selling Mavericks, Malo has had recent success at Triple A radio with his version of "Downbound Train" on the *Badlands* tribute to Bruce Springsteen, and as a member of the Latin super group Los Super Seven. The lead single from *Today* is the grand "Every Little Thing," a down tempo song that builds into a pounding, passionate frenzy. The track is a swinging salsa number that is so infectious it will give Ricky Martin a run for his money. Shelby Lynne makes a guest appearance on a shuffling version of "It Takes Two To Tango" (gotta love the "Salt Peanuts" reference at the end). There are also several fantastic numbers like "Ya Tu Veras" sung in Spanish for those stations with large Hispanic audiences. Contact Ray Gmeiner, (310) 288-2730.

—Jimmy Leslie



Original Simple Minds Jim Kerr and Charlie Burchill began playing together in 1978 in Glasgow as members of the hilariously titled punk ensemble Johnny and the Self-Abusers. The two went on to form Simple Minds, whose *Breakast Club* smash "Don't You (Forget About Me)" has been featured on every compilation of 1980s material ever assembled. Kerr and Burchill pay tribute to their own influences on their new compilation of cover tunes called *Neon Lights*. The lead single is a thumping rendition of the Patti Smith tune "Dancing Barefoot" on which Kerr sounds quite a bit like Bono; in fact the entire album sounds as if it could have been produced by David Lanois. Other interesting interpretations include Bowie's "The Man Who Sold The World" and "For Your Pleasure," originally done by Brian Ferry, who ironically passed on singing "Don't You (Forget About Me)" for *Breakast Club*. Contact Dave Morrell, (212) 337-5457.

—Jimmy Leslie

Peter Green Splitter Group
Time Traders (Blue Storm)

This is the second incarnation of the Peter Green Splitter Group. Only second singer/guitarist Nigel Watson remains from the outfit that recorded the band's eponymous debut of blues covers in 1997. This turns out to be a fine thing, because *Time Traders* is a substantially better record, and it appears that Green has found an ideal collaborator in Roger Cotton. The keyboardist wrote several of the cuts on "Until The Well Runs Dry" and the lead singer "Real World." Green's precision blues chops are stellar and "Real World" utilizes some of the same minor chords as Green's famous tune "Black Magic Women," giving it some of the same eerie flavor. This is the album Green fans have been waiting for. Contact Serious Bob, (212) 580-3314.



—Jimmy Leslie



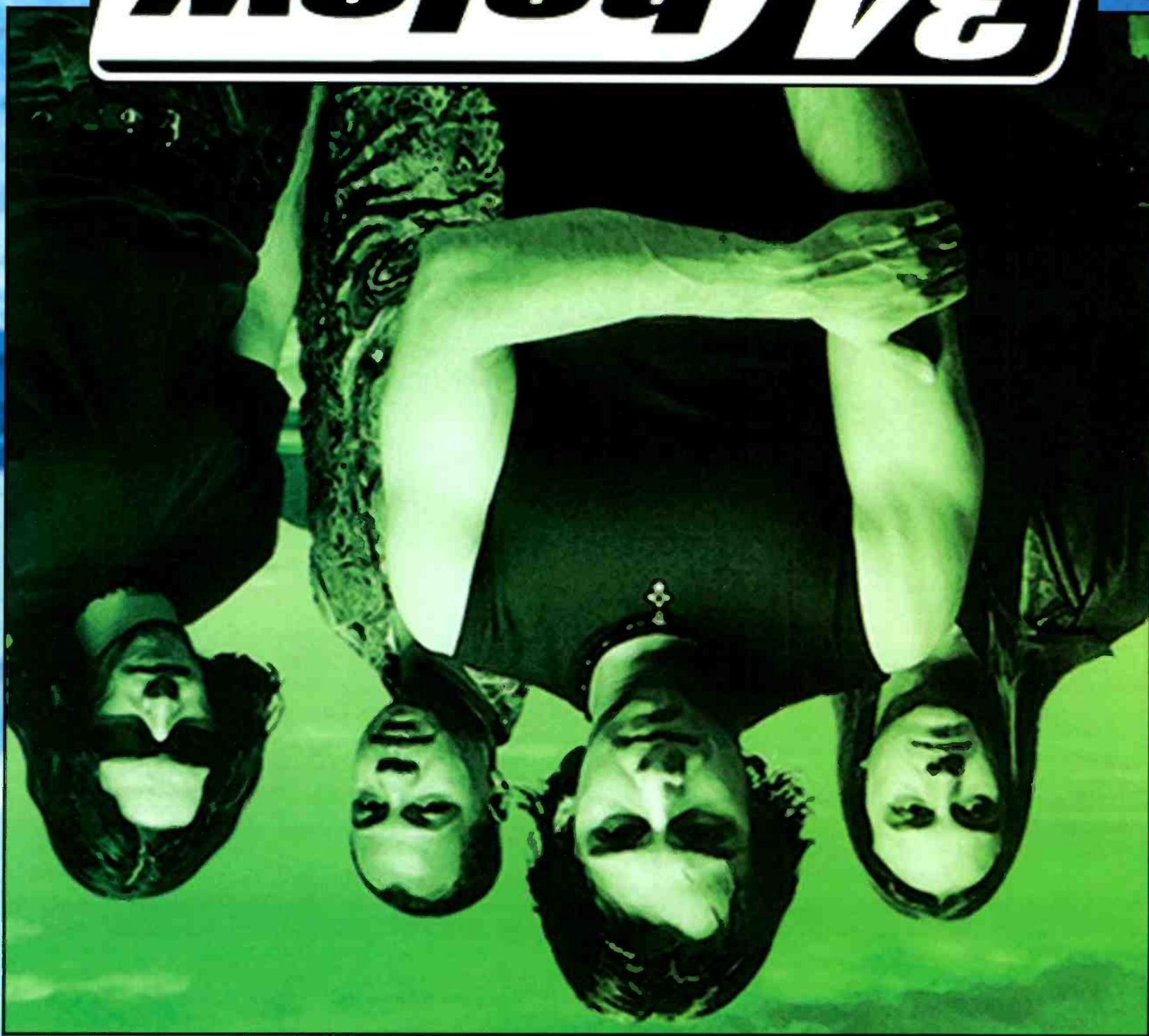
contact: Christine Wrightson @ 310-647-3134

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FROM THE ALBUM IS IT YOU

"EMPTY SUNDAY"

34 below



"Rosie" Steers Shelby to Stardom

By Dave Einstein



ohn Rosenfelder, director of Triple A and College promotion for Island Def Jam Music Group got his start in the business with college radio station WUSB at Stony Brook University in New York. From there, he went to Upside Records briefly before trying his hand on the West Coast working for GAVN in San Francisco and then MCA, DGC/Geffen, Windham Hill/High Street, Polydor, and Island. When Def Jam and Island fused with the merger of Universal and Polygram, Rosenfelder became the national College and Triple A promotion person.

While he's helped build the careers of PJ Harvey, Willie Nelson, Saul Williams, Elvis Costello, Rosey, historic Bowers Ballroom show in NYC, where celebrities include Chris Robinson and Kate Hudson and Jay-Z (who called the set "fucking incredible.") Later that month, Shelby visits Cities 97-Minneapolis, performs an Earth Day concert for KMTT-Seattle (receiving a full page in *Seattle Times*) and makes her first *David Letterman* appearance.

April 2000 First headlining tour continues with historic Bowers Ballroom show in NYC, where celebrities include Chris Robinson and Kate Hudson and Jay-Z (who called the set "fucking incredible.") Later that month, Shelby visits Cities 97-Minneapolis, performs an Earth Day concert for KMTT-Seattle (receiving a full page in *Seattle Times*) and makes her first *David Letterman* appearance.

July 2000 Shelby appears on Willie Nelson's Fourth of July picnic in Austin and makes her second appearance on KGSR. Shelby performs in Philadelphia at WXPN's *Singer-Songwriter Weekend* for 5000 in a downpour.

January 2001 Shelby appears on Howard Stern's radio and TV shows and is nominated for a Best New Artist Grammy. Year at the Triple A awards luncheon in Miami.

March 2001 Shelby wins the Grammy! She also performs on a concert with Paul Simon the night before and with Sheryl Crow on the broadcast.

May 2001 The *Bridget Jones's Diary* is released with two Shelby Lynne songs on the soundtrack, including "Killing Kind," which features a saucy video directed by Hype Williams.

September 2001 Island releases "Wall in Your Heart" to radio, the second single from *Love, Shelby*.

New York, opening for Willie Nelson as part of the CMJ Convention.

December '99 Jody Denberg sends first smoke signal from Austin.

January 2000 *I Am Shelby Lynne* is released on Island Records in the USA.

First add KTAO-Taos. First radio visit: WXPN-Philadelphia. First national television appearance: *Conan O'Brien*.

February 2000 Shelby performs on *60.7* with Ben Harper, and visits KIBCO for the first time.

March 2000 Shelby kills SXSW, *Austin Chronicle* calls her "The It Girl" after performances for *Interview* magazine and an awestruck Austin Music Hall audience. Shelby performs on KGSR for the first time.

April 2000 First headlining tour continues with historic Bowers Ballroom show in NYC, where celebrities include Chris Robinson and Kate Hudson and Jay-Z (who called the set "fucking incredible.") Later that month, Shelby visits Cities 97-Minneapolis, performs an Earth Day concert for KMTT-Seattle (receiving a full page in *Seattle Times*) and makes her first *David Letterman* appearance.

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John Rosenfelder (left) with Willie Nelson and WTT's Jim Ziegler.

Shelby does a triecta in Boulder, appearing on a kd lang show to kick off the GAVN Summit, hits KBCO's *Studio C* for the second time, and in the same night packs the Midnight Lounge in the Harvest House. Appears on Jay Leno's *Tonight Show* for the first time performing "Life is Bad."

September 2000 Shelby hits arenas with a national tour, supporting marchbox 20. Rob Thomas and Shelby sing together in Iowa.

October 2000 *I Am Shelby Lynne* hits 27 weeks at #1 on WFUV-New York—a record for the station.

December 2000 Shelby headlines KGSR's 10th Anniversary concert with Rickie Lee Jones. Jody joins her on vocals for the encore of "Don't Let Me Down." *I Am Shelby Lynne* appears in Top Ten lists around the world, including *Spin*, *Rolling Stone*, *The New York Times*, *Los Angeles Times* and the *WFLV* and *WXPN* listener polls.

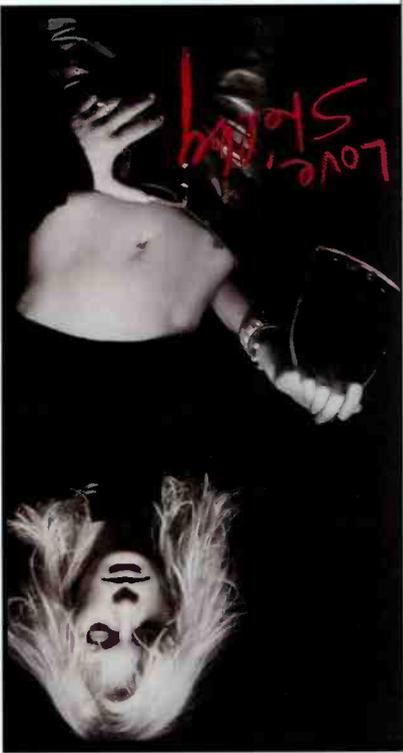
January 2001 Shelby appears on Howard Stern's radio and TV shows and is nominated for a Best New Artist Grammy.

February 2001 Glenn Ballard and Shelby begin work on what will become *Love, Shelby*. Shelby receives GAVN Award for Major Label Artist and Album of the Year from the Triple A format.

March 2001 Shelby appears on *Jay Leno* for the second time. Shelby wins GAVN's covered Major Label Artist of the Year at the Triple A awards luncheon in Miami.

May 2001 The *Bridget Jones's Diary* is released with two Shelby Lynne songs on the soundtrack, including "Killing Kind," which features a saucy video directed by Hype Williams.

September 2001 Island releases "Wall in Your Heart" to radio, the second single from *Love, Shelby*.



October 2001 Shelby appears on *Come Together—A John Lennon tribute* performing "Mother" on TNT.

November 2001 *Love, Shelby* will be released by Island Records. The film, *Shallow Hal* featuring "Wall in Your Heart" and starring Gwyneth Paltrow and Jack Black, premieres. That's it for now.

What do you have coming up that you're really looking forward to working?

Rubyhorse is a great band of Irish guys who relocated to Boston that we just signed. I have all the confidence that their song "Sparkle" will be a triple smash. The next Willie Nelson album, *The Great Divide* is going to blow minds. Produced by Matt Serletic and featuring many amazing guest appearances as well as an amazing backing band, it's the first Willie album of all new material in quite some time. Rosey is a beautiful and charismatic female artist who debuted on Island with a song on the *Bridget Jones's Diary* soundtrack called "Love." She also appears on the *Shallow Hal* soundtrack. Not to be confused with Rosie the promotion guy at all. ■

Bob Schneider "bullets"



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- WXPV/ Philadelphia
- WXRW/ Boston
- WRNR/ Baltimore
- WKOC/ Norfolk
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- WRTL/ Nashville
- WMPS/ Memphis
- WFPP/ Louisville
- WRNX/ Springfield
- WZEW/ Mobile
- WDOD/ Chattanooga
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- WMMM/ Madison
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- KMTN/ Jackson
- WDST/ Woodstock

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- 10/29: New York
- 10/30: DC
- 10/31: Atlanta

and more.....

The second single from his debut album "Lonelyland".

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concept played itself out and became passé. Overkill. Testing depends on the artist. Generally, they test very high! Dido is consistently a strong performer and has been for months.

Lauren MacLeash
I think Lilith Fair was groundbreaking for female artists who may have been perceived by some as "too girly or feminine" for their tastes. What it did was bring that music to the masses with the media attention it garnered, and when people actually heard the music on the radio or TV, it made them put aside the misconception and say, "Wait a minute, I like that sound!" I think the mistake made by some Modern A/Cs (who aren't around anymore) is that they thought it was a format. It's not, it's a music style. A music style that not only works well with a lot of other styles, but didn't really exist before Lilith.

Joanne Doody
It seems like it's reached its peak. From a focus group that we did, "Lilith Music" was "widely enjoyed" by the widest variety of our core listeners...but those who like Lilith music have a relatively low appreciation of other types of music.

Donna Shaleb
Except for the emerging artists who have developed since the days of Lilith, it's faded somewhat. I think that if Sarah McLachlan were to do it again, there would still be an appeal. These artists test pretty well. Our last research test from October of 2000 revealed high scores for songs by McLachlan, Natalie Merchant, Sheryl Crow, Sixpence None the Richer, Joan Osborne, and others. We have continued to play the artists that were a part of The Lilith Fair because they have an appeal especially for our female listeners.

Barbara Dacey
We've always played a lot of female

"The mistake made by some Modern A/Cs (who aren't around anymore) is that they thought Lilith Fair music was a format. It's not, it's a music style."
 —Lauren MacLeash

artists and I would say that over the last five years the percentage of female to male artists has grown. There are so many great female artists making music. They should be played and represented.

Lesa Withanee
Female artists don't need to join a consortium like Lilith to be recognized anymore, at least in Triple A. Sarah McLachlan, Natalie Merchant, and the like opened the doors for some of the newer artists who aren't touring in Lilith fashion. They test very well. For instance, just like everywhere else, Dido's "Thank You" was one of our best testing

records. Again, it's song based, no type of artist.

Rosemary Welch
Is the Lilith appeal something of the past? If the popular media deems it is, yes. There is and always will be a hungry audience for women artists. Will it be as large as the audience for male performers? Probably not. Society at large has a lot to do with personal taste, and we are dealing with one of the oldest forms of tailored tastes. Isn't this really a question of power and control? How do women test on WYEP? I have no empirical data. What I do know is how our audience

I have no family life. Actually, this job requires excessive hours that make it difficult to have a life outside of work. It's one of the negative sides of the job. I've learned to live with it.

Barbara Dacey
Certainly, there is a lot of responsibility that comes with being the program director of any station. I only know the reality of programming in a smaller market. I'm on the job most of the hours of each day. Over time it's been easier to balance my personal life and my job. I try to be totally involved while I'm at work, and then when

responds to records through email, phone calls, sales information, concert attendance, requests, and how they fare as CD of the Week (we offer listeners a CD as a premium for membership.) The two biggest successes for WYEP this year as far as CDs of the Week and request/inquires are Lucinda Williams and Kirsy MacColl.

Mary Ramirez
It's still very popular. All of those artists still tour successfully on their own without Lilith Fair. These artists test well at our station. We've always had great success with them.

Chris Mays
It's a very demanding world! It's tough on marriages (I'm divorced), and kids. The hardest thing is budgeting your time, and making sure your work and family boundaries are strong. You have to go *home* (Norm...). On the upside, it has also afforded my family some incredible opportunities to experiment music in a personal way.

Joanne Doody
Note to self: get a family.

Donna Shaleb
I have a 7-year-old boy who wants to be a rock star-ninja-firefighter, and a 5-month-old 50 lb. yellow lab (Rosie). Both make me late for work every day. Chris and I work around each other's schedules quite well, going through a checklist of each other's weekly meetings and appearances to make sure one of us is there to pick up Alex from school. I thrive on the chaos. But I've learned that when I'm home, I'm home. We have little time together, but we make the best of it. Focus on work at work. Focus on home at home. ■

THANKS TO THE PROGRAMMERS WHO TOOK THE TIME FROM VERY BUSY WORK SCHEDULES TO PARTICIPATE IN THIS ARTICLE. I HOPE THAT IT PROVIDES A LITTLE INSIGHT INTO THEM AS PEOPLE, AND AS PROFESSIONALS.

I don't know if it's a blessing or a curse to be married to someone who is also in the business, but it sure saves a lot of explaining when I get home late. Chris and I exist in an atypical career situation. I'm management and he's talent. At the beginning of our relationship, he agreed to move with me wherever I went, as long as it was for the better welfare of the family, and I would consider the same if he were to get an incredible opportunity. We work for different stations and very different formats. He produces a morning show, and hosts the motor sports show on the talk station and free-lances for several racing magazines. We have a 7-year-old boy who wants to be a rock star-ninja-firefighter, and a 5-month-old 50 lb. yellow lab (Rosie). Both make me late for work every day. Chris and I work around each other's schedules quite well, going through a checklist of each other's weekly meetings and appearances to make sure one of us is there to pick up Alex from school. I thrive on the chaos. But I've learned that when I'm home, I'm home. We have little time together, but we make the best of it. Focus on work at work. Focus on home at home. ■

Bonnie Hart
Yikes, you mean there's such a thing as a family life? Seriously, it's tough. I do manage to spend frequent quality time with my family but only because I make that a priority at the expense of any other activities. But work takes up the majority of my time, much more so than my peers who work in other professions. Ask my friends who haven't seen me in two years!

Lauren MacLeash
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Hey Ladies

Thanks for putting Lost Highway on the Map!

Chris Mays - KMTT - Seattle WA

Lauren MacLash - KTCZ - Minneapolis MN

Joanne Doody - WXRV - Boston MA

Donna Shlaeb - KXST - San Diego CA

Barbara Dacey - WVVY - Martha's Vineyard, MA

Lisa Withanoe - WRNX - North Hampton MA

Laura Hopper - KPIG - Watsonville CA

Marla Ramirez - KPFT - Houston TX

Bonnie Hart - WBZC - Pemberton NJ

Rosemary Welch - WYEP - Pittsburgh PA

21

94

10

93

29

87

Ryan

Adams

Gold



Frank

Williams

Timeless



Lucinda

Williams

Essence



Whiskeytown

Pneumonia



Robert

Earl Keen

Gravitational

Forces



O Brother,

Where Art

Thou?/Down

From The

Mountain

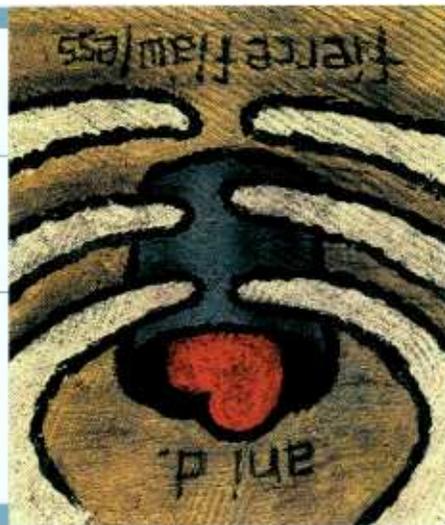


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ani d'itranco



fierce flawless

the second single from the double album, *reveling | reckoning*

It will be extremely hard to find any flaws in Ani's latest single, which includes an extensive interview with the L'il Folksinger that discusses the making of the record, which has sold over over 150,000 copies.

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shifts. Women were relegated to either the middays or overnights. I run into many more women in the industry today than I did back then.

Has the deregulation of the '96 Telecommunications Act helped or hindered the advancement of women in radio?

Chris Mays
It's made no difference at all, except in the way in which it's changed the broadcasting job market in general. There are more opportunities for sales people, fewer for air people, but that's independent of gender. With all of the consolidation that followed, there must be fewer jobs.

Joanne Dooey
Deregulation has caused a decrease in the advancement of women in radio programming positions. This act caused many stations that were once privately owned to become sister stations. Many program directors were laid off and the Group Program Director became popular. Now, there are many PDs who program several stations at once, instead of just one. Although I hear more women as DJs, I don't see a huge increase of women in radio programming positions.

Donna Shaleb
I see no direct correlation with deregulation and gender of programming personnel. Both men and women have the opportunity to reach higher levels with consolidation of radio stations.

Laura Hopper
Regardless of gender, the act has been a disaster for employment in broadcast programming.

Lesla Withanee
It's hindered advancement for everyone, not just women. There are fewer jobs, fewer programmers are programming more stations, and it's harder to start at a small station in a small market owned by a local company and work your way up.

Rosemary Welch
I don't think deregulation has changed anything about the gender status of the industry. I think the real breakthrough will come through human interaction and

experience. That's a lot to ask when so many people are comfortable with the status quo. I do believe that, even if only 20 percent of programmers in Triple A are women, it's better than the average at other formats (we Triple Aers are progressive thinkers—I jest, of course). Still, at 20 percent, you have to yell to be heard. If deregulation has changed anything, it's that there are a few more of us yelling.

Mary Ramirez
Deregulation has caused a decrease in the advancement of women in radio programming positions. This act caused many stations that were once privately owned to become sister stations. Many program directors were laid off and the Group Program Director became popular. Now, there are many PDs who program several stations at once, instead of just one. Although I hear more women as DJs, I don't see a huge increase of women in radio programming positions.

Do you make conscious decisions about the balance of male and female vocals on your station?

Chris Mays
Not generally. The only time it's really a factor is if a lot of women artists with a similar sound have releases out at the same time. But that would also be true of male artists. It generally makes sense not to overload your current music list with too much of any one type of thing.

Joanne Dooey
Yes.

Donna Shaleb
Yes, I actually evaluate the songs by females and males with respect to our audience, which is close to 50/50. I

make more of a conscious decision regarding appeal of the artists and songs than with the balance. I use rules in Selector to help with the balance of roles in separation of male and female lead vocalists.

Laura Hopper
I admit I do try harder to find women that will fit, sometimes not as successfully as I'd like.

Barbara Dacey
We've always played a lot of female artists. I would say that over the last five years the percentage of female artists has grown. There are so many great female artists making music. They should be played and represented.

Lesla Withanee
Yes, in terms of song rotation and set structure, but no, in terms of whether we will add a specific song. If it's a good song, we'll play it.

Rosemary Welch
I rarely play back-to-back female artists, although it's not a rule. In the course of an hour I play about four women to nine or 10 men...I encourage the WYEP hosts to not overlook female artists. It's an interesting point that you make in asking the question, are there rules applying to male artists? Of course not. That isn't an issue, is it?

Mary Ramirez
Our music library is over 30 years old and has an overabundance of male artists. Because of this, I try to balance the male and female artists on our playlists, but I don't have strict rules against playing two or three women in a row.

Bonnie Hart
Not really.

Are there rules at your station regarding separation of female artists that do not apply to male artists?

Chris Mays
No. There haven't been for several years. Again, it makes sense not to play too much of any one "sound" in a row, but there are no separation rules.

Lauren Macleash
Yes. Not because I keep track of how many female records I have compared to male, but because of flow. I separate male and female vocals just like I separate songs from the same era, style, or tempo. Balance is very important to the success of my station.

Joanne Dooey
Yes, for the most part we do not play two female artists in a row.

Donna Shaleb
The only rule I use that is distinct is role separation. The separation is two scheduled positions between females. This is to prevent all the females from playing in one hour and not playing in other hours.

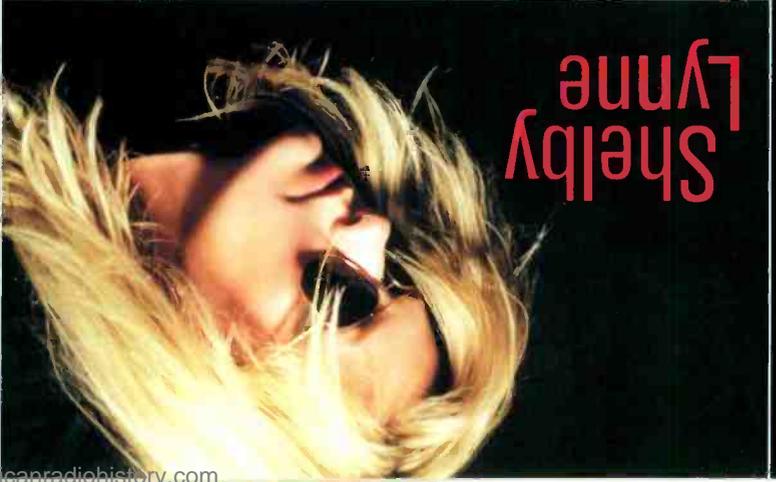
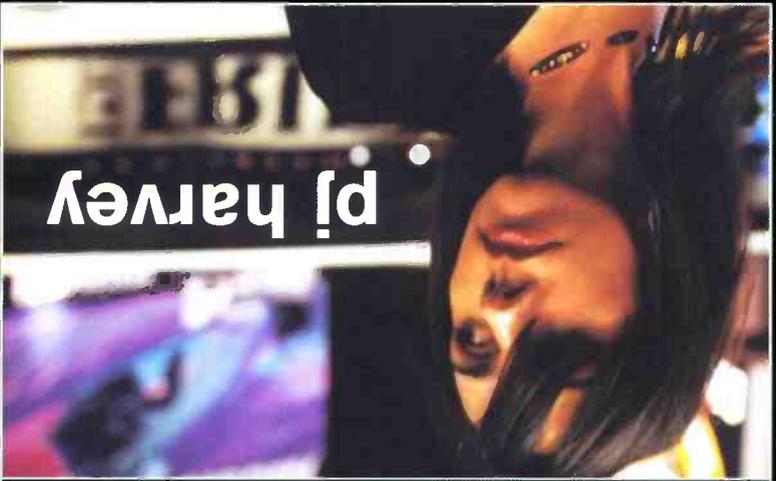
Laura Hopper
I love breaking that prejudice!!

Lesla Withanee
No.

Bonnie Hart
Nope.

Do Lilith Fair's appeal a thing of the past, and how do those artists test with your audience now?

Chris Mays
In my opinion, it got so much press and was such a big deal that the



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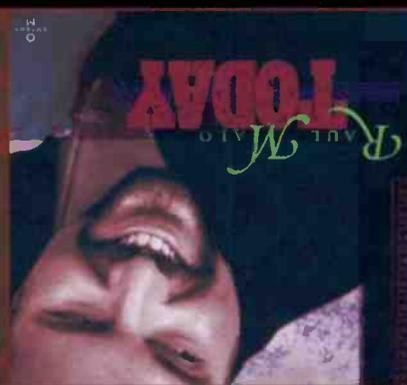
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- wendy duff
- tacy bonham
- ginger havat
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- liz berlin
- bridget noian
- kate bradley
- michèle clark
- meg macdonald
- lana tresize
- judy adams
- rosemary weisch
- livia tortella
- shawn stewart
- meg griffin
- johnnie walker
- donna estes
- keryn kaplan
- amy schmalz
- elizabeth jordan
- shelia richman
- susan castle
- lauren macleash
- marie mcallister
- ann ballro
- stacey owen
- linda woodworth
- sarah mcclune
- michaela majoun
- all castelli

- bobbie lee nelson
- lana nelson
- amy nelson
- susan levin
- shana livigni
- rene magallon
- laura ellen hopper
- pam long
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Joanne Doody
 There is definitely more opportunity now. Women rock!

Donna Shieab
 Yes, there are more opportunities now. There seem to be fewer on-air positions, but many more in other areas. There seems to be equal opportunity for men and women and that wasn't always the case.

Lesa Withane
 At WRNX they are the same, as it is not gender based. Hard working individuals interested in growing will receive opportunities, the rest won't. As for the industry, I would guess there are fewer opportunities for the reasons stated above.

Mary Ramirez
 It seems like there are more opportunities. I've seen more women in the field as air talent now more than ever before. However, I don't see many in management.

Bonnie Hart
 Many, many more opportunities exist now. When I started in 1988, men hosted the majority of the air-

opportunities in radio. I fit into how you envision yourself and your success. Don't go overboard and can come off as a man-hating-know-it-all bitch, a wall-flower-in-sandals, or a bra-less woman. *You must* find your inner-confidence and be comfortable in your own skin. Don't let emotion rule your thinking. Ask questions. Be analytical. Solve problems quickly. Read. Treat people with respect. Be honest. Be yourself.

Joanne Doody
 The business could use more mentors. I'd like to see a forum for women to get together or email each other on a regular basis.

Lesa Withane
 No...only in individual stations or companies, but not as an industry program. It would be hard to get a program like this up and developed with consolidation cutting back jobs and opportunities in radio.

Rosemary Welch
 On some level mentoring of women in Triple A does happen but not in an organized fashion. I didn't have a mentor and, until recently, I have never had the opportunity to work with another female in programming other than with volunteers (I did work with women in management and development). Recently WYEP hired Kate Bradley to fill our room tables where I'd be the only woman in a room full of suits. That's less common today.

Chris Mays
 Many more! The reason I was going to teach drama was because radio as a career had never occurred to me because I'd never heard a *woman on the air*. I remember many meetings at corporate boardroom tables where I'd be the only woman in a room full of suits. That's less common today.

Lauren MacLeash
 It depends on the woman. You can do anything you want if you're willing to keep an open mind, a good attitude, and sacrifice personal time. The reality is that many women have the opportunity to move on or up, but simply choose to stay where they are because of husband, boyfriend, girlfriend, family, or way of life. And that's OK if that's what makes them happy. There are other women in unhappy, oppressive positions who lack the courage to leave and start over.

Mary Ramirez
 I don't know if other stations mentor women within the field. Here at KPFT we have had several women become interns to learn more about radio and the format we have.

Bonnie Hart
 Definitely, but it's a two-way street. I supply lots of training and education to my APD, who is in her 20s. Through our relationship, she's learned lots about on-air technique, radio tradition, industry structure, and music reporting. But she teaches me just as much about current music trends and developing technology. And together we're constantly learning and implementing new things. We just constructed a successful bid for a \$150,000 grant targeted for digital automation. Right now we're researching the various Live Assist systems together. And the next step will be buying it and learning to operate it together. It's important to treat your staff like colleagues and peers, not underlings!

Are there more or fewer job opportunities now than when you started?

Chris Mays
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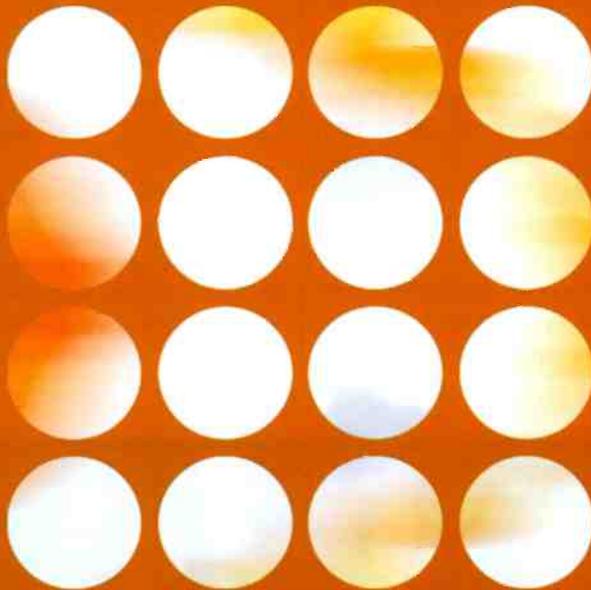
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aren't very many female "mentors" yet in the business. By definition, a mentor is "a wise and trusted counsellor or teacher." There just aren't that many (any?) women who are successful and ahead of me in their career path.

I try to be a mentor when I can to women who work for me, by being good at what I do and being willing to help teach them what I do. For example, we had a programming intern who we let come to our music meetings because she wanted to see how they worked. Boy, did she get more than she bargained for!!!

Lauren Macleash
 At the risk of sounding obnoxious, it shouldn't matter if you're a man or a woman if you're qualified to do the job. I would be sick if I thought the only reason I got a job was because I'm female. I'm too competitive for that. I don't think less or more of myself because I don't have a penis. I recognize that a woman may face some difficulties getting noticed in the business world, but that can be achieved.

A mind is a powerful tool, and on that level men and women are on an even playing field, but to get in the game, make sure you're ready because I've never felt discriminated against because I'm a woman. On the other hand, I've never felt particularly mentored either, specifically because of my sex. Michael Donovan, my first GM at KMTN, was a mentor because he had such enthusiasm for the format and wanted to see it, and me, succeed. I don't think this is an area you can break out by gender, simply because there

about me or not, but I can say everything in front of a mic that I can't get out in person. My inhibitions disappear when I'm in the controlled format of my show. So if you really want to know what I think, listen to my show or buy me a drink.

Chris Mays
 When I was a senior in college I rode my bicycle from Tampa to Cincinnati in 10 days, with a tent, sleeping bag, and 50 pounds of supplies on my bike! I was with a boyfriend and one other guy. They had done cross-country bicycling before, but I never had. It was one of the most amazing things I've ever done! We took all of the smallest roads on the map. The road between Atlanta and Macon, Georgia was full of old plantations. Angry dogs chased us in West Virginia!

Rosemary Welch
 I can't even imagine. According to my parents, I ran around with a tape recorder asking questions from the time I was in junior high. I was always a music junkie, so I think I was meant to land up in public radio.

Mary Ramirez
 I studied for three years to be a material science engineer but I decided radio was more fun and changed my major. In the past I've thought about packing up and moving to Asia to teach English.

Bonnie Hart
 Teaching environmental science and physical geography (the study of volcanoes, river formation, weather patterns, etc). In fact I used to teach them at the Community College of Philadelphia. But not unlike my first

radio gig at Stockton, radio jobs just keep being offered to me, which is how I ended up at WBZC.

Joanne Doody
 Medicine has always fascinated me. Dancing as well, maybe I'd be a dancing physician.

Donna Shaieb
 If I weren't doing radio, I would look into biology, computer technology or forensic investigation.

Laura Hopper
 Cooking in a restaurant.

Lesa Withanee
 I can't see myself doing anything but radio. I've worked in a number of office positions; I've worked in construction and in sales. None of those occupations fulfilled or satisfied me. I'm where I want to be.

Rosemary Welch
 According to my parents, I ran around with a tape recorder asking questions from the time I was in junior high. I was always a music junkie, so I think I was meant to land up in public radio.

Joanne Doody
 Not telling you!

Donna Shaieb
 I'm a twin.

Laura Hopper
 Many do know, that I'm a wanna-be cowgirl.

Lesa Withanee
 I love to read medieval fiction. If I had to do it all over again...I'd become an FBI profiler.

Rosemary Welch
 I'm not sure if people know this

Does mentoring for women exist in radio, and particularly Triple A radio?

Mary Ramirez
 I am *not* a morning person. I may sound awake and perky, but my reality is that I'm not. Monday mornings are especially bad. I've been doing the morning show for six years so I wake up around 2:30 or 3 a.m. It's harsh. When I do get the chance of attending a concert at night, I've been known to fall asleep half way through due to exhaustion.

Bonnie Hart
 I'm an avid hiker, spending three weeks every summer exploring mountain ranges—usually the Cascades in the Northwest...but if you talk to me for more than five minutes you probably know that



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and David Hall in middays, Patty Murray in afternoons and Kid Red at night, and they all made such an impression on me. Those people let you into their lives. They loved and lived the rock & roll they played. They talked about it and tashed each other like siblings, and hearing Kid Red and Patty Murray playfully argue on-air over who was going to play a new record first, seemed so real. Patty Murray was such a strong female personality, and although I never met her before she died, I patterned my on-air style after her. Patty's "speak-your-mind, no-fear" attitude is still part of me off-air today. For balance, I was fortunate to have had Diane Kruthaupt as a GM. Her experience in sales and corporate culture smoothed out my rough edges. I can remember her literally giving me the clothes off her back for a TV shoot because my jeans and sweatshirt weren't gonna cut it. I think it was the first business suit I ever wore.

Joanne Duddy

Dana Marshall, MD of WXRV, I'm laughing because she made me write that. Actually, I owe a lot to

Judith Brackley, who was my PD when I started at WFNX-Boston, when the station was just beginning. I also have a lot of respect for Lauren MacLeash, and I greatly admire Jody Petersen.

Donna Shatib

Jack McCoy was a key influence beginning in 1993.

Barbara Dacey

I've had many role models that were WMLV air talent, and there's been countless other good DJs that I've heard in other markets. I also learn a lot from television news anchors. You can learn a lot from both good and bad talent. So much of it is about presence, and that grows with years behind the mic. Regarding on-air work, my years on the air have been the most instructive. The same goes for my years as station manager/program director. Being in the trenches has been the biggest teacher.

Laura Hopper

Lorenzo Milam: genius, radio station creator, and author of *Sex And Broadcasting* and *Petition Against God*.

Lesa Withanee

Tom Davis, the general manager and program director of WRNX, inspires me to challenge myself to establish goals that exceed the mainstream mindset and encourages me to always think outside the box.

Rosemary Welch

I don't have a specific role model but I do pay attention to other programmers in Triple A radio. I have my favorites but I'll keep that under my hat. Being that my job encompasses interviewing musical, arts-related, and community guests, I closely follow the likes of David Dye, Ira Glass, and Terry Gross.

Mary Ramirez

My most influential role model to date has been Edmundo Resendez of New Hampshire Public Radio. He was the previous program director of KPFT and is still my very best friend in the world. He has a strange sense of humor and a warped sense of personal principles that only make sense in his mind. What can I say, he's special.

Bonnie Hart

David Brower was a role model for

me. He's an environmental activist and was chief executive of the Sierra Club. He also founded Earth Island Institute, which spearheaded Dolphin-Safe Tuna and the Free Willy campaign.

Chris Mays

I toy with the idea of becoming a landscape architect. I got into radio because of my passion for music and the spoken word and theater of the mind. Over the years, I've found I also have a passion for gardening because of the simple joy of working with earth and flowers, and the immediate rewards of your work. Radio is sort of arbitrary—you can work your ass off, then wait for three months, and you may or may not see the benefits. Gardening is relatively simple, comfortable, and you plant it in the right place, with the right level of sun and water: *it will grow!* I like that.

Lauren MacLeash

If it wasn't radio it would be forensic science. I'm fascinated.

If you weren't doing radio, what else would you be doing?

ago... I got started in college radio a long, long time ago...
Joanne Doody PD WXRW, The River-Boston

room. timing into news from a smoke-filled, paneled I look back fondly on slip-cueing 45s and back-WBGN/AM. Wow, that seems like a lifetime ago. My first commercial gig was weekends on I started in 1984 at Western Kentucky University. Lauren MacLeash PD KT CZ-Twin Cities

in love with it and changed to Broadcasting! major. As soon as I took my first radio class, I fell Broadcasting was part of the Communications Speech and English and be the drama coach. major in Communications and teach high school school. When I went to college, I thought I'd I was interested in drama and debate in high Seattle

Chris Mays VP/GM/PD KMTT, The Mountain- business?

How and when did you get started in the radio for their unique minority point of view.

radio professionals, and asked our panel
tions. I talked to a number of these intrepid
belm of 20 percent of GAVIN's reporting sta-
research, women programmers are at the
than their formats. According to my
larger percentage of women programmers
Triple A seems to have a
the other GAVIN editors,
but after speaking with
radio program directors,
majority when it comes to
ales are definitely in the



Compiled By Dave Einstein

Ten or eleven years ago my best friend, who was
Mary Ramirez PD KPFT-Houston

the following June moved to the afternoon drive. December of 1995 I became program director and drive. I held that position for six years. In the first paid on-air host at WYEP, doing morning every kind of music imaginable. In 1990 I became was a volunteer for nine of those years, covering My association with WYEP began 20 years ago. I Rosemary Welch PD WYEP-Pittsburgh

radio stations. KDNA, one of the first, independent, eclectic, building a radio station, so I stayed. That was free washer and dryer. Later, I found out he was run-away... and this guy down the street had a It was 1969. I was a teenage hippie flower child Laura Hopper PD KPFG-Watsonville, Calif.

tion... and they hired me. convinced me to apply for the traffic post- was the program director for WRNX at the time, Four years ago my friend Dave Withaus, who Lesa Withane OM WRNX-North Hampton, Mass.

cation that I find so essential day in and day out. playing music did. It's the one on one communi- air satisfied and inspired me in the same way that dance. I was so happy to find that being on the singer-songwriter and composer for modern and running. I had left behind a career as a along with the music director job, and I was off and a half, the evening airshift became available, request show on Sunday afternoons. After a year time disc jockey at WMVY. I did a six-hour I started in the radio business in 1986 as a part- Barbara Dacey SM/PD WMVY-Martha's Vineyard

I started in November, 1991 as a board operator at KCBQ/AM 1170 in San Diego. Donna Shaieb PD KXST-San Diego

My biggest role models were a "radio station," my first GM, and sadly, someone I never met. In the mid-to-late '80s, while I was in school and living in Hopkinsville, Ky. listening to WKDF-Nashville was thrilling! From that one station I unknowing-ly learned about "packaging" and "imaging" before those words became radio terminology. 'KDF was programmed by Bill Pugh with a cast that included Carl P. Mayfield, Traffic Jim, Tom Bootle (and Bubba) in the morning, Walt Tune Lauren MacLeash

with the same station. Winner for his spirited passion and his longevity both KBCO and KFOG. I also admire Norm comes to mind for his success in the format, at people I admire and respect! Dave Benson I don't really have one, but there are lots of Chris Mays

What about role models?

New Age music show?"...and a DJ was born. Saturday. Basically he said, "You do yoga and are into natural foods and stuff, why not co-host my time slot, but wanted to be off every other Saturday. Apparently he wanted to keep the like to co-host his radio show every other eral manager of Stockton's WLFJ asked me if I'd college at the time, a shopper who was the gen- in New Jersey. Although I wasn't a student of the ral foods co-op associated with Stockton College My career began when I was working in a natu- Bonnie Hart PD WBZC-Linbrook, N.J.

cial program director of KPFT this past January. show host at KPFT in Houston. I became the off-gram director. Six years ago, when I graduated, I left to become the music director and morning WVR in college and worked my way up to pro- doing research. I later started volunteering at a DJ at KPRR in El Paso, got me a summer job



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- Mary Ramirez
- and
- Bonnie Hart

ALSO:

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