“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
Written by Robin English and Marcus Hummon
Produced by Robin English, Kyle Lehning and George Massenburg

www.americanradiohistory.com
OCTOBER 26, 2001 • ISSUE 2353

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SPECIAL INSIDE:
- Country: Female Artists
- Triple A: Women Programmers Roundtable

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

www.americanradiohistory.com
"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-MARINELLI)
c 2001 Tools Music(BMI) and Tiny Tunes (ASCAP)
Administered by Music and Media International

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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.

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.

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 cagy pros.

THE PROGRAMMING LADIES OF UPSTATE NEW YORK. Gavlin 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 Quauche...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. WHLO-Albany’s Susan Groves, WKRL-Syracuse’s Mimi Grosword, and WQFX’s Alexa Tobias.

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.

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 noose (thank goodness) but you can hear a noise or two: a keypad clacking, perhaps the whirring sound of a disc drive. You wonder, “Should I be worried?” GAVIN contributor Reel Bunzel tells you what he’s doing instead.

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.

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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, horde 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 capture a staggering $110 billion of the total. How can that be? Simple. Direct mail and tele-marketing 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.PLANETBAM.COM

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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 Palimese as Northeast Regional Director. For his new position, he is now based on the West Coast.

Richard Palimese, 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 Palimese is a lifetime dream.”

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, KTBZ/AM, KUBE/FM, KHHO/AM, and KFNK/FM in Seattle.

Lawry 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 operations 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.

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 position, 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 firsthand 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.

“Her 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 experience spans more than three decades. She has overseen media campaigns for System of a Down, Slayer, American Head Charge, and Deftones. 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 Mix-A-Lot, and the Red Hot Chili Peppers’ Blood Sugar Sex Magik 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 $20.5 million.

The company said that, “Due to several days of commercial-free programming to cover news of the terror attacks on September 11, as well as subsequent 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 of the entire time.
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/HO) 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 good 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 Buthole 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 home and in-home 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 11. 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 155,700 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

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 92Q and occasionally Country 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, WAW/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 Mafia'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 Mankees... 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 smash 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.

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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 joke 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 bikinis, 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 payphones. 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.
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."

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 sold 1. I watched Martina McBride every night on the ‘Girls Night Out’ tour and she has the most amazing voice."

Cyndi Thomson

"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,’ ‘First 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."

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 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,’ ‘First City,’ ‘Don’t Come Home Drinking,’ and ‘Your Squaw Is On The Warpath.’"

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..."
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 Audretsch. 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 Lehning 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 producing, 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.

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McEntire for their vocal abilities and work ethic. I love Stevie Nicks, the Dixie Chicks, Sarah McLachlan, Patsy Cline, Patsy 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 Houson. 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 Patsy 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

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 Barbara 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
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 consoled 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 someone 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!"

Introducing....
MERCURY RECORDS'

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 wonder now if 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!"
WE BELIEVE!
IN OUR CMA NOMINEES...

TOBY KEITH
MALE VOCALIST OF THE YEAR
SONG OF THE YEAR
"How Do You Like Me Now?!"

JESSICA ANDREWS
HORIZON AWARD

AND OUR OTHER GREAT ARTISTS:
LISA ANGELLE, EMERSON DRIVE, JOANNA JANÉT
JOLIE & THE WANTED, MIKE WALKER, DARRYL WORLEY

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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—no, 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 personally 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-wracking 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."

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...
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
PATRICK BROADCASTING CONSULTING

AIRPLAY NOW!
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 in 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."

**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**

"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

www.americanradiohistory.com
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 television 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 till 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 coladas and sunscreen!"

JoDee Messina

"My dream day off would be sleeping till 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 Miraval 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!"
SALUTE THE MULTI-PLATINUM ARTIST

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

JO DEE MESSINA

THE NEW HIT SINGLE

Bring on the rain
WITH TIM MCGRAW
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 Exa 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, 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 Arnapolis.

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: I have traveled 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.

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.
Top 40/Rhythm Crossover

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 aut-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 Xiera's and Pathfinders...but never 'biller' 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.

"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 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 Beemer is a BMW 325i. "They're all black and 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 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."

Want to Pick Obermeyer's Brain? Contact her at (818)953-4200, or dianna@power106.emmis.com

October 26, 2001 gavin 21
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 his sis, was pretty good on guitar.

Understandably Aaron, who spent his mid-teens 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.”

“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, 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 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 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.

“The Calling’s “Wherever You Will Go” and Lifehouse” is charting now at Top 40 with a spinecrase of 250+ and with WNNO-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.
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 middlay/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 [KFMJ/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 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.
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
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. WHRL-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 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 100 and ‘PLL was the “New Wave.” Never cared much for Foreigner or Air Supply. I 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 got 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 get 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
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 stand 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 shorter, 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?

Touché! 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 losing 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.

Who are your 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 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 lie 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 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 personal 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 WXRR. So, when I say “admire,” I just don’t 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 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 hiphop, it can rap, and it can pop.

ALEXA: Wait... we have to add a 51st star to the flag? When did that happen?
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 (P'MSK, 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 Cubbies this year?
The Bears are 4-1, baby! Cubs? I know not of what you speak.

CONTACT: DreamWorks A&R: 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 WRXZ 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) 392-2515

ENTERING THE SPOTLIGHT
Songs To Pick Up Before They Take Off

Tenacious D

Single: “Wonderboy”
Label: Epic
Stats: Two hip, 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 groups (Hedlund, Ben Stiller) and guest musicians (Dave Grohl, producers The Dust brothers, and tuner Ken Andrews) for their debut, The Greatest Band On Earth.
Early Believers: WDDX, KPNT, KITE, WPLY, WBRR
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, WXMT, WMRQ, WNFZ, KPXX
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.
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 KGFI. 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 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 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, home of bass music album "I'm ready to take on different challenges," he says. "It's really good time for the majors—but that bad time is an opportunity for the Rising Hi's and Heartless record of the world. The hits aren't really coming from the majors! They're coming from the independent labels the majors have bought up."

"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." —Dave Rosas

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 Jheri Bushy at MCA—who hasn't failed. Why is that? It's because we are casualties of war. Think about it: Tom Bracomontes 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 relationship? "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
"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)

Album in stores now!
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 'buying 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 Hot Or 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 KJHH-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 divisions 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 (pictured above), Tatu & 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 Peteat. 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-sell ing record. With stations like KJHH-Los Angeles, WOWI-Norf olk, 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 KHIT-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."

Tatu & 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're getting mixshow play on KXBT and KPWR-Los Angeles, and KJLH-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 Tatu & 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."
To hear more of Kelli Mack "Keepin' It Real" tune into radio stations:

FEATURING THE HIT SINGLE: "KEEP IT REAL"

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WJTT
KIPR
KYOK
WEUP
WGZB
WTMP
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WTMG
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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 reconnects 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 bios 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.

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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 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 EVP and CFO John J. Scelfo, as well as EVP/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."

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 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.

NetRadio Closes Its Doors
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—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...DONT 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 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.

There are just more media choices for kids these days," Edison Research Director of Research Jayne Charnesky concurs. "The Internet is huge, and MTVs' 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 twentys, 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 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, '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 Basing: "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 35-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 available 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 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 to expect more of the same. But such a belief, Beasing says, is folly. “It's very naive 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-asswards.”

“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 rhythmic music.

“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

Parker says it’s rare in a market the size of Greenville-New Bern (184) 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 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 potentially lucrative audience, here are some tips.

“Consider that teen years are very much like dog years,” says MarketingProfs.com 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 other 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. ■
COMING NEXT ISSUE:

Special: Urban

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.
- 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 Colema; Paragon Media Strategies CEO Mike Henry; and Edison Media Research's Jayne Charneski.
- 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 (Submit 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/EG), 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

**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 helo 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 lets 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 care 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..."
34 below

"EMPTY SUNDAY"

FROM THE ALBUM IS IT YOU
ON SALE NOW!

www.americanradiohistory.com
Rosie Steers Sheldy to Stardom

By Dave Euemian

OCTOBER 1999

Dear Rosie Steers,

Your recent performance at the Lyon, Lyon show in Lyon

Sincerely,

Dave Euemian
The second single from his debut album "Lonelyland".

and more...
10/31: Atlanta
11/6: DC
11/9: New York
11/22: Boston
11/27: Philadelphia
11/29: Philadelphia
11/30: Detroit
Now On Your

Over 45,000 Scanned!!

WOODstock Woodstock
WMST/ Jackson
KMTR/ Reno
KTHX/ Madison
KRW/ St. Louis
WRKX/ Philadelphia
WHMO/ Indianapolis
WFFK/ Louisville
WMPS/ Memphis
WRAL/ Raleigh
WKPD/ Nashville
WLTS/ Indianapolis
WKCO/ Fort Wayne
WXPN/ Philadelphia
WXRV/ Charleston
WXYT/ Chicago

Already On:

Bob Schneider "Bullets"

www.americanradiohistory.com
I'm gone, do my best to leave the station behind

Bonnie Hart

Yikes, you mean there's such a thing as family life? Seriously, it's tough enough to spend time with my family, but only because I make a priority of any other activities. But time takes up more of my professional life than my peers who work in other professions. As my friends who haven't seen me two years.

Lauren MacLeach

I don't know if it's a blessing or a curse, but I'm always on the go. I've been in LA for the past five years and have never had a day off. I've been working non-stop and have no time to myself. It's not the life I thought I would have, but I love it. I'm always on call and I never know what's going to happen next. It's a crazy world, but I wouldn't change it for anything.

Mary Ramirez

It's still very popular. All of those artists who are now household names have always been a success story. I've been with LaFace Records since the beginning, and I'm proud to have been a part of the success of artists like Aretha Franklin, Michael Jackson, and Whitney Houston. It's been a great journey, and I'm excited to see what the future holds.

Chris Maya

It's a very interesting place to work. I've been with LaFace Records for the past five years and I've been able to work with some of the best artists in the business. I'm always learning something new and I'm excited to see what the future holds.

Joanne Dooey

Note to self: get a family.

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Lesia Whisbee

Female artists are the majority of female artists in the music industry. They have always been a success story. I've been with LaFace Records for over ten years and I've been able to work with some of the best female artists in the business. It's been a great journey, and I'm excited to see what the future holds.

Lauren MacLeach

I think Lilith Fair was groundbreaking for female artists by some, a "too much of a good thing." Some of the artists who were part of the original line-up were Sarah McLachlan, Natalie Merchant, and the like. The music was not that popular at the time, and the show wasn't well received. But I think it paved the way for the success of female artists in the industry.

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

― Laurent MacLeach

Barbara Dacy

I have a family life. Actually, this job requires excessive life out of the house, so I've learned to love living on the road with my family.

Donna Steele

I've been associated with Lilith Fair for four years now. We've played in front of over 100,000 people and I've been able to work with some of the best artists in the business. It's been a great journey, and I'm excited to see what the future holds.

Rosemary Watch

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

Mary Ramirez: I don't think there are any rules regarding the separation of male and female artists, but there is an emphasis on featuring female artists in the programming.

Laura Hopper: Yes. At our station, we have a policy that ensures a balance of male and female artists on our playlists.

Joanna Doody: Yes, for the most part we do not play two female artists in a row.

Leah WWE: The only rule that we have is to ensure that the separation is done in a way that reflects the diversity of our audience.

Barbara Darcy: We have never played a lot of female artists in the past, but over the past five years, there has been an increase in female artists. There is so much great female music out there. Sometimes I feel like the female artists are not represented enough. It's better than the average of other formats. We try to give them the same attention as male artists.

Mary Ramirez: Our music library is over 30 years old and we have women's music from the past. Because I listen and have a broad taste in music, I try to balance the male and female artists. But I don't have strict rules against playing two or three women in a row.

Bonnie Hart: No, I don't think there are any rules.

Chris Mays: I love breaking that prejudice!
New studio album coming in 2006!

PATSY GRAFFIN

ATQ records.. Here's the album

JEN WHEELE

COURT MULZE

CHRIS WHELZE

DAVID CAYE

ATO Records wants to thank Calvin and Cradle A for all the support... past, present, and future

www.americanradiohistory.com
WASHINGTON — The Third Coaster tour of 2001 will cross America in November and December.

New This Week: WMT/Des Moines, WBBM/WBBM Chicago, WFLC/WFLC Minneapolis, WBAM/WJLA Philadelphia, WHMP/WHMP Springfield

Station's 10 Best Of The Year:

Dec 1

Joaness Hopkins

About the Artist

Joaness Hopkins is a singer-songwriter and producer based in the Midwest. She has released four albums and has been featured on national radio shows. Her music is a blend of folk, country, and pop with a focus on storytelling. She has been a fixture on the music scene in the Midwest for over a decade.

Joaness Hopkins

1. "Wishing Well"
2. "Lost In The City"
3. "Daydreaming"
4. "Heartache"
5. "California"
6. "Broken Heart"
7. "Soldier"
8. "New Day"
9. "Midnight Sun"
10. "The Moon"

Joaness Hopkins

"I was inspired to write this song after hearing a local story about a veteran who had just returned from his deployment. The idea of a veteran returning home and finding the world has changed while he was away really touched me."
Thanksgiving Night ABC TV Special

11/9 & 11/13 TRIL!

ALSO:
Bonnie Hart
Mary Hamrez
Rosemary Weich
Laura Hopper
Lesa Winemane
Barbara Dacev
Donna Sderd
Joanne Doody
Lauren Macleash
Chris Mays

Female Program Directors:
A few of the formats

GAVIN TRIPLE A PRESENTS:
CODY CAVALIERTY/CYTHIN
MICHAEL GRAF
Godless in the Dooway
The first song from the forthcoming album

Produced and arranged by Kevin Courville for Moxy Productions

FROM THE PUBLISHERS OF MUSIC WEEK AND

www.americanradiohistory.com