IN THIS ISSUE:

The Usual Good Stuff From Annette M. Lai, Richard Sands, Kevin Carter, Dave Einstein, Jamie Matteson, Kevin Fleming, And Doug Wyllie

ALSO INSIDE:
Paige Nienaber, The Postess, Mike Patterson, Tony Fields, Nicole Sandler, and John Parkhill
Welcome to Gavin's Annual Holiday Music Compilation. Please explore these 15 tracks for something perfect for your holiday programming. Offerings range from original holiday-themed tunes to new interpretations of seasonal standards; from artists you know, to those you may not. We hope that this disc makes your job as a holiday programmer a little easier and that it helps your listeners get the most out of this magical season.

Enjoy,
Rick Galliani
GAVIN
THE A/C & HOT A/C YEAR IN REVIEW.
Hard to believe, but as you read this, there are fewer than 45 days left to 2001! So with that in mind, GAVIN A/C and Hot A/C Editor Annette M. Lai took a (very unscientific) straw poll of radio and music friends to find out what they liked most (and least) about the year that almost was (or soon will be). Some of the answers will make you laugh, and some might make you angry, but hopefully also make you think.

MARKETING DIRECTORS AT A CROSSROAD.
A few weeks ago, GAVIN launched our new promotions and marketing-targeted fax, called Promotainment. The first two issues contained some valuable real-world insight from KUBE-Houston Marketing Director Mike Parrish. The initial response to Promotainment was so positive that GAVIN Top 40 and Rhythm Crossover Editor Kevin Carter was prompted to publish his complete piece for your perusal.

ON BEING THANKFUL.
Whose idea was it to make Thanksgiving Day so early this year? It certainly wasn’t GAVIN Alternative Editor Richard Sands. But to try to get in the spirit of the season, he asked some of his industry friends for a list of the songs they’re thankful to have around.

TONY FIELD'S ADJUSTS TO THE NEW BIG PICTURE.
Tony Field's grand tour has taken him coast to coast and given him a wealth of experience. He's been a newsman, night jock, morning driver, and programmer, and currently, he's Regional VP of Programming for Radio One, overseeing programming for company-owned stations in Indianapolis, Minneapolis, Raleigh, Columbus, Cincinnati, Dayton, Louisville, and now Dallas. GAVIN Urban and Urban A/C Editor Kevin Fleming talks to Tony about the big picture.

LA RADIO VET NICOLE SANDLER EXITS THE FAST LANE AT TAO.
Nicole Sandler left Los Angeles a month ago to pursue a dream of a simpler life for herself and her recently adopted daughter. That dream is being realized now in Taos, New Mexico at KTAO. GAVIN Triple A Editor Dave Einstein checks in.

HO, HO, HO—IT'S ALMOST THAT HOLIDAY TIME OF YEAR! It's hard to believe another year has zoomed by and radio programmers are once again gearing up to schedule holiday music. As you dust off some of your holiday favorites from years past, GAVIN Country Editor Jamie Manseck takes a peek at this year’s new releases.

INTERNET LOCAL 101.
As seen in the online version of the latest issue of Gavin, Doug Whyte offers several strategies to keep in mind when taking on an online presence.

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Clear Channel Posts 39¢ Per Share Q3 Loss

Clear Channel last week announced that its losses widened to 39¢ per share, four cents per share higher than had been projected by the Wall Street forecasting firm of Thomson Financial/FirstCall. A year ago, the company reported third quarter cash flow of 72¢ a share. Earnings before interest, taxes, depreciation and amortization (EBITDA) rose 17 percent to $556 million in the quarter.

Commenting on the quarter, Lowry Mays, chairman and chief executive officer said, "The tragic events of September 11th quickly revealed the strong character of our nation. We're honored to have had the opportunity to serve the public interest with all-news radio and television programming in the ensuing days. Despite the challenges presented by the uncertain national and global economies, we're committed to serving our constituencies. These financial results reaffirm the strength of our operating platform, the dedication of our employees and the caliber and stability of our customers."

Mark Mays, president and chief operating officer of Clear Channel said, "Historically, during periods of slowing economic conditions like these, Clear Channel outperforms the industry and gains market share through sound strategies and prudent financial management. And we're doing it again. Clear Channel's unique collection of local media outlets with national coverage allows us to better serve our advertising clients. We will continue to focus significant resources on our sales initiatives. We've taken appropriate measures to fine tune operating expenses. We will continue to deploy capital prudently, preserving our strong financial position. Now we're organized for success and have the very best management team to take advantage of the recovery."

Radio Revenues Slump

As the American economy continues to slide, radio saw a combined drop in national and local ad sales of 14 percent. Local advertising figures were off 12 percent for September, while national revenues fell 23 percent when compared to the same month a year ago.

"While the radio industry suffered in September from a very unclear total advertising environment, it should be noted with pride that during this period it stood tall in adding to the information needs of the entire nation and served its communities and listeners well," RAB President and Chief Executive Officer, Gary Fries remarked. "As we meet with the advertising community, which is slowly returning to normal, we have heard nothing but praise for our medium and a renewed awareness of its value in reaching the American consumer. This bodes well for radio's position in the advertising mix going into the future."

Third quarter results yielded a 4 percent drop in local figures, while national numbers were off 17 percent. The combined total for the 3rd quarter fell 8 percent from 3rd quarter, 2000.

For the first nine months of 2001, local dollars trailed the previous year by 4 percent, and national ad dollars were 19 percent behind 2000, resulting in an 8 percent year-to-date drop.

The RAB sales index for September, which equates base year 1998 to 100, is 113.8 for local, 101.3 for national and the combined total is 111.2. When looked at from a year-to-date perspective, the sales index is 128.0 for local, 114.9 for national and 126.0 on a combined basis.

Jive Names Alan Siegel Director of Marketing

Jive Records Senior Vice President of Marketing Randy Miller has appointed of Alan Siegel to the post of Director of Marketing. Siegel, based in Jive's New York City office and reporting to Miller, will be responsible for marketing campaigns for existing and upcoming Jive artists and all upcoming releases under the Jive / Nick Records joint venture with Nickelodeon.

Prior to joining Jive, Siegel was the Executive Vice President at TransContinental in Orlando, Florida. While at TransContinental, Siegel oversaw the marketing and artist development campaigns for such artists as Backstreet Boys, NSYNC, LPO, O-Town, Lil’ J, C Note, Lugo, and Innossense, among others.

Siegel said, "The opportunity to work at Jive Records, the most innovative and successful record label with a focus on pop artists, was a natural progression for me. Having been involved in some of the greatest pop groups of our time, it is a great fit and I look forward to continued success going forward."

Miller added, "Alan's past experience is a perfect match for the Jive roster of artists. He will be a great compliment to our marketing team as the company continues to grow in every genre of music."

BMG Promotes Larry Karpen to Marketing Director

BMG SVP of Sales and Marketing Mike Mjehovich today announced the appointment of Larry Karpen to the post of director of marketing for BMG Special Products. The appointment is effective immediately.

In his new role, Karpen will be responsible for all marketing activities for the company's Premium and Incentive business, including print and online advertising, direct communication campaigns, sales collateral creation, website management, new product development, public relations, market research, and end-user customer service. In addition, he will continue to spearhead marketing efforts for the company's audio and DVD catalog business. Karpen will be based in New York and report directly to Mjehovich.

"Larry has played a key role in BMG Special Products' success," said Mjehovich. "I'm confident he will continue to be a tremendous asset in his new role."
ABC Radio and Radio One Form Urban Network

ABC Radio Networks and Radio One have partnered to form a history-making platform that creates the largest radio network reaching the African-American marketplace. ABC Radio Networks' 163 urban affiliates and the vast majority of Radio One's 65 owned and/or operated radio stations will be united under the banner of the Urban Advantage Network (UAN).

The two companies have established an expanded network to create the most wide-reaching radio infrastructure to access the African-American market. Radio One will allocate a portion of its commercial time to ABC Radio Networks' existing Urban Advantage Network. The alliance bolsters the reach of UAN and provides Radio One with a vehicle to reach African-American consumers on a national level, in addition to its established local market efforts.

This partnership will catapult the ranking of the Urban Advantage Network, from 25th to sixth among adults 18-49 and will increase its average audience by almost 250 percent, based on an analysis by the ABC Radio Networks Research Department. "This agreement with AIC represents the most cost efficient and rational way to leverage our extensive radio station platform and should optimize shareholder value creation vis-à-vis various options for our network radio strategy," said Alfred Liggins, III, chief executive and president of Radio One. "We look forward to executing against this very exciting, history-making partnership with ABC Radio Networks."

"ABC Radio Networks has consistently led the radio industry in programming that uniquely connects with African-American consumers," said Traug Keller, president of ABC Radio Networks. "Our partnership with Radio One continues our industry leadership, innovation, and delivery of the best content to our listeners and audience to our advertisers."

Island Def Jam Names New Executives

Island Def Jam/Def Soul yesterday has added four new executives. Carol Corless has been named Senior Director of Production; Chonita L. Floyd named Senior Director of International Marketing; Karen Wiessen has been named Senior Director of Media & Artist Relations; and Daniel Kruchkow has been named Manager, Online Grassroots Marketing. All four new executives will be based in New York.

Corless' main focus will be to oversee the scheduling and production of commercial and promotional releases for Island Def Jam, and will involve interaction with the creative, distribution, promotion, sales, and A&R departments. Previously, Corless held the position of director of production at Island Def Jam for the last four years. Corless began at Polygram ten years ago as production coordinator.

Floyd's main focus will be to develop marketing strategies for all Def Jam/Def Soul artists as well as create awareness and increase sales in the international market. Floyd has been at Def Jam for eight years, most recently holding the position of senior director of marketing for the past two years at Def Jam/Def Soul.

In her role as Senior Director of Media & Artist Relations Karen Wiessen will act as senior director of media & artist relations and her main focus will be to continue to maximize press exposure for Island Def Jam artists via print and television outlets. She will also work closely with IDJ's New Media department to publicize their cutting-edge initiatives. Wiessen has been with the company for three years, as part of Island Records and The Island Def Jam Music Group.

Kruchkow's main focus will be to identify opportunities that will enhance the promotion and marketing of Island Def Jam's artists by working with label staff to build, operate, and manage all IDJ online street teams and execute grassroots marketing campaigns. This includes seeding Internet communities with artist information and promotions, and creating loyalty between the fans and Island Def Jam's artists. Kruchkow's last position was as an executive assistant to Island Def Jam Music SVP of A&R, Jeff Fenster.
Kid’s mas

By Paige Nienaber

While you read this, my wife and I will be frantically tossing clothes into suitcases and preparing to embark for a trip to China, returning in early December with an adopted daughter named Sophia (the middle name is presently up for product-placement sponsorship. Hint, hint. Sophia Mya Nienaber? Sophia Ja Rule Nienaber?).

So a year can make a big difference. Doubt me? When you’re finished reading this “Radio@Large” go back to my Christmas column from 2000 and read about Sex Toy Drives, X-rated Christmas Wishes, and a radio stunt in Atlanta that had a morning guy kid-napping Santa and holding him hostage. This is the new Paige. The kinder, gentler, family values Paige.

And what could possibly be more “family” than the holidays. Sometimes in our quest to be edgy and topical, we lose sight of the true meaning of the holidays; reuniting with family and especially the kids, to whom it brings so much joy.

Food drives and toy drives are a staple of the season, but KMXZ-Tucson found a holiday drive with a hook: diapers. “Everyone’s collecting canned food, but one of the greatest needs is diapers,” says PD Bobby Rich. “For low-income families and single mothers, these are big ticket items, and you can’t use food stamps to purchase them. So consequently, you’ll have families who use the same diaper for a day or two.” The KMXZ Diaper Drive has collected over a million diapers in the years they’ve done the campaign. “One of the fundraisers we do for the Diaper Drive is our Holiday Cabaret, which is a live radio theater production that we do from a 2500-seat theater using local celebrities as the voices.” Last year the station did A Christmas Carol and this year will be It’s A Wonderful Life, with one of the voices supplied by a Tucson TV meteorologist named Jimmy Stewart. (For more info, go to www.diaperbank.org.)

With the tragic events of September 11, this holiday season, more than ever, the burden is upon us to provide fun family activities. V-105-Atlanta traditionally does a massive jingle jam, a party for thousands of local children with music, games, food, contests, and entertainment.

Another great untapped venue for families is skating. Several years ago Wild 94.9-San Francisco opened up the ice rink at Justin Herman Plaza for a free family skate on New Year’s Day. In Kansas City, Star 102 does much the same with the annual grand opening of the Crown Center Ice Terrace. “It’s a great event and we’re honored to be a part of it,” says Operations Manager Jon Zelner.

“During the season we really heavy up on musical events that cater to all tastes. This year we’re involved with the ballet, the symphony, a ‘Charlie Brown Christmas,’ and the Trans Siberian Orchestra. Even Star’s charitable campaign is geared towards families, working with listeners to adopt local families who are having a difficult time, to see to their financial emotional, and material needs.

The focus of most children’s holidays is, of course, gifts (except my daughter. She’s getting a piece of unfinished wood and she’s going to like it, damned.) And the person who they all love, of course, is the deliverer of said gifts: UPS or Santa. In the case of my parents who had me buying the whole Santa spiel right up through my freshman year in college—a bastard roommate revealed the deception and I was crushed. So no holiday promotion should be without the old fat guy. But if your GM is unavailable, Santa will have to do.

Perhaps the greatest Santa-related promotion of all time was Power 96-Miami’s ‘Flight To The North Pole’ where parents called in and said why their children were deserving of a meet and greet with Santa. These lucky kids, along with some children from Make A Wish all met at the Ft. Lauderdale airport where they boarded a jet with papered-over windows. They then taxied around the runways revving the engines while the pilot described their flight northward. Finally they rolled into a hanger; the doors were shut, and the kids disembarked at Santa’s workshop. A Hollywood set designer had created a winter wonderland in the hanger, and the kids got presents and some one-on-one time with the Big Guy himself.

What else can you do with Santa? Kids can send him “C-Mail” and request presents. You can dress a jock up and send him to do family community centers. How about getting a focus group of tykes, sending them out with a DJ to all the local malls to rate the Santas using criteria like “Beard Softness,” “Lap Comfort,” “Elf Friendliness,” and “Fear Factor.”

While it’s fun to dress up shoppers as elves (Wild 98.7-Tampa), sometimes these promotions can cloud our vision of what this season is really all about. And that’s why we have the kids: to ground us and remind us of why we’re here and doing what we do.

PAGE NIENABER
mipm@midtownlink.net

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PAGE NIENABER, who once had a GM tell him, "YOU'RE TOO STUPID TO BE ALLOWED TO BROADCAST," HAS FOUND A LOOCHOLE IN THAT STATEMENT AND IS, INSTEAD, ADOPTING. WHEN HE'S NOT FILLING OUT INS PAPERWORK, HE'S UP/PU/ON 'N GAMES FOR CLIFTON RADIO AND CFR. YOU CAN REACH HIM AT (515) 453-4554.
Compiled by Annette M. Lai

Hard to believe, but as you read this, there are fewer than 45 days left in 2001! So with that in mind, for this last A/C & Hot A/C special of the year, I took a (very unscientific) straw poll of some of our radio and music friends to find out what they liked most (and least) about the year that was (or soon will be). The Top Five vote getters in each category are listed below. Some of the answers were of course predictable, but I think you'll find a few surprises. I also asked some more thought-provoking questions of those I surveyed. I promise you some of the answers will make you laugh, and some might make you angry, but hopefully also make you think. Thanks to all of you who took the time to participate.

Mainstream A/C

FAVORITE SONG OF THE YEAR

- Matchbox Twenty - "If You're Gone" (Lava/Atlantic)
- Dido - "Thank You" (Arista)
- Five For Fighting - "Superman (It's Not Easy)" (Columbia/CRG)
- Lee Ann Womack - "I Hope You Dance" (MCA Nashville/Universal)
- Enya - "Only Time" (Reprise)

FAVORITE ALBUM OF THE YEAR

- Eric Clapton - Reptile (Reprise)
- Train - Drops of Jupiter (Columbia/CRG)
- Elton John - Songs From the West Coast (Rocket/Universal)
- Stevie Nicks - Trouble In Shangri-La (Reprise)
- "Who has time to listen to albums anymore?"

FAVORITE NEW ARTIST OF 2001

- Alicia Keys (J Records)
- Dido (Arista)
- Five For Fighting (Columbia/CRG)
- Uncle Kracker (Lava/Atlantic)
- Nelly Furtado (DreamWorks)

BEST SONG FROM A MOVIE

- "There You'll Be" by Faith Hill, from Pearl Harbor
- "Only Time by Enya, from Street November"
- "Can't Fight the Moonlight" by LeAnn Rimes, from Coyote Ugly
- "Cruisin'" by Huey Lewis & Gwyneth Paltrow, from Duet
- "I'm a Believer" by Smash Mouth, from Shrek

BEST CONCERT

- U2
- Stevie Nicks
- Eric Clapton
- Elton John & Billy Joel
- Janet

THE SONG YOU WISHED YOU'D JUMPED ON EARLIER THIS YEAR BECAUSE IT WAS A HIT (RADIO ONLY)...

- Uncle Kracker - "Follow Me" (Lava/Atlantic)
- Lee Ann Womack - "I Hope You Dance" (MCA Nashville/Universal)
- Enya - "Only Time" (Reprise)
- Dido - "Thank You" (Arista)
- O-Town - "All or Nothing" (J Records)

THE HIT FROM 2001 RADIO WILL STILL BE PLAYING 10 YEARS FROM NOW (RADIO ONLY)...

- Lee Ann Womack - "I Hope You Dance" (MCA Nashville/Universal)
- matchbox twenty - "If You're Gone" (Lava/Atlantic)
- Dido - "Thank You" (Arista)
- Faith Hill - "There You'll Be" (Warner Bros./Hollywood)

SONG THAT SHOULD HAVE BEEN A BIGGER HIT...

- Stevie Nicks - "Every Day" (Reprise)
- Sophie B. Hawkins - "Walking In My Blue Jeans" (Trumpets Swan/Rykodisc)
- Eric Clapton - "Believe In Life" (Reprise)
- BB Mak - "Ghos: Of You and Me" (Hollywood)
- Eva Cassidy - "Over the Rainbow" (Blix Street)

ALBUM CUTS THAT SHOULD HAVE BEEN SINGLES (Ed. note: Not many people answered this question, so all the answers are listed, alphabetical by artist):

- Bee Gees - "Déjà Vu" or "Man In the Middle" (Universal)
- Craig David - "Walking Away" (Wildstar/Atlantic)
- Elton John - "Original Sin" (Universal)
- Keb 'Mo' - "America the Beautiful" (Okeh/Epic)
- Huey Lewis & the News - "We're Not Here For a Long Time (We're Here For a Good Time)" (Silverstone)
- Lionel Richie - "Cinderella" (Island/IDJMG)
- Salt - "Somebody Already Broke My Heart" (Epic)

November 16, 2001 gavin
WHO YOU WOULD LIKE TO
SEE MAKE A COMEBACK
IN 2002
- Bonnie Raitt
- Elvis
- Michael Bolton
- Barry Manilow
- Gloria Estefan

"I'm still partial to artists like
Neil Diamond and Barry
Manilow. Artists that can
sell out Madison Square
Garden, yet no one wants
to play them. It would be great to see
radio have to play them if they had a
huge hit."
—Mark Rizzo, Capitol Records

FAVORITE SONG OF THE YEAR
- Lifehouse - "Hanging By a
  Moment" (DreamWorks)
- Train - "Drops of Jupiter"
  (Columbia/CRG)
- The Calling - "Wherever
  You Will Go" (RCA)
- Five For Fighting -
  "Superman (It's Not Easy)"
  (Columbia/CRG)
- Incubus - "Drive" (Epic)

FAVORITE ALBUM OF THE YEAR
- U2 - All That You
  Can't Leave
  Behind (Interscope)
- Alicia Keys -
  Alicia Keys (J
  Records)
- Janet - All For
  You (Virgin)
- Train - Drops of Jupiter (Columbia/CRG)
- Dave Matthews Band - Everyday (RCA) - tie
- Ryan Adams - Gold (Lost Highway/IDJMG) - tie

BEST SONG FROM A MOVIE
- "I'm a Believer" by Smash
  mouth, from Shrek
- "There You'll Be" by Faith
  Hill, from Pearl
  Harbor
- "Only Time" by Enya, from
  Sweet November
- "Be Like That" by 3 Doors Down, from
  American Pie 2
- "Killin' Kind" by Shelby Lynne, from
  Bridget Jones's Diary

FAVORITE NEW ARTIST OF
2001
- Nelly Furtado
  (DreamWorks)
- Michelle Branch
  (Maverick)
- Alicia Keys (J Records)
- Five For Fighting
  (Columbia/CRG)
- Lifehouse
  (DreamWorks)

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Mixed by Jeff Lurie
Live versions mixed by John Naglo and Jeff Juliano courtesy of the MJI Radio Network
AMR: Bruce Kilos
Management by Chris Calphaw
for Red Light Management
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BEST CONCERT

- U2 (by a wide margin)
- Elton John & Billy Joel
- Madonna
- Eric Clapton
- Janet

THE SONG YOU WISHED YOU'D JUMPED ON EARLIER THIS YEAR BECAUSE IT WAS A HIT (RADIO ONLY)
- Enya – “Only Time” (Reprise)
- Uncle Kracker – “Follow Me” (Lava/Atlantic)
- Alicia Keys – “Fallin’” (J Records)
- Five For Fighting – “Superman (It’s Not Easy)” (Columbia/CGR)

SONG THAT SHOULD HAVE BEEN A BIGGER HIT...
- Melissa Etheridge – “I Want To Be In Love” (Island/DMG)
- Sugarbomb – “Hello” (RCA)
- Barenaked Ladies – “Falling For The First Time” (Reprise)
- Fuel – “Bad Day” (Epic)
- Dexter Freebish – “Leaving Town” (Capitol)

ALBUM CUTS THAT SHOULD HAVE BEEN A SINGLE
- Bob Dylan – “Mississippi” (Columbia/CGR)
- Andreas Johnson – “The Games We Play” (Reprise)

THE HIT FROM 2001 THAT RADIO WILL STILL BE PLAYING 10 YEARS FROM NOW (RADIO ONLY)
- Lifehouse – “Hanging By a Moment” (DreamWorks)
- matchbox twenty – “If You’re Gone” (Lava/Atlantic)
- Dido – “Thank You” (Arista)
- Train – “Drops of Jupiter” (Columbia/CGR)
- Enya – “Only Time” (Reprise)

WHO WOULD YOU LIKE TO SEE MAKE A COMEBACK IN 2002?
- Elvis
- Melissa Etheridge
- Sheryl Crow
- Natalie Imbruglia
- Cher

Jeffrey Gaines
“Hero In Me”

Going for adds November 19th

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KVIL - Kurt Johnson

JIM BRICKMAN featuring Rebecca L. Howard

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-KOSI, Rick Martini & Steve Hamilton

"Simple Things is already #3 in callout!"
-KSFI, Allen Hague

"Simple Things is the #1 most requested song on the station! Women love it! We got calls the first time we played it!"
-KRWM, Tony Coles

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#7 ENYA
#8 LEE ANN WOMACK
#9 BACKSTREET BOYS
#10 ENRIQUE IGLESIAS

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GAVIN A/C HOT A/C YEAR-END POLL
Format insiders tackle the tough questions...

Compiled by Annette M. Lai

What was the biggest lesson you and/or your station learned from the events of September 11th?

"As an industry, radio continues to underplay events that are of great importance to our listeners. We're A/C radio stations. We appeal to adults. What adult didn't want to be kept up-to-date on the subsequent events to September 11th? How many of us returned our stations to normal programming by late Wednesday morning the 12th? How many of us didn't carry news updates every hour for the next 30 days? How many of us didn't carry the many news conferences live? The national prayer service? The September 21st concert? As music stations, we dropped the story too quickly and therefore were out-of-step with our listeners."

-Chuck Knight, PD, WSNY-Columbus

"I learned that there are no biggest lessons. That there is value in even the smallest things; the things that we sometimes take for granted. What happened on September 11th was a defining moment in history. Our subsequent actions and reactions will continue to define us as a culture."

-Tom Cunningham, Jive Records

"Personally, it taught me how fragile life is. Professionally, on the air, it demonstrated how much listeners use radio to feel connected and what a huge responsibility that is. Radio has a tremendous ability to bring people together for good and that is very powerful."

-Angela Perelli, VP, Operations, KYSR-Los Angeles

"That we're all in this together—all of us—our co-workers, our listeners, the competition, the sales department, the people in the car next to us, our families, the neighbors we don't know, the Rush Limbaugh fans, everybody."

-Mark Laurence, MD, WMJX-Boston

"That my kids are the only important thing."  
-Tony Florentino, OM, WMTX-Tampa

"One of the lessons I learned was more of a reminder. We work in a pretty powerful medium...providing immediate information and having the ability to respond on a dime. It reinforced the importance of hard work, teamwork, compassion, ethics, and family. It also reminded me that radio is about serving the public interest, connecting with our communities' hearts and emotions, as well as getting ratings and generating revenue. But the biggest lesson I learned is that there is still good in this world. Watching our two radio stations in Allentown raise over $185,000 cash in 40 hours of broadcasting blew me away."


"You must have a strong team that can think on their feet. With everyone going ten different directions, it was critically important to have experienced people who knew what you wanted before you told them."

-Sandy Collins, PD, WLQI-Dayton, Ohio

"We are truly broadcasters, not just spin jockeys. We have a responsibility to our listeners, our communities, and our nation."

-Mel McKay, APD/MD, KMZQ-Las Vegas

"That no matter how important we think our gigs are, we are not the glue of society."

-Mike Mullane, APD/MD, WBMX-Boston

"In a second, life can change. America will stand together forever. We also need to remember to tell our loved ones that we love them and take time out of our hectic day for family and friends."

-Elaine Locatelli, Columbia Records

"Aside from keeping our listeners informed, it was our responsibility to just be there for them. It was a time of really honing in on their vibe and not the vibe of research or consultants."

-Jeanne Ashley, MD, KSRC-Kansas City

"Radio's job is to serve its public, whether it be through playing the music they love, providing the information they need, serving as an outlet for grief, or guiding them through the process of turning anger into action. It's a programmer's job to always be on top of serving the needs of his or her public."

-Jeannine Jersey, APD, WTIC/FM-Hartford

"Anything can happen at any time, anywhere...so don't be automated."

-Maverick, APD/MD, KCDU-Monterey/Salinas, Calif.

For 2001, how would you sum up the music/radio industries?

"Music and radio—together—are very vital even in the most strenuous of times. The immediacy of radio is key, but add in great meaningful music that strikes a nerve with listeners and it magnifies everything. Songs from U2. Five for Fighting, and Enya...forever will have another significance because of what we've all experienced these past few months. It's important for us not to get too caught up in the day-to-day h.s. and remember that what we do best is touch people and their lives. Let's work together and do good business!"

-Chris Patyk, APD/MD, KSRS-Los Angeles

"To answer, I'll have to check with our corporate folks and do a little networking to see what everyone else thinks first (heh, heh)."

-Leighton Peck, OM/PO, KSTP/Minneapolis

"Both industries are in serious flux, and the decisions made over the last few years will impact us for years to come, hopefully in a positive way, but I'm not so sure. The consolidations, mergers, and closings on both sides of the fence are creat-
SHALLOW HALL
THE ORIGINAL MOTION PICTURE SOUNDTRACK

featuring

“Wall In Your Heart”
the first single from

Love, Shelby

the new album from
Grammy Award winner

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Management: Elizabeth Jordan for SheKnows Management

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11/29/01 Vancouver, BC
11/30/01 Seattle, WA
12/01/01 Portland, OR
12/04/01 Los Angeles, CA

www.americanradiohistory.com
“In both industries, now more than ever, it’s survival of the fittest. The brightest programmers and best talent are getting incredible opportunities. It’s important that you excel at many different aspects of your job; it makes you more valuable. Change is inevitable and how you deal with it will determine your future.”
—Rob Miller, PD, WALK-Long Island

“Consolidation is killing our business. The excitement of teenagers once had with radio has changed from a burning desire to indifference. We need to inject fun and ‘entertainment’ back into radio and make it compelling rather than ruled by Wall Street, where the almighty buck is the final word!”
—Anonymous

“Multi-opolies and deregulation will be the death of our industry through downsizing and the acceptance of mediocre creativity.”
—Steve Hamilton, APD/MD, KOSI-Denver

“There’s nothing like local radio. We prove it over and over again. When people need us, we are there.”
—Barb Richards, PD, WAJI-Ft. Wayne, Ind.

“The worst line you heard from a record rep this year... (radio only)

“A/C really isn’t a priority format for this song right now.” (Who the hell would turn down and add!?)
—Mary Turner, MD, WLHT-Grand Rapids, Mich.

“If you add it before it charts, your ratings will go up.”
—Vern Anderson, PD, WLEV-Allentown

(After not adding a record.)

“Is there a problem with our relationship?”
—Tony Mascaro, MD, WPLJ-New York

“You’re so cute. You sound like you’re 10.”
—Anonymous

“I know it’s not a hit, can’t you just spin it at night?”
—Duncan Payton, OM/PO, KMXB/KMZQ-Las Vegas

“Are you really too stupid to hear this?”
—Anonymous

“Because this song has the word ‘Love’ in its title, it should be played in your Love Songs Show.” (Lots of songs have “love” in their title, but on a “Love Songs” show you don’t just play songs with love in the title!)
—Shelly Knight, MD, KKMJ-Austin

“Hey, I know I haven’t talked to you in three years, but I haven’t had any records for you... and now I do. So how’s your ‘new’ job? (I’ve been here for nearly three years.)
—Jeanne Ashley, MD, KSFC-Kansas City

“Four-hundred spins isn’t enough to test my record... you’ve gotta give it more!”
—Lisa Adams, APD/MD, KRSK-Portland

“Can you spin my song one more time a day... in morning drive between 7 and 8, so I can increase my total audience impressions and jump over ‘Cruisin’?”
—Rob Miller, PD, WALK-Long Island

“Sure, some say it’s a stroll... but we prefer the term ‘callout challenged.’”
—Daniel Anstandig, McVay Media

“Don’t pay attention to the research. The people that participate don’t really know music. I’m telling you this is going to be a hit.”
—Scott Miller, PD, WDOK-Cleveland

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The one thing you most need in 2002 to do your job better... (records only)

Most of the respondents replied with "more hours in a day," "bigger budgets," or "Hits!" but here are some of the more interesting replies:

- "Happy programmers with the power to do what they think is best for their station." —Katie Seidel, Reprise

- "An extra seven hours each day, more marketing dollars and a personal masseuse (OK, so I need three things)." —Rob Miller, PD, WALK-Long Island

"I don't have another copy of the single to play for you, but perhaps you can get it from your sister station.

—Charrese Frugé, MD, KMXB-Las Vegas

"Yes, I know the song is stiff, but we're just trying to get it to number #20 on the charts!"

—Doug Erickson, PD, KATW-Lewiston, Idaho

"It's a chick record. Guys don't get it.

—Michael Gifford, APD/MD, KIMN-Denwer

"If you don't play artist A now...I'll make sure you don't get artist B's release at the end of the year." (This actually happened!)

—Anonymous

"She's got talent, she's incredibly good-looking, she writes her own music...she plays guitar...have I mentioned she's incredibly good-looking?" (My response? "Uh, the song's not a hit...")

—Chris Patyk, APD/MD, KYSR-Los Angeles

"You had a great week, you don't need me.

—Mark Rizzo, Capitol

"I put your record into research after 20 spins in the overnights.

—Anonymous

"I can't talk to you anymore; I've been claimed!"

—Jerry Lembo, Jerry Lembo Entertainment

"My station is going all-Christmas music the day after Thanksgiving!"

—Elaine Locatelli, Columbia Records

"More paid 'off-site meeting' time in Tahiti, an unlimited expense account and...just kidding, more creativity and learning to make do with fewer resources.

—Mike Mullaney, APD/MD, WBMX-Boston

"Less hype, more facts, and true passion on a record."

—Tony Mascaro, WPLJ-New York

"Caller ID on my office phone.

—Mark Edwards, PD, WRRV-St. Louis

"A clone!

—Stan Atkinson, PD/Brand Manager, WLTL-Milwaukee and Michelle Matthews, MD, KALC-Denver

"A universal definition of recurrent.

—Anonymous

"A stronger sense of humor."

—Jon Konjoyan, JK Promotion

"World peace!

—John Foster, PD, KOKO-Olympia, Wash.

"It's the fundamental thing we need in all of our personal and professional lives...continuing honesty.

—Chuck Knight, PD, WSN-Y-Columbus

Barry Manilow is back with the first recording to feature all original Manilow songs in over 15 years! For his debut release on Concord Records, Here At The Mayflower, Barry has reunited with the songwriting greats with whom he co-wrote such hits as "Could It Be Magic," "Even Now," "It's A Miracle," "This One's For You," and "Copacabana." With these brand new collaborations Barry Manilow has created one of the most exciting projects of his career.

First single

" Turn The Radio Up"

Promotion: Ashton Consulting 805/564-8335; ashtonconsults@aol.com Concord Records: Rebecca Rizman 310/453-7776; rebeccar@concordrecords.com

Barry Manilow

HERE AT THE MAYFLOWER

WALK-Long Island

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Report: What Women Want (And Don’t) From A/C

Findings point to imaging, spotloads, and a vulnerability for A/C in at-work listening

By Annette M. Lai

For almost a quarter century, John Parikh and his company, Joint Communications, have helped programmers make their stations better via research, formatting, marketing, promotion, and other important strategies. He’s also worked with MTV, VH1, and Rolling Stone as well as major television networks and major record labels.

Joint Communications’ latest venture is a study they did in conjunction with Arbitron called “What Women Want” where 1,060 female Arbitron diarykeepers aged 18-54 were interviewed.


ANNETTE M. LAI: Talk about this survey and where its impactus came from.

JOHN PARIKHAL: The impetus originally started with Steve Goldstein at Saga Communications, who was on the steering committee at the NAB. He had been scratching his head around one of the central issues, which was, since most radio stations that target women are programmed by men, do we really know what women want? So we met with the Arbitron. We said, “You provide us the names and phone numbers of all the diarykeepers, and we’ll phone them, and we’ll design a questionnaire.”

Joint Communications hasn’t done a survey like this before?

Oh, we’ve done lots of nationwide studies for clients but never where we actually got to talk to real diarykeepers from Arbitron.

So when we’re talking A/C, we’re talking specifically Soft A/C?

There are three versions of A/C: Modern, Hot, and Mainstream A/C in the way that Arbitron defines it.

I heard that this survey summary that I have on my desk is just the beginning of a series that you’re going to break down by format.

Right. The next one coming is what women want from Country radio. And that will be coming out I think in a couple of weeks. And then we’ll be doing all the formats as Arbitron identifies them. Plus a big factoring study.

What kind of questions did you ask?

The simplest questions in the world, including things like, do you want lots of your favorite music? Do you want programming you can listen to with your kid? Do you want these songs identified more or less often? Do you like long sweeps of uninterrupted music? How important is news? What are your favorite TV shows? Those kind of questions.

And we already knew what stations they listened to. We also asked them about their income, education, how many kids, etc.

We asked what gets them to tune in, and what makes them tune out or turn it off.

We asked what they love and what they hate about radio.

Were there any regional differences in how people responded?

Surprisingly, there were hardly any. The differences really broke out by format and by age. There were also some breakdowns by education, like the more educated you are, the more likely you are to use the Internet—things like that. But really, the big differences were determined by age. But when you look at the broad metrics, there weren’t differences around the really important questions, you know, like commercials. People didn’t like them anywhere.

Commercial load is a big thing, I think it’s always been a demon of radio, even though that’s how radio makes its money.

Yes, it’s how it makes its money, but how much money does it make? What I say may be quite unpopular: Radio stations have come to the expectation in the last few years that they should make 50- or even 60 percent margins. There has never been a successful business in the history of America that has made that kind of margin over time that was not an unregulated monopoly. And to a certain extent, that’s what radio is.

So, if you look at making a really good profit on a business, prior to consolidation, radio stations made a lot of money. I mean, there was a lot of hooey out there about all those stations losing money, but I didn’t notice many people selling them.

In other words, even though they were all crying the blues about how much money they were losing, they hung onto them because they really weren’t, they were just—in smaller markets—paying for their car and their rent and everything using them.

So, how should radio stations make money? I think they have to create customer value so that people love them so much that you can run the right number of commercials and get a premium price for them. What we’ve actually seen of consolidation is the exact opposite—no interest whatsoever in doing anything for the listener. So I’m not surprised that complaints of the commercials are higher than I’ve ever seen them before. People are feeling abused.

Spotload shouldn’t be the reason for turning off a radio station. It should be a lot of other things like, “I didn’t have time to listen” or “I felt like listening to something else.” We’ve done a tremendous amount of work from television, radio, newspapers, and we’ve worked for large corporate clients in fields outside of radio and I can tell you that whenever you see numbers like the ones we got, it’s a sign that something’s out of balance. And the flip side of it is, you don’t see a lot of love for radio you only see the love for the music. We didn’t get people saying, “I love my radio station.” They’d say, “I love the music they play.”

Are there any points of interest in particular to A/C?

If there was anything significant for A/C that jumped right out and hit you in the throat, it’s that among women who listen to A/C, a significant portion don’t listen to the radio at work. Here’s a format that has done a great job of taking at-work TSL and making it its entire focus. So our finding was that there’s an opening for competing formats for at-work listeners. Any format that decides to aggressively go after at-work listeners will get...
results from Arbitron. So if you're an A/C station and that's where you've been making your living, look out. A/Cs really get back to driving cume. This constant focus on TSL at the office is eventually going to start to be neutralized by other formats doing the same thing, and as they do it, you're going to see your shares start to wobble like crazy, going up and down and up and down and up and down. If you've been letting your cume slip while you've been focusing on TSL, you're letting other people get an advantage over you. So that's another big A/C thing—if all your focus is on at-work, you need to start looking to build the pie too.

Another big finding is that women tend to respond well to direct mail that asks them to listen to win something; about one in five do respond to that.

What kind of reaction have you received so far from this study?
It's been very, very positive. The only complaint I've got is people saying, "Hey when is 'What Do Men Want' coming out?"

I think the key thing really is most radio is programmed by men for women in the consolidated world, and programmers are getting less time to understand women, to really dig into their audiences. It's becoming more formulaic, more cookie-cutter. If there's anything that women don't like, it's being talked at, and yet more radio stations that are targeted at women talk at them, telling them how great the radio station they're listening to really is. Women are so sick and tired of hearing that. But since guys program, they love to hear their own voices, and so they love to tell people how great they are and expect them to listen to it.

I was on a call the other day with men and women program directors and this one woman said, "You know, one thing that drives me crazy is guys believe that all women wanna hear information in short little bursts." She said women are relational in the way they work. They want the details, they want the context, they want the nuance. "When will guys ever get that?" And I said, "Wow, that's interesting because one of the biggest things we saw in this study was how women want you to identify every song and artist. And yet guys will say that that information slows down the station. Women aren't listening to a station on whether it's slow or fast. They're listening to it for a full range of information, and the names of artists and songs are important to them. It's part of their relationship they have with the radio station, with the music. Men don't have those relationships.

What's that classic line? About how the only thing that a man wants to know when he wants to have sex is where, and the only thing that a woman wants to know is why. And I think that that really...

Kinda says it all.
It does, doesn't it? Radio stations are often programmed with way too much where and not enough why.

Are your survey results for sale?
No, it'll all be for free. Arbitron will be posting all of it on the website as we roll it out, one format at a time, so keep checking Arbitron.com.

EDITORIAL ASSISTANCE FROM TODD SPENCER AND KATHLEEN RICHARDS.

A/C & Hot A/C Foto Follies

For the eighth consecutive year 106.7 Lite-fm (WLTW)-New York partnered with the American Cancer Society for their "Making Strides Against Breast Cancer 2001" campaign. This year the Clear Channel A/C leader helped draw 70,000 walkers and raised more than $5 million for the cause! Even Tina Wesson, the ultimate "Survivor" from the Australian Outback joined the team of Lite-fm walkers. Shown above are members of the WLTW staff, including OM/PD Jim Ryan (top row on right); plus special guest Wesson (bottom row, second from left) and Promotion Director Bridget Sullivan (bottom row, second from right).

Last month Q104 (WQAL)-Cleveland welcomed budding Maverick recording star Michelle Branch as part of their "Octoberfest" festivities. Happy revelers included (l-r): Universal-Boston rep Aaron Scott, KNDD The End) Seattle APD Seth Resler, Q104 Marketing Director Kristy Brown, the station's morning sidekick Glenn Anderson, Branch, station Promotion Director Brian Conroy, new Q101 (WKQX)-Chicago PD Tim Richards, and Q104 PD Allan Fee.


Jones Radio Network's very own Delliah (left) and Windham Hill star Jim Brickman (right) celebrated the release of Brickman's new CD and book, Simple Things, at an event hosted by Warm 106.9 (KRWJ)-Seattle. A few hundred friends turned out to hear Brickman play a 30-minute set of music and read excerpts from his new book.
Why A/C & Hot A/C Should Love Shelby

By Todd Spencer

Shelby Lynne, the Grammy-winning critic’s darling who seems to have all the right people in her corner—all the right folks who believe, who are fans, who find in her something refreshing—is back with a new disc that hit the shelves earlier this week.

Two years ago Island released her Bill Bottrell-produced rock-pop debut, and it was so tantalizingly unique, so aching with heartbreak, so tinged with soul and twang that it was as if the folks at the label were daring to play it.

After all, the sound from this tiny little-known Alabama blonde was not an automatic for mass appeal. But the songs—they were so...good.

The album grace! end of the year top ten lists at major magazines and stirred powerful word of mouth among NPR listeners, hardened industry insiders, and even programers who took the CD prize home as often as placing it in the on-air studio.

The cohesive artistic statement that the debut was, fine, Shelby is more of an eclectic collection of radio friendly songs, this time produced by the more mainstream-minded Glen Ballard, best known for his work with Alanis Morissette and The Corrs.

In Like Lynne. Shelby Lynne gets cozy on the Rock & Roll Bus at Alice-San Francisco's Now & Zen Fest, with GM/VP Steve DiNardo (left) and PD John Peake.

With a story established over the last two years via tours, TV talk shows, and movie soundtrack singles—“Killin’ Kind” from Bridget Jones’s Diary peaked at #40 this summer at Hot A/C and #33 at Mainstream—the new album’s first single is “Wall In Your Heart.”

The song is getting adds, including at A/C KVIL-Dallas where OM/PD Kurt Johnson says, “Shelby Lynne sings ‘Wall In Your Heart’ so well—that eternal story of unrequited love, and from a woman’s point of view. The reason the song is taking off for us is because it’s something women, and even men, can relate to. Great A/C songs come from great storytelling, and ‘Wall In Your Heart’ is one of those songs.”

At WMGN-Madison, MD Kim Fischer echoes Johnson’s success story. “We liked the song from the get-go, and our listeners are giving us positive feedback!” she exclains.

Speaking about the single from a hotel room in LA between band rehearsals and radio visits, Lynne says, “Glen Ballard came to me with an acoustic guitar at midnight. He had a chorus and I thought it was beautiful and simple so I wrote another verse and bridge and we recorded it that night. I love its beauty and simplicity.

“The new album is obviously different because I wanted to do something different. I would never do the same thing twice,” —Shelby Lynne

Lynne’s parents).

Shelby Lynne might be a lot of things, including talented and hard to handle, and her fiery personality—her caustic and uncontrollable brand of joie de vivre—combined with her honesty as a songwriter and chops as a vocalist, makes for some rare, refreshing appeal.

Just in from two weeks in Europe, Lynne is firing up for a tour of the homeland. She plays tonight (Friday, Nov. 16) in Washington D.C., tomorrow on Long Island, and Monday night in Boston.

Contact Patty Morris, Director of Adult Formats, Island/113MG, (212) 333-8518.

Todd Spencer is the Managing Editor of Gavin.
A few weeks ago, we launched our new promotions and marketing-targeted fax called Promorama. The first two issues contained some valuable real-world insight from KRBE-Houston Marketing Director Mike Paterson. The initial response to Promorama was so positive that I am prompted to publish his complete piece for your perusal.

—Kevin Carter

By Mike Paterson

Today's marketing directors are at a crossroad... or maybe a "spaghetti bowl" interchange. Are we glorified banner-hangers who purchase billboards and television spots (if we work for the right company)? Are we strategic marketing executives whose opinions matter as much as a GSM or PD? Are we creative leaders helping to devise platforms and programs to snatch every piece of potential revenue passing through the station in the soft advertising economy? Are we engineers whose technological knowledge about Internet- and email marketing make us as valuable as the company's computer guy?

The answer is probably all of the above. Our job is less defined today than it was just five years ago. Marketing directors in other industries do half of what we do. Yes, they work with an agency and do media buys on their own, they attend company-sponsored events, and maybe they even do a little managing of people, but they probably don't focus on solutions for clients as much as radio marketing directors do. This is the variable that makes our job fluid, and sometimes fun.

And lately it seems as though we're becoming a second advertising agency for each client. Their "agency of record" sends requests for proposals to stations, with a "best idea wins the business" threat. Talk about pressure—especially when you've got six hours to turn the proposal around and the sales manager is banking on "your brilliant idea" to bring home the buy. Oh—-we forgot to mention that the brilliant idea must be accomplished with no hard costs for a promotion/event and include a 2:1 added-value ratio.

It's a bind we find ourselves in daily. Being creative for the station with minimal resources, then being creative for the client so the station doesn't miss the revenue, then doing it all without spending a dime. Seems we all missed that class in Marketing Director School about turning a paper clip into a multi-media campaign.

So without further ramble, here are a couple tips for staying successful as a marketing director in 2001 and beyond.

This is a non-scientific study—just some random thoughts gathered through experiences at five different stations with seven GMs, 13 program directors, and 14 sales managers. Don't worry, these numbers reflect cluster positions.

1) Find a general manager who truly believes in the marketing director position. If you're interviewing for a marketing director job and the person running the interview is the PD—miss the plane for the interview. If that person is the GSM—get sick and don't re-schedule. The marketing director needs to champion the programming side of the fence when needed. The marketing director also needs to understand the needs of the client and stand up for sales when necessary. The only person in the building who can provide back-up in this situation is a GM. The GM needs to understand the value of a strong, hard-working, knowledgeable, and client-friendly marketing director.

2) Find a GSM whose mantra isn't "anything for the money." If that's the mantra, then some important things for the station will never happen and some damaging things will occur. The GSM needs to be good at sending wayward account execs to the marketing director before they present their masterful idea for stock market updates on a Top 40 station. There are plenty of ideas for financial planners that appeal to younger women that don't mention the Dow price at the close of business.

3) Find a PD who doesn't need to sign off on everything. A PD needs to be able to trust the marketing director to make decisions. Sometimes the best interest is getting that revenue through a silly promotion request. Make sure the PD understands that a listener isn't going to change the station because of a client mention. The listener will change the station because of a 15-second tag with a client tag. The listener will change the station if the music isn't their style or the jock is annoying. But the listener won't change the station because the concert ticket giveaway was brought to you by Chevrolet. Heck, we're bombarded by "this first down is sponsored by Budweiser" during football games. We've come to accept a little sponsorship in America. But also understand the direction the PD is taking the station and learn how to morph and coax sales requests into workable solutions for clients.

4) Have fun with this business. It's more of a business today than it was in 1993. It will continue to become more of a business as the days fall off your disposable promotional calendar. Understand the position of the station manager, which is to operate the station at the profit level expected by the parent company. Go on sales calls with your AEs. Get to know the clients. Help them understand the value and importance of radio in their marketing mix.

As for your own marketing mix, don't be afraid to experiment and understand tomorrow's technology. Also don't gravitate toward needless and expensive television campaigns when direct mail might work just as well. Remember, everyone in your market needs to be a fan of your radio station, but only one-tenth of one percent get Arbitron diaries per year.

Marketing directors are at a crossroad as we approach 2002. Yet it's not all bad. Only we can determine the future by making the marketing director position valuable to each station or cluster through knowledge, dedication, and hard work.

By Mike Paterson

November 16, 2001
Brian Kelly
Program Manager
WXSS/WMYX-Milwaukee
Entercom

Hometown: Portage, Wisc.
Most recent ratings highlights: Posted the highest ratings in the history of WMYX. Building Kiss-FM from the ground up, and making it the #1 music station in Milwaukee in one year.
Quick career recap: APD for WLS-Chicago, PD for Z-95-Chicago, mornings at WFYR-Chicago, mornings at the Blaze-Chicago, VP/Prog. for Major Networks-Chicago.
Whatever possessed you to get into this business? The bug bit me in 5th grade listening to WLS and Super 'CFL. When I was in sixth grade on a field trip to Chicago, I watched Larry Lujack through the glass, doing his morning show. Watching people getting buzzed through those magical doors of WLS, I made up my mind that one day, I too would be buzzed through those doors as an employee of WLS. When it happened years later it truly was a lifelong dream come true. And Larry was still there...along with Steve and Garry, Fred Winston, and John Landecker. The magic just oozed through the place.
Early influences: Jonathan Little, who gave me a shot at Z-104 in Madison when I was just out of high school. Pat Martin, for opening the door on my first tour of duty in Milwaukee in the early '80s. John Gehron and Jan Jeffries for the privilege of working at WLS. Ric Lippincott for giving me the PD chair at Z-95 and for being a lifelong friend and confidant. Kurt Johnson, who gave me a shot at doing mornings in the third largest market in America, and has been another one of my best friends in the world.
Most influential radio station(s) growing up: WLS, Super 'CFL, and WOKY in Milwaukee were my pre-
sets.
Family: Extremely single, with three great kids who live with me.
Shitload of pre-sets on car radio: WMYX, WXSS, WKTI, WLTQ, WKLH, WLZR, WMIL, WLUM, WRIT, WJMR, WISN, WTMJ, WEMP, WGN, WLS, WMAQ, WBBM.
CDs in the car player right now: Everclear, Elton John, 3 Doors Down, Robbie Williams, Barenaked Ladies, Sugar Ray, Sister Hazel, Matchbox Twenty, Alice Cooper, Lenny Kravitz, Dave Matthews Band, P.O.D.
Hobbies: Reading, playing the drums, movies (watching DVDs with the director's comments—it's like going to film school).
Secret passion: Stand-up comedy
The one gadget I can't live without: The Panasonic Hard Disc Video Recorder. It's like TiVo, only better.
Wheels: 2001 Chrysler Concorde
Favorite sports team: I only watch the Packers.
Favorite food: I can never turn down a slice of pizza.
Favorite local restaurant: Mo's.
Favorite junk food: Chocolate chip cookies and milk.
Favorite city: I get out to LA whenever I can.
Favorite vacation destination: I love taking my kids to Universal Studios in Florida.
Favorite TV show: The West Wing.
Last movie I saw: Don't Say a Word.
Last movie rented: Doctor Doolittle II—on an airplane...I was bored. Thumbs down. (When will I learn my lesson on sequels?)
Read any good books lately? It's an oldie but a goodie...but every once in a while I love pulling out and reading a chapter of 3 Blind Mice: How the Television Networks Lost Their Way.
Favorite non-trade mag: I read Entertainment Weekly from cover to cover every Saturday afternoon.
What current radio stations do you admire? I admire any station that takes a chance—whether it's music, personalities, or contesting. Anyone doing anything non-traditional gets my vote.
Name several non-industry people you admire: I would love to sit down and have conversations with Bob Newhart, David Letterman, Albert Brooks, Ken Levine, Aaron Sorkin, and David Kelly.
Where are we going to go to find that next generation of non-cyber-jocked air talent? I'm developing my farm club right here with live weekend shifts. Several people have moved from part-time to full-time positions.
Thoughts or predictions on the next musical wave? Looks like Rock is back in a big way, with Creed, Nickelback, P.O.D....and maybe even something accessible from the Butthole Surfers.
If I wasn't doing radio I'd be... Either in politics or writing for a sit-com.
ON BEING THANKFUL
radio and record pros list the
music they love to love

By Richard Sands

Whose idea was it to make Thanksgiving Day so early this year? Certainly wasn’t mine. But to try to get us in the spirit of the season, it’s time to pay homage to the music, old or new, that we love and are grateful for. Or to quote Abba: “Thank you for the music.” I asked some of my industry friends for a list of the songs they’re thankful to have around. Here’s what they had to say:

Jayn, KNRK-Portland

I’m thankful for new music from the Cure! Everything U2 has ever done. “Blurry” from Puddle of Mudd and “Fade” from Soundgarden. Everything my husband has ever done musically whether with The American Girls or solo. And finally I’m thankful for the “Star Spangled Banner.” Talk about one song that has pulled the most people together in a time when we needed it most.

Kevin Mays

WFNX-Boston

The Music That I’m More Thankful for Than Some Other Music That I’m Less Thankful For:
“F— Her Gently” Tenacious D (Long live the “D”)
“Alive” P.O.D. (just a super chorus)
“Crawling In The Dark” Hoobastank (sounds good on the radio)
“Mexico” Incubus (favorite song on the new CD)
“Ugly” Rubba Sparxx (the fat hillbilly Eminem)

Seth Resler

KNDD/FM-Seattle

1) I’m thankful that there’s another double-disc from 2Pac coming. He’s my favorite recording artist of all time.
2) I’m thankful Josh Whedon had the balls to do a musical episode of Buffy the Vampire Slayer. Even though I haven’t seen it yet (the movers hadn’t delivered my TV), I’m glad somebody’s breaking creative ground in television and using music to do it.
3) I’m thankful Arista has a solid Lennon record to work in the new year. I hope somebody can prove that females are still viable at this format.

Matt Smith

DreamWorks

All my old school Chicago/DC hardcore. Not sure why, maybe so I feel closer to home. But in the last month I’ve listened to a ton of Life Sentence, Naked Raygun, Minor Threat, Scream, and bands like that.

Kristen Honeycutt

WEND-Charlotte

I am thankful for P.O.D. when I want to rock, Puddle of Mudd when I want to be naughty, and for Pete Yorn when I want to...oh crap, the damn thing’s out of batteries again!

James D. VanOsdol

WZZN-Chicago

Old: Pavement Slanted & Enchanted
David Bowie Diamond Dogs
Naked Raygun Throb Throb
New: The Paint “Danse Macabre”
Dashboard Confessional “The Places You Have Come To Fear”
Firewater “Psychopharmacology”

The Paint is sooo cool—like Caribou
Valente, Blu, and Depeche Mode all in one
Firewater is a band started a few years ago with Todd A (Cop Shoot Cop) doing vocals
Their last album, The Ponzi Scheme, was far better. Dashboard Confessional is really well-done emo stuff on Vagrant.

Jeff Sodikoff

Arista Records

U2
The Strokes
Beastie Boys
OutKast
Guided by Voices
Nirvana
The Chemical Brothers

Jack DeVoss,

CD-101-Columbus

Here’s the music that I’m thankful for—done entirely in the ancient Japanese form of poetry known as haiku:

Display your talents
the flute makes the music
Zamfir’s da bomb

November 17th
I’ve got front row seats for Neil Diamond
Apathy returns
I miss the Velvet Underground
God bless the Strokes
An opera works
shivering souls burn blankly
Tenacious D

November 16, 2001 gavin 23
The Avalanches  
First Person with Mike Martinovich, London-Sire

EARLY BELIEVERS:
Even before The Avalanches were going to come to London/Sire Records, Aaron Axelson had been spinning "Frontier Psychiatrist" and Jason Bentley was raising the flag for "Since I Left You," the title track from their debut album. I'd have to say that their passion and perspective helped shape our marketing strategy, and how we were going to address radio. Brian Beck of Astralwerks and I also did an edit of "Frontier Psychiatrist" that has been wonderfully received in the early going. As we don't have a "formal" add date yet for the single, I'm excited to report that WZZN, WEQX, KFSD, and WXQY all added "Frontier Psychiatrist," further instilling our confidence in it being an Alternative radio hit. I can't thank James Van Osdol, Alexa Tobin, Matt Shiv, and Mike Halloran enough for their passion and support.

MARKETING THE BAND
So often, credible "niche" records live only in print, and on the street, but Aaron and Jason gave us the confidence to make our initial marketing decisions through the airwaves. On LIVE 105 and WHFS we bought time on the station and took their sponsorships to the streets by distributing 10,000 flyers through local marketing firms...extending the brand before airplay. We didn't do time buys in an effort to coerce airplay, but rather to make their listeners aware of the artist and to sell the show. Cornerstone Marketing helped coordinate these efforts so that DC and San Francisco were blanketed and that all the potential Avalanches demos were hit. Alison Pember, the marketing mind behind The Avalanches, has also brought a tremendous amount of creativity and perspective to the set-up and release of the album.

WHAT MAKES THE AVALANCHES SPECIAL
Strange as it sounds, and I do mean strange. The Avalanches are a band that is hip enough for the ultra-cool record buyer, and accessible enough for the cume. The Avalanches pick-and-choose their records and samples with such a wide array of tastes in mind that they will appeal to a huge audience—not unlike Moby or Fatboy Slim. The music is brilliantly nuanced for the "High Fidelity" listener, and the "worn-tune" samples make them loveable for the more casual listener as well. Every song on the album is an amalgamation of house, club, alternative, rock, and pop. It's this eclectic accessibility that makes it music fresh with an infectious energy. Also, as a developing artist, its live show precedes the buzz.

LABOR OF LOVE
As a relative newcomer to the national promotion world, but not so new to promotion, I've absolutely loved making my inaugural visits to radio on behalf of The Avalanches. When I was first starting at Epic Records in April of 1993, I wore my passion for Rage Against the Machine on my sleeve, and couldn't wait to get out of bed in the morning to preach their gospel. With The Avalanches, I see a tremendous opportunity to break "Frontier Psychiatrist," and believe in the artist behind the hit. It's not just a reaction record, or an 'indie' thing, a club thing, or a live thing...it's all of those things. As difficult as it is to break through into the mainstream of Alternative radio right now, there is real value in sticking with an artist of The Avalanches ilk. And that value can be realized on the airwaves, at retail, and on the live touring circuit benefiting all who invest in them.

CONTACT MIKE (OR AT LEAST LISTEN TO HIS Wacky PHONE MESSAGE), AT (212) 253-3952.

Adema

(2ND SINGLE): "The Way You Like It"
LABEL: Arista
STATS: If you've been reading your Gavin, then you already know that these five guys are from Bakersfield, Calif., that lead singer Marky Chavez has a famous half-brother, and that they were the focus of a major-label bidding frenzy for their debut album. If you happened to miss my insightful interview with them, then just know that they're way above the rest of the cookie-cutter "numetal" bands
CLAIM TO FAME: Their first single "Giving In" is still going strong (#29) on the Gavin chart last time I checked. They've toured with Staind, Linkin Park, and are currently playing with Disturbed.
EARLY BELIEVERS: KROQ, WXTM, WXKS, KCXX, WROX
CONTACT: Jeff Sodikoff, (212) 830-8416

Starsailor

SINGLE: "Good Souls"
LABEL: Capitol
STATS: Like Coldplay, Starsailor seemed to have literally crawled out from the foggy banks of England strapped with acoustic guitars and songwriting skills drenched with subtle melodies and emotional sensitivity.
CLAIM TO FAME: Let's just say these guys are "in-demand" in their native land and it's just a matter of time before they cash in here. Their first single, "Fever," was released as a demo and broke the Top 20 of the UK singles chart. Their debut album Love is Here was produced by Steve Osborne (U2, Doves, New Order) and the single "Alcoholic" broke the UK Top Ten. Starsailor was recently the recipient of the prestigious Q Award for "Best New Band." Pick them up before your local top 40 station does.
EARLY BELIEVERS: WBTZ ('Cmon peoples!)
CONTACT: Gary Spivack, (323) 871-5357

AFI (A Fire Inside)

SINGLE: "Days Of The Phoenix"
LABEL: Nitro
STATS: East Bay Area natives who've been churning out a fiery brew of hardcore, punk, and goth since the early '90s. A few band rotations solidified AFI's lineup for their fifth album, The Art of Drowning, and helped refine their fusion of melody and aggression.
CLAIM TO FAME: Extensive touring, including shows with The Offspring, Rancid, and Danzig, as well as playing the main stage of the Warped Tour this year helped spread the word.
EARLY BELIEVERS: KROQ, KITS, WROX, WBER
CONTACT: Sean Ziebarth, (714) 842-8897

To get your song in the "Spotlight," send new releases to Kathleen Richards, Gavin, 140 Second Street, 5th Floor, San Francisco, CA 94105.
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Lanetta Kimmons, Urban (323) 934-7278

www.americanradiohistory.com
"Keep the bags packed" had to be Tony Fields' motto when he started his career in radio. His grand tour has taken him coast to coast and given him a wealth of experience. He's been a newsmen, night-ock, morning drive, and programmer. Currently, Fields is Regional VP of Programming for Radio One, overseeing programming for company-owned stations in Indianapolis, Minneapolis, Raleigh, Columbus, Cincinnati, Dayton, Louisville, and Dallas.

When reflecting on his career thus far, Tony doesn't see a defining moment or single great achievement. "With each stop, I learned something different. I took something from each situation and now I have this knowledge base of things that have worked...and haven't worked. Now I can play the game and be much more knowledgeable."

Would he go back and change anything? "Absolutely not. I wouldn't change one thing in my career. If you don't go through the trials and tribulations, then at some point you're going to say, I don't know the answer." Most of the scenarios that come before us now—I've seen them and know what to do. There's never been a time that I've said to myself, 'I wish I didn't do that or gone there.'"

If fate would have led Fields down another path, he says it would be "There's never been a time that I've said to myself, 'I wish I didn't do that or gone there.'"

Tony Fields: At a Glance:

Fields began his career in Louisville while studying communications at the University of Louisville. He worked for a News-Talk AM station where he did the nightly news until he graduated. "It was then that I filled out an application to work at a radio station that my friends actually listened to," he says. "But reflecting on it, news was a good foundation. Still, I wanted to work at the hip Urban station, which was WLOU-Louisville. John Johnson of Johnson Publishing and WJPC-Chicago owned the station. I was fresh out of college when I got to meet guys like Tom Joyner, B.B. d'Hamas and then IPC PD Jerry Boulding."

At WLOU the young Fields started doing evenings and worked his way up to morning drive and eventually assistant PD.

After five years at WLOU, the now-experienced radio man moved on to Louisville Top 40 WXJX, doing evenings and morning drive there. After that came the first Urban FM in the market, WJYI, and Fields was its first PD. After a year he moved on to Cincinnati Top 40 WTC. After a year there, it was off to KSOL-San Francisco where he did morning drive for two years.

Fields later joined Wills Broadcasting as their Director of Programming but was only there a short time. Regan Henry recruited Tony in 1995 to become VP of broadcast operations for UNC Media. From his base in Milwaukee, Tony started WKKV. "We took a look there to first," he laughs. "On the way, a DM called next, and Tony had his hands on KACE in Los Angeles. "It was a simulcast with two stations at the same frequency," he recalls. "It sure looked great on that napkin, we gave it a shot. After that, I went back to Milwaukee and WKKV as its VP of programming. Working with a number of Mr. Henry's stations. From there I went to Cincinnati and hooked up with Ross Low. He was trying to buy WIZF out of bankruptcy. He asked me to help him build his Blue Chip radio empire. At the time they said it couldn't be done. But I was sold on the challenge. We started with one station and ended up with 19."

Hometown: Louisville
Age: Young enough to do this format
Astrological sign: Pieces
Marital status: Single
Children: One daughter, Amber, 11
Favorite hobby: Not enough time to have any
Secret passion: Girls, girls, girls.
The gadget I can't do without: My 2-way
The station I loved growing up: WTC
I drive: Volkswagen Jetta
Favorite city: San Francisco
Favorite vacation place: Florida
Favorite recording act of all-time: Earth, Wind & Fire
Favorite current artist: Musiq, Starchild and Jill Scott
In my car CD player: Musiq
Favorite CD of all-time: EWF's Greatest Hits
Favorite non-industry magazine: Black Enterprise
Favorite book: Jesus Christ CEO
Favorite actor & actress: Denzel Washington, Halle Berry
Favorite movie of all-time: Coming To America
Stations I admire: My favorite brands are Radio One's Urban brand, Infinity's Rhythmic brand, and Cox's Urban A/C brand.
same pieces too. We have to make decisions quickly to protect our ratings share or market positions. I would say that's the greatest challenge, the big picture, and understanding where the company is trying to go as a whole.

With group ownership came franchise programming and brand management. So where does Tony stand on this "one style fits all" programming that the winds of change have brought us? "We've started to develop brand managers with our regional VPs who know certain brands extremely well and who can pass information and knowledge to programmers who can execute the product in a way that the company wants," he says. It's a corporate strategy designed to minimize programming risks and ensure success.

"Today, if you do Urban and you feel you have the best Urban people on board to make decisions and build the brand, you're able to pass the knowledge from a programming and management standpoint. As the brand changes, it fragments, and that means bringing in different people to manage these brands," he says. So strong PIDs are still needed.

With all that Tony has to think about and do on a daily basis, I wondered if he ever thought about what would make things perfect for him?

"Things would be perfect if we knew what our listeners were doing 24/7 and 365. But we don't, so we keep doing what we do every day."

**URBAN HOLIDAY REVIEWS**

I like to listen to Christmas music during the holidays. Generally speaking, when it comes to holiday music in my house, I have my all-time favorites: Donny Hathaway, Nat King Cole, The Temptations, and Alexander O'Neal. In light of all we've been through in the past few months, I thought we could use a fresh look and some new holiday music entries. And I'm glad we did, because as it turns out, there's some great stuff out there.

**Toni Braxton
Snowflakes (ARISTA)**

Toni Braxton has lots to celebrate and be thankful for this Christmas: she recently got married to Mint Condition member Keri Lewis and is expecting their first child in December. Now she's stuffing our stocking with a collection of mostly original holiday songs in an offering called Snowflakes. Complete with Toni's signature breathy vocal style, Snowflakes has outstanding production quality and some very nice holiday songs. "Christmas in Jamaica" featuring Shaggy (the original version and remix version) is one of two promotional singles being circulated. The other is "Snowflakes of Love," a lush and lovely song co-written by Keri Lewis and Isaac Hayes. On what may be the CD's best song, Toni teams with writers David Foster and Babyface on "This Time Next Year," a light yet beautiful R&B number. This set also features Toni's 1993 rendition of the Mel Torme classic "The Christmas Song."

Hardcore Toni Braxton fans won't be disappointed by this CD. In fact, I believe they'll long for more. And with a new baby coming soon, there's no telling how long it will be before we hear from Mrs. Braxton-Lewis again.

**Destiny's Child
8 Days of Christmas (COLUMBIA)**

DC fans have something to get excited about this holiday season. With their busy schedule, when did they have time to record a holiday album? Nevertheless, 8 Days of Christmas hits us with a contemporary take on original and traditional holiday numbers. Beyoncé, Kelly & Michelle do what they do best: delivering strong vocals and beautiful harmonies. Highlights include "Winter Paradise," "Silent Night," "Little Drummer Boy" featuring Solange, "Platinum Bells," and a very tasty rendition of "This Christmas."

**Various Artists
Making Spirits Bright: A Smooth Jazz Christmas (GRP/Verve)**

If you're in the mood for a Smooth Jazz holiday, then this is the one. Lee Ritenour and Bud Harmer have produced a collection of Christmas favorites from a Smooth Jazz point of view, featuring the likes of Will Downing, Gerald Albright, Al Jarreau, Richard Elliot, David Benoit, Joe Sample, Dave Grusin, and others. Will Downing delivers a tasty version of "I'll Be Home For Christmas." Gerald Albright, who can do no wrong, brings a nice and poppy rendition of Donny Hathaway's "This Christmas." I was very impressed by Al Jarreau's traditional take on "Silent Night." This set is clean, smooth, rich, and cool. It's one of those CDs you want to put on, on a quiet night and wrap presents to, or just enjoy while sitting by the fireplace with someone special. Urban A/Cs should space their holiday music block programming with cuts from this disc. Your adult listeners will truly appreciate it. The highbrow wine and cheese set will be most impressed. This one's a holiday keeper.

**B.B. King
A Christmas Celebration of Hope (MCA Records)**

As sure as Christmas is coming, Blues Boy King delivers with quality music every time. His new holiday set is called A Christmas Celebration of Hope. Dedicated to The City of Hope and honoring their hard work to bring hope and healing to all people who suffer from life-threatening diseases, B.B. delivers like Santa Claus. At 76, he shows no sign of slowing down. The set jumps off with the classic "Please Come Home for Christmas," then slides into an up-tempo original called "Lonely Christmas." "Back Door Santa" is fun song that will boost your Christmas cheer, and the instrumental "I'll Be Home for Christmas" and "Christmas Celebration" will have you old-school-ers up and doing the two-step! Have fun. Of course, this set wouldn't be complete without B.B.'s take on "Merry Christmas Baby," and believe me, he's feelin' mighty fine. For the most part, A Christmas Celebration of Hope is a toe-tapping ride through the holiday season with the King of the blues himself. You go B.B.!

**EMAIL COMMENTS TO KEVIN@GAVIN.COM OR CALL (323) 258-9377**

November 16, 2001 gavin 27
By The Poetess

WHAT'S UP D.O.C.?

"It's the diggy diggy DOC y'all!! If you've been a hip-hop head since the late '80s, then you know about the D.O.C., the Texas-born rapper who made a name for himself after hooking up with Dr. Dre and Eazy E and dropping his debut classic 'It's Funky Enough' in '89. That same year he was dealt a serious blow when he was critically injured in a car accident that crushed his larynx and changed his voice drastically. "It was the hardest thing I ever had to deal with in my life," said the D.O.C. in an interview with MTV News. His voice altered to a raspy whisper and with the end of his career looming, he became bitter and turned to drugs and alcohol. Although uncomfortable with his vocals, in 1996 he released his second album Helter Shelter. The effort didn't quite meet the expectations of fans or of the rapper himself.

Stepping away from the mic, he picked up the pen and became a ghostwriter for several artists including Dr. Dre. He's made brief appearances and written songs on most of Dre's projects and is getting ready to release his third solo album Duces Why Duces? He feels the forthcoming CD is his real second album. MC Ren, Ice Cube, Xzibit, and Nate Dogg are just a few of the folks who have collaborated on the recording that D.O.C. plans to release this year. He's also been working on his label Phat Cat Entertainment sometime early 2002.

WHAT'S IN A NAME?

Well for Percy Miller--aka Master P--changing No Limit Records to The New No Limit Records means a new beginning. The rap entrepreneur has said goodbye to Priority and inked a deal with Universal. The New No Limit has recruited a new roster of talent including Weebie, Krazy, and R&B singer Sera-Lynn. The first project to drop from the rejuvenated indie is Master P's latest album Game Face due out December 18th. The CD features family members Silkky The Shock.er, C-Murder, and his son Lil Romeo. The first single from Game Face is a cut called "Oooohhweee" which has been serviced to radio. Master P don't stop. In addition to running several companies including a clothing line and a communication business, he's found time to act in a couple of flicks. The rap mogul stars alongside Kurt Russell and Kurupt in a film called Plague Season and appears in the movie Undisputed starring Wesley Snipes. Miller is one of the richest men in hip-hop and has made generous contributions to his community. He started the Master P Foundation that has helped to provide more than 7,000 jobs for inner-city kids as a part of a "stop the violence" program.

GOOD KNIGHT

Speakin' of giving back to the kids...Supe Knight has resumed plans to build a mansion in an exclusive southern California neighborhood for under-privileged youngsters. The home will come with a movie theatre, recording studio, swimming pool, and other fun things. Construction was placed on hold when Suge was sent to prison in 1996. Now his neighbors are planning to protest the project because they fear Knight will throw wild parties and attract riff raff near their homes.

RAS KASS A NO GOGH

The release of Ras Kass' third album Van Gogh has been pushed back from its November 6 release date to spring 2002. The anticipated CD has missed a few release dates, leaving fans tinged in limbo. Priority Records says the delay is due to online bootlegging. Ras is currently in the studio recording new songs for the project. He's also teamed up with fellow emcee's Saafir, and Xzibit on The Golden State Project that will be released early 2002.M Xzibit's Open Bar Entertainment label.

GOT BEEF?

San Diego California rapper Jayo Felony has plans for a brighter future. This year was filled with lots of drama and big changes. One... he fell out with his homeboy Snoop Dogg after drating Snoop hit the term "crip-hop" when he used it in a rhyme on the Eastsidaz Duces N Trays. The Qd Fashioned Wit Y 3D. Jayo claims he coined the term. He's also plagued at Jay-Z because he feels they dis the west coast on his cut "Change The Game." So Jayo retaliated lyrically on a song called "True'd Up" on the Bulletproof Live Volume 1 compilation. I don't get it... that stuff seems pretty petty. I think Jayo is starting to think so too. He says he's vented on his latest CD Crip Hop which he put out in October on his Loco Records, but the next album which he plans to release sometime next year, is going to be more positive. Def Jam Records released Jayo's first two albums, 1995's Take A Ride and 1998's Whatcha Gonna Do? The rapper became disenchantment with the label when they kept delaying the release of his third album, Hotta Than Fish Grease, which was supposed to drop in 2000. He left Def Jam and has plans to build his own company. The next artist expected to drop from Loco Records is a 7 year old named Nube. Jayo is also planning to start work on a documentary called Crip Hop which will tell the story of the crip gangs. "The film will be released straight to video and DVD.

THE TOP DOGG GETS A NEW HOME

Rapper/actor/businessman Big Snoop Dogg just sealed a $15 million deal with MCA Records. The package includes the marketing and distribution of Snoop's imprint Doggystyle Records and the production of movies from his Snooperdelic Films. He plans to release a series of straight-to-video flicks that feature the artist on his label. In other Snoop Dogg news Ohio police officers pulled over one of two buses on Snoop's "Puff Puff Give" tour and allegedly found 250 grams of weed. Snoop plead innocent to the drug charges claiming the bus wasn't on his bus. He's due back in court in December.

That's it for this episode of the Mic Patrol catch you back here in a minute I'm the Poetess and I'm up out this piece!
Sandler Exits the Fast Lane
Becomes Program Director of KTAO-Taos, N.M.

By Dave Einstein

Nicole Sandler left Los Angeles a month ago to pursue a dream of a simpler life for herself and her recently adopted daughter Alison. The typical concerns of parenthood—schools, daycare, healthcare—weighed heavily on her as she wrestled with her radio/internet program director career options.

Sandler had been caught in a recent downsizing of WorldClassRock.com (WCR), an Internet-only Triple A music channel originally designed to be the website for Channel 103.1, Los Angeles’ most recent commercial Triple A casualty.

Channel 103.1 was purchased and later spun off by Clear Channel when the merger with AMFM was completed in 2000. At that time, Nicole convinced Clear Channel to continue the station as an Internet-only website, but inevitable cutbacks came in the following year. Then Sandler’s challenge became continuing her major market career path—or maybe it didn’t.

Radio careers usually start at independently owned small market stations and then move to larger markets with corporate owners; but not so with Sandler’s. She was in LA for 14 years with stints at KLSX, and KMX/RM except for eight months in San Diego at 91X, and before coming to the West Coast she was in New York for five years at WMCA and WPLJ.

Dave Einstein: What made you decide to leave the big city for Taos?

Nicole Sandler: I got tired of fighting to prove that Triple A is a viable format in LA, even though I believe that it can work there. Like any format, it needs to be done properly and with the right marketing tools, which hasn’t happened yet with commercial radio. Secondly, I now have a daughter. Priorities change.

I also felt like I’d done the big city thing. I’ve lived and worked in New York and LA and I grew up and went to school in South Florida. I’ve never lived in a small town and I’ve been intrigued by Taos because of its strong arts community, visual beauty and spirituality.

“I’ve always had this fantasy about working at KTAO. It’s always had the reputation of being a really cool station. I met Brad [Hockmeyer, owner of KTAO] at different conventions over the years. After I left WorldClassRock.com I was going through the employment listings online and in the trades and I noticed that Brad was looking for a morning show person/AD, and I thought this would be perfect. I called him and he was into the idea and said I was really interested. He sent me the programming ideas to sort of blow out with my daughter for about a week and checked it up and thought I could work. KTAO is truly part of the Taos community fabric. It’s what radio was originally designed to be. It’s the community voice.

You’ve only been there a month—what are some of the differences you’ve seen in programming styles?

Well, KTAO has a show concept from 6-10/10:30 a.m. called Trash and Treasures. It’s extremely popular and was one of the first things I was drawn to when I came to visit. You couldn’t get away with that in a bigger market but here it works. Nobody will call in and say, ‘I’ve got a ’67 Chevy Impala’ in my garage.” I’m selling parts, I want $500.” Here’s a phone call. The next call will be, “Someone just bought a Bongo and the phones don’t stop ringing for the entire time that it’s on. Things something very different. It seems to be as effective on the air as it is on the net.

We also do a birthday club on Fridays where people send in messages to their friends and loved ones and register to win a cake at Baskin Robbins. For Halloween, parents were invited to bring their kids up here and we had a costume contest, took pictures of all the kids, and gave out prizes.

In LA we didn’t expect kids to be listening, we targeted adults. Kids listen to KTAO so we have to be sensitive to lyric content. At KSAC and Channel 103.1 in LA we made a point of not playing an edit of a song.

And news is an important component of KTAO—Taos has only a weekly newspaper, and no local TV. For many, it’s the main source of daily information, so we cover everything from local happenings to national and international news. The "Hometown News" segments on this station consist largely of community events that would be considered PSA material in a major market, probably not even considered news. Here, it’s relevant to the audience. Our news and features create a much longer TSL than I even had at either LA stations.

The differences in advertising and live appearances must be totally different as well. Advertisers will sometimes want to be the voice on their own shows. In a major market there’s usually a production fee for that service, but here it’s all part of the package. There really isn’t enough revenue available in a market this size to hit them with a production fee, so that means more of a production load for the staff. Talent fees for appearances are nonexistent. That part is very different.

Will you miss the sophistication of LA?

Taos is a small town but it’s not a “hick” town. A large part of the population has come here from LA, San Francisco, and Denver to escape the big city madness. Taos is sophisticated and has a healthy and thriving arts culture, and I’m very excited to be part of it.

In the final analysis, this will either be the best thing I’ve ever done or it will turn out that I’m a city girl and this will be a great learning experience. It could be the perfect thing for me, or it could be just a stop along the way, but I had to find out.

November 16, 2001 gavin 29
CD Spotlight

by Jimmy Leslie

VARIOUS ARTISTS

Good Rockin' Tonight: The Legacy of Sun Records (Sire/London)

Today's music ain't got the same soul...unless it's Good Rockin' Tonight: The Legacy of Sun Records. This brilliant new compilation features perhaps the most impressive list of Triple A artists ever assembled, including the royalty of Sirs Paul McCartney & Elton John, Jimmy Page & Robert Plant, Eric Clapton, and Bob Dylan as well as the new generation's chart-toppers Sheryl Crow, matchbox twenty, Live, and Chris Isaak. They all come to the party with the exuberance of teenagers generated by their common gratitude for the power of the original Sun recordings that launched the careers of Elvis, Jerry Lee Lewis, Carl Perkins and Johnny Cash.

The focus track is the last recording session Mr. Blue Suede Shoes ever did, a feisty duet performance of "Sittin' On Top of the World" with the incomparable Van Morrison. Both commercial radio (WXRT, KGSR, WMPR) and non-commercial radio (WFUV, WPFR, WCBE) have been quick to respond. In addition to the focus track KOTR PD Rick Williams is spinning Jeff Beck & Clarence Clemons' sexy reworking of "Mystery Train" and Tom Petty's take on "The Blue Moon of Kentucky." William told GAVIN, "Tom's been doing that one in his live show for years. I saw him do it at Neil Young's Bridge School Benefit back in '86 and you could see the Sun Records influence on him even back then." WDET PD Martin Bandley says, "We're playing several tunes off the disc, including 'Sittin' On Top Of The World,' Paul McCartney's take on 'That's All Right,' and Bryan Ferry's 'Don't Be Cruel.' Nice selection of artists and cover tunes, something done. Listeners are digging it too!"

Good Rockin' Tonight is the brainchild of executive producer Phil Carson who, as head of Atlantic Records (outside of America) from 1968 to 1985, signed AC/DC to do. The music of Sun Records. Phillips, who championed the overlooked music of poor whites and blacks in a very different time, also evokes a sense of validation. "It makes you know that you must have been right about what you felt initially, or this would not have happened 50 years later," he says. Blown away by the caliber of the guest list, Phillips also says that he feels "humbled and proud to be recognized by such an array of talent, and observed insightfully, "from the Howling Diablos featuring Kid Rock to Paul McCartney, this CD has something for every format." A fitting comment from the only person inducted into the Rock & Roll, Blues, and Country Halls of Fame.

Good Rockin' Tonight is currently in stores and a documentary film of the same title will air on PBS Wednesday, Nov 28. The CD and the film will be a national feature for PBS pledge month in December. Many stations, including WNCW and WPFR, are working in conjunction with PBS to promote the program and to bolster their own fund-raising efforts. If this film has anywhere near the impact of Ken Burns' Jazz, the revenue increase should be notable. To get involved, contact Rich

Reviews

Starsailor

"Good Souls" (Capitol)

The new double of the British press, Starsailor has been getting lots of comparisons to Cocteau and Jeff Buckley. Personally, I hear more of a U2 thing, but the point is these guys play a dramatic, passionate style of music. Lead singer James Walsh has that quivery tenor that connects on an emotional level. Important tastemakers at the format are already giving Starsailor's "Good Souls" their blessing, including WFUV's Rita Houston and KGRW's Nic Harcourt. The official add date has been changed to Dec 3 and 4, so there's plenty of time to give it a trial spin.

The full-length, Love Is Here, just released in the UK, is still a few months off in the US. Contact Steve Nice, (232) 871-5174.

—Jimmy Leslie

Leonard Cohen

Ten New Songs (Columbia)

Spending much of the last five years meditating, cooking, and cleaning at the retreat of his teacher, Joshua Saske Rashi, Cohen, whose vocals have the whispering texture of Clint Eastwood, is recognized himself as a master of songwriting. These ten new songs are the product of the writing collaboration between Cohen and

Sharon Robinson who has worked with Cohen for two decades and has an expanded role on this album, including an appearance on the cover art and an additional vocal, the so-called "Whispering Vulture." The album itself is a "hymn between two roses" scenario that has long been a Cohen trademark. In My Secret Life," "Alexandra Learning," and "A Thousand Kisses Deep" catch the ear immediately, but as with any interpretation, there are many levels to Cohen's Ten New Songs to discover. Contact Carla Tombrink, (212) 833-8505.

—Dave Einstein

Maura O'Connell

Walls and Windows (Sugar Hill)

Irish-born Maura O'Connell uses her powerful voice to make her imprint on songs written by the best in the business. The opener, Kim Richey's "Every River" features Richey herself on the backing vocals along with the Nashville studio guitar wizard Kenny Vaughan (both appear throughout the album). Trang-trust's Ray Kennedy produced the album and provides O'Connell the perfect selection of musicians and material. A driving version of Ron Sexsmith's "Don't Ask Why" was the first single to go to radio. Eric Clapton's "Let Go" is delivered as a heartfelt lament, while her joyous version of fellow countryman Van Morrison's "Crazy Love" shows O'Connell's understanding of how to milk emotion from great songs. The universal truth and humanity displayed in her rendition of Patty Griffin's "Poor Man's House" is just another example. O'Connell is truly a woman of voice and delivery, and the caliber of the songs on Walls and Windows gives her the perfect canvas. Contact Erica Hoffman, (919) 489-349.

—Dave Einstein

Cracker

"Merry Christmas Emily" (Back Porch/Big Pervin)

The latest from Cracker is a Christmas song that will definitely get a lot of airplay in the next six weeks. It's a clever, irreverent, sing-songy ode to when hard-luck losers turn their thoughts to ex-girlfriends as they dive headfirst into holiday depression. Written by David Lowery and fellow guitarist John Hickman, "Merry Christmas Emily" has a "clean version for most stations and one with the "F..." word left in for the more adventurous out there. Cracker has always been a straight-ahead rock band that doesn't take itself too seriously and isn't afraid of a well-placed guitar solo. The new album, Forever will be the first studio album for them in over three years, so they've had enough time to work out the material. It will segue well with Chuck Berry's "Run Rudolph." Contact Ray Greiner, (312) 282-2730.

—Dave Einstein
Ho, Ho, Ho

It's Almost That Holiday Time of Year!

Compiled By Marcus Rowe

It's hard to believe that another year has zoomed by and radio programmers are gearing up to begin the annual task of scheduling holiday music. As you dust off your holiday favorites from years past, take a break to peek at this year's new releases just waiting to warm hearts, and get your listeners in the holiday mood!

MCA
Christmas Cookies—a compilation of songs from various artists including George Strait, Alesha Elliott, Chely Wright, Lee Ann Womack, Gary Allan, Rebecca Lynn Howard, Trisha Yearwood, and Vince Gill. Single:
“Christmas Cookies” - George Strait

Michael McDonald—In The Spirit
Single: “On Christmas Morning”

Prancer Returns—The soundtrack from the original USA network movie
Single: “If You Believe” - Alesha Elliott

Lyric Street
Aaron Tippin—A December To Remember
Highlight tracks: “He Said His Name Was Jesus” and “Jingle Bell Rock.”

No Wrapping Required: A Christmas Album—by various artists
Highlight tracks: Rascal Flats—“God Rest Ye Merry Gentlemen,” Sonya Isaacs—“The Christmas Song.”

Sheryl Crow—Brand New Year (originally released in 2000)
Highlight tracks: “That’s What I Want For Christmas” and “What Child Is This.”

Capitol
Garth Brooks—The Magic of Christmas
The album is being re-released with three new songs inspired by the TNT television movie Call Me Claus. There will also be a commercial sampler of Call Me Claus that includes all three new songs. Highlight tracks: “Zat You, Santa Claus?”

“Mary Had A Little Lamb,” and “Call Me Claus.”

Audium
Dave Watson—Christmas Time In Texas
Single: “Honky Tonk Christmas” (Abhelmont Danni Leigh makes a cameo appearance in the video).

RLG
3 Of Hearts—“The Christmas Shoes” (single)

Critter
Billy Hoffman—“The List” (single)

G2 Station Profile

WCTY-Norwich, Conn./New London County
Owner: Hall Communications
Frequency: 97.7 FM
Slogan: “Today’s Best Country”
GM: Jim Reed
PD/MD: Jimmy Lehn
APD: Dave Elder
On-Air Lineup:
Mornings: Jimmy Lehn and Karen Kowalski
Afternoons: Gina Jones
Nights: JAMIE MATTESON

PD Jimmy Lehn speaks: “Norwich is famous for being the home of America’s most notorious traitor, Benedict Arnold. New London County is home to the corporate headquarters of Pfizer Drugs and Electric Boat, makers of America’s submarines. There’s a very large Navy Base in Groton and the Coast Guard Academy is in New London. In general, the community is very military oriented. Many families move here to live on the Sub Base and then stay to build submarines. Because of that, a majority of residents are transients. It’s an expensive place to live, but salaries are higher than the national average. The unemployment rate is very low and employers have a difficult time finding skilled and unskilled labor.

“The University of Connecticut is located about 25 miles north of Norwich in Storrs, and most of our listeners are big U-Conn basketball fans. We also have two of the largest casinos in the world in New London County (Mohegan Sun and Foxwoods), and these venues bring us country concerts almost every week. Mystic is another popular nearby tourist location in New London County with an aquarium, a replica of an old whaling town, and Mystic Pizza where the movie Mystic Pizza with Julia Roberts was filmed.

“Our listeners are very passionate about the music and the format. They’re extremely generous when it comes to supporting station charity promotions and come in droves to our events. WCTY has been a dominant station in this market for years, and country music is very strong in this part of New England.

“As far as the future of the format, I hope it continues to thrive. I would like to see artists push the envelope a little more. As long as it stays fresh, and the lyrics continue to amuse, enlighten, or touch the hearts of listeners, country will be strong. I hope some of our superstars continue putting out great music.”

—Jimmy Lehn, PD
SONGWRITER says...

“Riding With Private Malone”
(David Ball)

By Thom Sheperd, cowriter

As a longtime fan of vintage cars, I've often thought about writing a song about one. I had heard the story many times—it's almost an urban legend—of the guy who responds to a classified ad about an old car, only to find an undiscovered treasure at a bargain price. I had also read a story many years ago about a guy who thought his car was haunted because the seat would always be pushed way back and the radio would be tuned to a station he didn't listen to every time he got in the car. Not quite Stephen King's Christine, but maybe his inspiration.

One variant of the "car for sale" story is that of a mother selling her son's car after he doesn't come back from Vietnam. I thought that if he had left a note in the car, then his spirit would be watching over it. This is where the idea began.

I was introduced to co-writer Wood Newton during a Nashville Opry Stars event and we decided to write together. I tossed out a few ideas, and nothing stuck. I got panicky and I thought, "I'm crashing and burning here with a veteran hit songwriter," I flipped to the page in my notebook with the Malone idea. I said, "I have this idea, it's a little unusual..."

Wood's response was, "Man, that is the song we need to write!" He told me about his cousin Jeff Newton who had died in his Corvette the same day he returned from Vietnam. Wood almost went with him in the car that fateful night. We went to the Nashville Public Library and checked out a book on Corvettes and picked a 1966 silver-pearl Corvette convertible with a 427 engine and spinner hubcaps as Malone's car. We figured he didn't have a girl to come home to, just the car.

When we started writing we had no ending to the story. One day I came in and told Wood that I thought we'd have to wreck the car. He said "Oh no! Do we really have to wreck the car?" But the story was so interesting, I really felt it needed a big finish.

We had no idea the song would affect so many people so strongly, and in so many different ways. We've received a flood of emails from car buffs, and people who believed they were saved in accidents by guardian angels, but the most touching ones have been from veterans and their families and friends. One man told me that our song has done more to help his healing process than anything else in the last 30 years. We're even hearing from young men who are currently in the military, on alert to ship out overseas. "Private Malone" is my first charted single, and so far, it's been one incredible ride!

ARTIST PROFILE

Pat Green

Single: "Carry On"
Album: Three Days, in stores now

Status: Married to Kori for the past year and a half. One Chihuahua named Moose.
Hometown: Born in San Antonio, Texas and raised in Bosqueville, Texas.
The Big Brood:
Seventh of eight children; five sisters—lots of estrogen, lots of love, lots of support.
Where does your most inspiration for songwriting come from? Do you prefer writing alone or with someone?
I love writing with Walt Wilkins. He makes writing simple—we're so connected, but writing by myself is just fine too.
Who is your musical mentor and who gave you some good advice about the music business?
Willie Nelson is my musical mentor. Jerry Jeff Walker gave me great advice on how to handle the business side of the music business.
How has your deal with Republic/Universal changed what you do and/or how you do it?
It's broadened our reach. They're great people and have some great ideas. Everything has been positive since this move. Our goal is to take my music to a national level and they're able to help me do that.
Thoughts on Three Days:
This album is nothing if not a tribute to a way of life; one filled with love, happiness, and the road from here to Luckenbach—a little corner of heaven where people want to sit around and play guitar. It's pretty much the story of my life.
One song you wish you'd written:
"Angels Flying Too Close To The Ground" (Willie Nelson)
Currently in the Walkman:
Alison Krauss, Nickel Creek, and Ryan Adams.
Ultimate duet partner?
Willie, because it just doesn't get any better.
Previous jobs: Janitor at BMI in Waco, Texas, and I was damn good at it.
First paying gig:
Bash Rip Rocks in Lubbock, Texas, with Cory Morrow.
If you didn't have a career in music, what career might you have chosen?
Pimp...oops—preacher (seriously).
Do you have any pre-performance rituals?
A round of golf and a shower.
If you could ask one person a question who and what would it be?
I'd ask Jerry Clower over for a while, just to hear him talk off stage.

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Sirius Class Action Suits

Sirius Satellite Radio is now the target of two new class action lawsuits on behalf of shareholders who allege that the company "and certain of its officers and directors violated federal securities laws by failing to disclose facts known to them, or recklessly disregarded by them, which demonstrated that the announced commercial launch dates for the Company's satellites required for the company's service, published throughout the Class Period, were impossibly ambitious."

The Law Firm of Cauley Geller Bowman & Coates, LLP filed one suit while the law firm of Schifferin & Barroway, LLP filed another suit against the Satellite radio provider. Both actions were filed in the United States District Court for the District of Vermont in Burlington.

In a printed statement the plaintiffs allege that "Sirius knew, or recklessly disregarded, that it would be impossible for the company to offer its service commercially by the end of 2000, as initially disclosed, or early in 2001, as subsequently disclosed." The complaint alleges that Sirius issued materially false and misleading statements and press releases concerning when its service would be commercially available, which caused the market price of Sirius common stock to be artificially inflated.

Sirius now faces a total of three such legal disputes. In early October the satellite radio broadcaster became the target of a class action suit filed by the law firm of Johnson & Perkinson. That suit was also filed in Burlington, VT.

Patrick Donnelly, Sirius SVP and general counsel responded to the October filing by saying, "These claims are frivolous and without merit, although the complaint was an entertaining piece of fiction. We have fully complied with all SEC disclosure requirements and will vigorously defend ourselves."

Shortly after that initial suit was filed, Sirius announced that the company's Chief Executive David Margo lese would step down and the company would further delay the launch of its service previously planned for the end of this year.

Sirius's announcement of a launch delay confirmed analyst fears that Sirius would not be able to meet its target launch date because it has failed to complete a vital chipset for its receivers which were expected by late September to early October.

Liquid Audio Rebuffs Buyout Offer, Adds to Board

Liquid Audio recently said in a printed statement that its board reviewed offers from Steel Partners II and BCG Strategic Investors but "concluded that the company has no interest in pursuing either of these indications of interest at this time."

Liquid Audio also announced that Raymond A. Dog, president of EMV Partners Corporation, and Stephen V. Imbler, former president and chief operating officer of Hyperion Solutions Corporation, have been elected to the company's board of directors. These elections raise the number of directors to six.

Mere days after rejecting the overture by Steel Partners and BCG Strategic Investors to buy the company, Liquid Audio became the defendant in two class action lawsuits undertaken on behalf of shareholders. The suits, filed by Shawn Fleming and Kathy Rooney, are class action lawsuits filed in New Castle County, Delaware. In court documents obtained by GAVIN, the plaintiffs allege that Liquid Audio shareholders "have been, and continue to be, deprived of the opportunity to realize fully the benefits of their investment in the company." The complaint says further that Liquid Audio, by their apparent refusal to consider the offers made by Steel Partners and BCG Strategic Investors to acquire the company have "breached their fiduciary duties."

The court papers suggest that the company faces a top acquisition target as the entertainment technology industry continues substantial consolidation, pointing out that the company's stock price has dropped well below its December 1999 IPO price of $33.63 per share.

EVERSTREAM AND HIWIRE AVERT COURT BATTLE

Everstream and Hiwire, two leading streaming advertising companies engaged in a heated patent license dispute, have come to an undisclosed agreement. According to a printed statement, Everstream has secured a patent license agreement with Hiwire, ending a potentially costly patent litigation dispute with the streaming and advertising technology company. Terms of the deal were not disclosed.

"This agreement is a victory for both companies," said Everstream CEO Stephen McHale. "It furthers the underlying goals of both companies with regard to targeted advertising and direct marketing technology. In addition, Everstream and Hiwire will continue to broaden the reach of streaming media."

Hiwire Chief Executive Officer Steven Goldberg said, "We believe our agreement with Everstream compliments the strides we have made toward building critical mass with our network of streaming media partners. This agreement further solidifies Hiwire's position as the predominant player in the streaming media advertising market."

Everstream holds a series of U.S. patents for its technology and methods that deliver to advertisers the ability to target commercials to the known preferences of individual consumers or specific groups. Similarly, Hiwire inserts precisely targeted audio ads into live and on demand streams.

McHale added, "Our purpose is to proactively work with industry participants to further the development and commercialization of new advertising models and techniques. We are particularly pleased to have Hiwire as a partner."
XACT Radio Network Taps David Kantor as Chairman

XACT Radio Network, a custom radio service for terrestrial radio stations, has appointed David Kantor as chairman of its board of directors. Kantor, former president of AMFM Radio Network and an investor in XACT Radio, brings significant radio industry experience and in building radio networks to the company.

"David's expertise has been invaluable to us as we started this company, helping us to take an early leadership position in the online radio business. And we are thrilled to have him become such an integral part of our team now, as we expand our network of affiliate radio stations," said David Jurs, XACT Radio Network president and CEO. Prior to its merger with Clear Channel, Kantor was SVP at AMFM, with responsibility for all of AMFM's radio network operations, as well as president of AMFM Radio Network. Under his leadership, AMFM Radio Network grew from 250 station affiliations in 1998 to more than 1,000 three years later, and annual network revenue grew 20 percent in 1999.

In addition to his tenure at AMFM, Kantor served as president of ABC Radio Network, which increased its weekly audience reach to an all-time high and dominated much of network radio programming with ABC News Radio, ESPN Radio Network, and ABC 24-Hour Formats during his two years at the helm.

"XACT Radio gives me a new challenge—expanding reach for advertisers across a network by providing quality programming on the Web," said Kantor. "I am eager to become a larger part of such a promising organization."

Jurs is a 17 year veteran of radio, with more than of experience in management, sales, and marketing. In an exclusive interview, he told Gavin of his commitment to serving terrestrial radio. "Our goal is to help traditional radio stations expand their opportunities on the web. We believe that our strategy is the right one—combining the best technology with the best branding mechanism available: local radio stations."

Gracenote to ID Songs Distributed in Peer-to-Peer Environments

Berkeley-based Gracenote has unveiled new digital music management solution for peer-to-peer networks that extends their work with Napster earlier this year. In a printed statement the company announced the availability of a version of its CDDB Music Recognition Service designed for peer-to-peer music distribution networks.

The system uses multiple layers of identification technology to maximize access rates and lookup speeds while minimizing the use of system resources. Once identified, the file is tagged with a Gracenote Track Unique Identifier (TUID), a component of the 13-megabyte Gracenote CDDB database. The system uses this ID to facilitate rights payment and delivery of related content such as album covers, biographies, music recommendations, or concert tickets.

"This is a natural extension of our database technology, and it paves the way for the next generation of legal peer-to-peer networks," said David Hyman, CEO of Gracenote. "We are in a truly unique position to offer a comprehensive solution."

“This solution combines Gracenote’s extensive experience in identification technologies with our position as a core component in most encoders,” added Ty Roberts, CTO of Gracenote. "It enables us to utilize our own IDs and metadata as a low-cost first step in recognition."

MeasureCast Listening Index Sees 7th Straight Increase

MeasureCast has reported that the MeasureCast Weekly Top 25 ranking of Internet radio stations has a new leader—WQXR-FM, the classical station of The New York Times. MeasureCast also reported that the its online listening index rose one percent to 329 during the week of October 29 to November 4, the seventh consecutive week of increases.

"Some terrestrial AM News/Talk stations streaming their programs over the Internet streamed more hours Monday—the day American Airlines flight 587 crashed in New York—than they did the Friday before," MeasureCast CEO Ed Hardy told Gavin. "But they didn't see the jump in audience size or the increase in total number of hours streamed that they did on Sept. 11th."

WQXR-FM became the number one Internet radio station for the week ending Nov. 4 by streaming 209,699 hours to 11,843 people. The number two station, and the previous week's chart topper—jazz.fm.com—streamed 189,948 hours to 76,422 people.

Mediazom won third place with 153,293 hours streamed to 53,537 people.

Founded in 1936, WQXR-FM was the first commercial classic music radio station in the United States, and since 1944 it has been owned and operated by The New York Times Company. WQXR features news highlights and reviews by New York Times correspondents.

"We’ve always been on the cutting edge of technological innovation," said Tom Bartuneck, president and general manager of WQXR. "The first FM stereo tests were done with WQXR, and our AM outlet was the first AM stereo station in New York. Today we’re on the cutting edge again by streaming our quality classical music to the world."
**INTERNET LOCAL 101**

**BY DOUG WYLLIE**

Since the explosion of the Internet, radio stations have emerged from their grounded sound booths and delved into the uncharted waters of station websites. Some explorations into creating websites have proven to strengthen the stations; others have proven to be as exciting as watching paint dry. In September 2000, Local Media Internet Ventures (LMiV), a consortium of ownership groups—Corus, Emmis, Entercom, and Jefferson Pilot—were created to help radio stations extend the nature and value of their existing relationships with listeners and advertisers. Of the 190 or so stations that are represented by the five ownership groups, 13 LMiV station websites are live, and more sites are launching on a regular basis. Corus, Business and Media Editor Doug Wyllie sat down with LMiV President & Chief Executive Officer Jack Swarbrick; Jack is a partner in the law firm of Baker & Daniels and served as the lead consultant throughout the development of LMiV.

Why do people listen to this station—not just one station, but any station? Why do they listen to radio. What's the draw? Is it the personalities? The music? The news?”

Then we make sure that whatever the answers to those questions are, we super-serve online. We're not replicating the on-air, we're expanding it in some significant way. For example, if a listener's connection is through the music, then information about the music needs to be as good and as readily available on the station's site as it is on one of the national music sites. It has to compete with those national outlets. And the extent to which cultural elements attach to that music preference needs to be reflected on the site as well.

**How do you determine what types of elements—Macromedia Flash for example—are integrated into a station site?**

Our job is to enable, and if a station thinks that Flash or any other element fits their personality, then our responsibility is to make sure they can do it. I think Flash fits the personality of some stations more than others. The Power and Hot sites which are about to be released are really graphically strong and employ Flash in a very effective way.

**How can a station best leverage its offline brand in the online world?**

By making sure that you fully integrate the promise of that brand and the personality of that brand throughout the site. Yeah, it's graphics and it's colors, but it's also choice of content. “What are you featuring? Does it make sense to put this on your front page? Does that really extend the brand?”

Our focus is very content-oriented. Two things set us apart; independent of the way our business was created: One is the way we enable design—that is to say we create the platform and the tools, but our clients aren't picking from a limited number of predetermined looks. Secondly (and maybe most importantly) is that we aggregate a lot of content in ways that enable the station to present content as coming directly from them.

**What are some of the things that LMiV likes to use to attract frequent site visitors?**

I think polling and other features that invite listeners to contribute content are very valuable.

"LMiV allows our stations to extend our relationship with our listeners. We have broader and deeper content that would have been impossible to acquire on our own, making our sites stickier. We are also able to tap into national advertising dollars that would have been difficult to do on our own. There is truly ‘strength in numbers’ as an LMiV affiliate."

—Tom Jackson, Manager of Internet Services for Jefferson Pilot Radio

Q101 (WKQX-Chicago) does that pretty well (see www.q101.com). I'm a big fan of things that let you have an impact on the on-air programming whether that's a form of polling or something else. Another thing is providing a very consistent and regular opportunity for the listener to get additional value from the station—for that person to feel part of the club and to feel like an insider. Perhaps today you're getting your favorite...
jock's view of something, maybe tomorrow you have an advertising value of concert ticket availability or an advance spin of a new song before it's played on the radio. A regular diet of that unique value—which you're not going to get somewhere else—is what we want our affiliates focused on.

Sounds a lot like an affinity program...

We think that for these stations, the affinity program will be based online. It'll still be promoted on-air and there will still be opportunities to sign up for it, but the principle mechanism for administering that affinity program will be online. It'll be the easiest way to sign up as well as the place where users get regular value. Furthermore, the station site will have emails directed only to affinity club members that no one else is getting. Online is all about database management, and the affinity program is central to that.

That brings me to data. What type and how much data do you collect and how is that data utilized? When a listener wants to join or register with us, the principal data we like to know is who he or she is. He's an enormous leap forward in many ways for broadcasters to gain the ability to know who's behind your cure—not merely that it's a male age 12-28 who lives in our city. With the Internet we can know that it's Joe Smith, who lives in this neighborhood, likes edgy alternative rock, and has asked us to send him information about ticket promotions, sporting events, and something else. That extends the relationship, and in any business, you're much better off focusing on deriving additional value out of an existing relationship as opposed to trying to create new relationships.

Beyond the minimum registration element, which keeps us straight on the issues of law regarding age, the information we gather will be because we've asked you if you'd like us to and you've agreed. We're very focused on keeping data collection a permission-based system.

How can you quantify the monetary value of a great station site as opposed to one that's just a static page with hug shots of the airstaff? That is enormous for the efficiency I just cited. Any station's ability to move the ratings number is subject to a whole bunch of factors—some of which they have control over and some of which they don't. So any ability to take whatever the base cure is, whatever the affinity group is, and create additional value in that relationship is unlimited, and online has to be a central part of that. The Internet offers the ability to take a statistic that you monetize with an advertiser on a broadcast basis, and turn that data into an individual with whom you have a relationship that you can monetize with an advertiser on a direct marketing basis. That's a value proposition of enormous importance.

Secondly, I believe that there is tremendous significance in the latest product releases from AOL and MSN. Look at the statement AOL issued with the October release of AOL 7.0, which basically says, "AOL all about local content and music." They may as well have said, "AOL is all about taking market share away from radio." Because that's the game plan and they'll tell you that.

The first line of AOL's announcement says, "AOL 7.0, which integrates local programming into every part of the service, provides easy access to high-speed audio and video content and introduces new breakthrough music and entertainment features to extend AOL's hallmark convenience and ease-of-use." That's an enormous competitive challenge to this industry.

While I don't think that we're in the business of competing against AOL as a portal, we are in the business of protecting our relationships against encroachment by them. I think that being prepared to deal with that online threat with a compelling and distinct online presence of your own is a necessity.

What about streaming? Should stations be streaming the on-air signal of side channels? Is streaming critical to online success?

Not in the near term but in the long term it is. I think that for long term having an effective B-channel is an important way to extend a station's brand. I don't think that there's anything additional value in streaming your terrestrial signal. Across the board, on the Internet, content which is readily available somewhere else usually doesn't present a compelling proposition to an online user.

Our vision of the B-channel online can be characterized like this: "OK, you listen to this particular station because you like alternative music. Well, within the genre maybe you like it edgy, maybe you like it more female oriented. We want to let you, within the universe of all alternative music, tailor a B-channel that fits your interest, but still has the input of the station. What the online music community typically under-values is the critical importance of professional programming. The best programmers in the world are at radio stations, and these folks provide a value to the online listener just as they do on-air. We want to tap into that. We want professional programmers saying, "OK, on your B-channel you selected this, this, and this. Well if you like those, here are six other choices I think you really ought to hear."

What stations are some of the ones that are stressing the on-air signal of side channels? I direct you to WIBC, which is a news site, but it does a great job of taking the things that are unique to WIBC—such as their Saturday programming lineup which is a little like the one NPR does, that people just love. It's got a gardening show, car show, veterinarian show. That naturally created a focus on the site so the listener can get more information. The gardening guy posts the "Bug of the Week" for example.

Another one is Q101. In terms of unique personality, it's a site that's probably going to be unlike any other site our network produces, but you know, when Mancow is your morning guy your station is going to have a certain personality. Instead of shifting away from that, they've really run with it. And to do that, they needed a lot of content and a lot of flexibility, and that's our job to let that station bring its personality out online. If you have to provide artist information by sending your listener to a third party site, you've done nothing to extend your brand. But if your artist pages are populated by content we've secured from somebody else, and it has all the edge and all the irrelevance of your station, then you've really done something to help extend your brand.

LMIV was created as an industry solution. Radio station owners are invited to participate. Interested stations can learn more at the upcoming Gavin Seminar taking place in San Francisco February 20 to 24, 2002.

Industry experts will appear on the Gavin Music on the Net panel. "So you say you want a website that doesn't suck!"


November 18, 2001 gavin
COMING NEXT ISSUE:

SPECIAL: TOP 40 & RHYTHM CROSSOVER
Tomorrow's Pop. Radio & promo guys look ahead to 2002, with predictions and new first quarter releases.

SPECIAL: ALTERNATIVE
Alternative Editor Richard Sands taps into the leading Alternative promotion directors to get the 411 on everything you need to know about radio promotions for "The Alternative Promotion Guide, A to Z." Then it's shades of Spinal Tap, as record promotion managers dredge up memories of their biggest promotional nightmares. Plus, artist profiles, interviews, and more.

ALSO:

- KOZ IT'S CHRISTMASTIME! A/C & Hot A/C Editor Annette M. Lai catches up with Capitol recording star and KTWV (The Wave)-Los Angeles morning host Dave Koz about his latest CD. A Smooth Jazz Christmas.

- I BELIEVE I CAN'T FLY. With so much drama flying these days, Urbanites weigh in on fly or not to fly? Plus meet WDZZ-Flint PD Chris Reynolds.

- AS AMERICAN AS BASEBALL, APPLE PIE, AND LEE GREENWOOD. Veteran country artist Lee Greenwood discusses the resurgence of his hit "God Bless The U.S.A." in the wake of the September 11 tragedies.

- BRUCE COCKBURN'S ANYTHING, ANYTIME, ANYWHERE. Triple A Editor Dave Eisenberg interviews Bruce Cockburn about his music, his politics, his new album, his new US label, and what it's like to take a year off.

- REPORTING FROM THE FRONT LINE OF INFORMATION DELIVERY. The underpinning of the success in the new economy is business intelligence. The way in which companies handle information is often the difference between getting ahead and falling behind. Warner Music Group has engaged an information delivery solution from Actuate Corporation to streamline information exchange across its enterprise. Find out how the adoption of this advanced, web-based, business reporting software has substantially increased Warner's efficiency.

IMPACT DATES (SUBJECT TO CHANGE)  

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<td>Brian McKnight &quot;Stills&quot; (Motown/Universal), Top 40</td>
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TOP 40 ADULT SPIN CHART 30-28*
+211 spins = total 771
BEST 1ST IMPRESSION!!!!
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stations to (6) to play her record over
6 times this week

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IN THIS ISSUE

THE NEW MATH OF MUSIC RESEARCH ON THE NET
CRAIG DAVID'S POTENTIAL AT TOP 40 IS SCARY
SHADOW MARKET WRNR-ANNAPOLIS BETS ON LOCALISM

COVER ARTIST: MICHELLE BRANCH

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A United Business Media Publication

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THIS IS THE ESSENCE OF LUCINDA WILLIAMS...
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basic tracks produced by Bo Ramsey
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10 NEW MATH, NEW RESEARCH. Audience testing is how programmers and promoters help determine all kinds of important stuff, the next add, the next single, the timing of releases to crossover formats, and the like. With the dawn of new Internet technologies, we now have ways in which such research can be done more quickly and accurately, and most importantly, more inexpensively.

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

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

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

28 SAY AMEN: HOWARD HEWETT’S JOURNEY CONTINUES! Howard Hewett has had a wonderful career in the music business. From his days with the hot and sexy R&B group Shalamar in the ’70s and ’80s to a stellar solo career on the ’90s and ’00s. Still riding the soul train of success with brand new releases, Hewett spoke with Gavin Urban Editor Kevin Fleming.

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

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

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

EDITOR’S NOTE

BUSINESS AS USUAL

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

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

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

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

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

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

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

David Dalton, CEO

United Business Media

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July 20, 2001 Gavin 5
**Napster's legal woes are seemingly endless, despite the fact that the company has in the past six months enlisted the aid of several fingerprinting and database companies to prevent the sharing of copyrighted materials. Last week, Napster took the bold (and dangerous) step of shutting down the services altogether while it solidifies its copyright protection technologies. But for U.S. District Judge Marilyn Hall Patel, that simply hasn't been good enough.**

As has been the pattern in the past, the court's decision set off a firestorm of public outcry from frustrated Napster users and a volley of competing printed statements from the principals in the ongoing battle. Patel said it will appeal the decision. Meanwhile, the RIAA responded with veiled glee. **RIAA chief Hillary Rosen said in a printed statement: While we appreciate that Napster is attempting to migrate to a legitimate business model, its inability to prevent copyright infringement from occurring on its system has only hampered the development of the marketplace in which it now hopes to compete. It is difficult for the legitimate online marketplace to compete with free products...Today's ruling sends a clear signal to all infringers: any attempt to hide illegal activity behind the shield of technological innovation will not be tolerated.**

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

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

---

**Twelve Stations Begin Using Music Buddha Research Product**

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

Among the new stations to sign are WHNQ-Bloomington, KROG-Colonia, WTCB-Cayce, KYDU-Monterey, WZMR-Atlanta, and WMAB-Branson. Song Sonar is a suite of research and recommendation products that leverages the company's music analysis technology for radio and record industry professionals. Originally devised (under the name Multi) at a consumer-facing recommendation product intended to enhance online retail sales of music, the company has built a database of thousands of songs that have been analyzed by musicologists for more than 700 DNA points.

---

**Clear Channel Ordered Into Ohio Courthouse**

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

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

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

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

The newspaper is not a plaintiff in Svoboda's lawsuit.
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We at Gavin believe that today's fast-paced online environment has created an insatiable appetite for near-instantaneous data that makes the old weekly trade paper cycle outdated. That's why we're gearing our services to the immediate delivery of fresh information, online and via fax, coupled with more in-depth reflection on the trends and key issues in a monthly magazine format. The new format will also allow us to bring you commentary and insight like never before from the personalities and pros who make radio not only what it is, but what it will be.

Same great staff of industry vets. Same great tradition. Brand new membership subscription package.

Just for starters your Gavin membership subscription of $375 will give you:

- 25 issues of Gavin (plus two special issues focused on The Gavin Seminar in February and The Gavin Summit in August)
- Daily delivery of gmai/, the number one authority on breaking music, lively news and station gossip delivered fresh every morning
- The format/fax of your choice, updating you immediately on charts moves, music and news in your format
- The Gavin Radio & Record Industry A to Z (a $75 value)
- Rapid access to all the music charts at gavin.com plus privileged access to proprietary information levels currently in development

More privileges of membership will be added during 2001, so secure your place among the elite now.

Call Annalisa Williams at 415 495 1990, ext. 609 (anna@gavin.com) to subscribe.
“Hot Enough for Ya?”

By Paige Nienaber

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

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

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

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

while we can.

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

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

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

Mix 94.1 in Las Vegas is a Modern A/C (which has nothing to do with malfunctioning air conditioning) station that braves the temps to deliver fun to their listeners in the form of Summer Fun Packs: tickets for the family to Wet 'N Wild; the ultimate heat-the-heat destination for locals. The Fun Packs also include free play at GameWorks, fitness club memberships, and Mix's double CD compilation, This Is Mix Variety, Volume 1. These are being given away eight times a day and 120 qualifiers will be in the running for $500,000, new Saturn cars, and big screen TVs.

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

You work with what you have, and one thing Las Vegas has plenty of is heat. Thus (and keeping with this Vegas roll I'm on) KLUC has done 'Ice Your Ass To Alaska' that had listeners trying to win a trip to the cool environs of our 49th State by melting down blocks of ice using only their body temperatures. The station has also done Blacktop Barbecue, which is a test to see how long it takes Las Vegas pavement to cook food. If Cat Thomas ever offers you a burger in July, take a polite pass, because he probably cooked it on asphalt in 12 minutes—the station record. One of KLUC's perennial contests is "The KLUC Slide-A-Thon" at Wet 'N Wild. For this one, 198 contestants invade the water slide in an endurance competition to win cash, a car, or a boat. The longest slide is clocked in at 116 hours. But in the oppressive heat of a Vegas summer, is there a better place to be than a waterpark?

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

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

PAIGE NIENABER, WHO WILL NOT HEAR THE PHONE RING IF YOU CALL HIM BECAUSE OF THE 727-1222 NOISE CREATED BY HIS WINDOW MOUNTED AC, IS VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. LEAVE A MESSAGE AT (651) 433-4554 OR EMAIL HIM AT NWCPROMO@EARTH-LINK.NET.

8 gavin July 20, 2001
Napster has reached accords with the two artists who most boisterously battled the online file-sharing service, ending all legal action between the parties.

Shawn Fanning, founder of Napster, said, "It's time to end the court fight and shake hands. We look forward to gaining Metallica's support and respect as we work to develop Napster into a tool that can be responsive both to artists' needs to communicate their art, and the desires of music lovers throughout the world. We're pleased that this chapter is behind us." As part of the settlement, Metallica has agreed to allow the sharing of certain songs when Napster launches a subscription service later this year.

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

"I work hard making music—that's how I earn a living," noted Dre. "Now that Napster's agreed to respect that, I don't have any beef with them."

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

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

 MeasureCast: Streaming Reaches All-Time High

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

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

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

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

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

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

It's not surprising that with all that activity, and not a single paying subscriber, the company suffered losses in consolidated operating loss (EBIT), consolidated net losses, and consolidated net loss available to common shareholders. For the quarter, operating losses reached $42.1 million, while consolidated net losses grew to $38.5 million, and consolidated net losses available to common shareholders reached $44.3 million (or $0.76 per share). While these numbers nearly mirror those for the first quarter of 2001, the comparison to the second quarter of last year is more dramatic. In Q2 2000, XM had a consolidated operating loss of $13.9 million, a consolidated net loss of $5.1 million, and a consolidated net loss available to common shareholders of $7.3 million, (or $0.15 per share).

In addition to reporting Q2 results, the company has announced the addition of programming from ABC Radio Networks' flagship brands, ESPN Radio, Radio Disney, and ABC News and Talk. In printed statement, Traug Keller, president of ABC Radio Networks, said that those properties will be available to subscribers of XM Satellite Radio when the service is launched later this summer.

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

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

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

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

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

Getting in the Mood

Chris Pirkner, executive vice president of corporate development for MoodLogic, says, "What we've set out to do is capture metadata on a song level—to go one step beyond artist and albums, down to each individual track. And the data we're trying to gather is more perceptual in nature, such as tempo, cadence, instrumentation, and mood—all these variables and attributes that make the song the song."

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

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

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

Music Buddha founder and CEO John Adams says, "The Zimmermen alone can do more than 100 songs a day. It would be really time consuming if I did it, because I'd have to listen to a song two or three times, but our team of experts are...well, experts." MoodLogic employs music experts in a different fashion. Pirkner points out, "We use in-house experts to help us build the so-called taxonomy [of the music]—the taxonomy is what attributes are actually important, and what questions can we ask a large group of users in a distributed fashion. These experts help us gauge the right genres, the right moods, how to ask about moods, how to ask about tempo." We then query a community of 40,000 music fans. We query these people by playing them songs, and then asking the users to answer a series of about 60 questions pertaining to mood.

The company initially got participants by emailing users of online music sites such as Launch, which attract among the most avid music fans. The company made the user interface for the surveys a game-like experience, which led users to tell their friends, building the community in a viral way. The company estimates that it has perceptual information on more than 800 million individual consumer responses to about 600,000 songs.

MoodLogic’s Music Research Services leant on that vast database of information to enable stations and labels to get feedback on what songs are being highly ranked and by whom. The service can be narrowed to just one zip code, or widened to include the entire nation, depending on what information is desired. A very clear picture of a song’s potential begins to emerge when a community of 40,000 music fans is asked whether a song is "brooding."
“aggressive,” “sad,” “upbeat,” “romantic,” or “sentimental,” in addition to questions about overall likeability, and other intangibles.

Research is Buddha-ful

Music Buddha this week signed twelve new radio stations to contracts for its online auditorium testing product, Song Sonar. Created with the input of radio professionals, Song Sonar lets programmers test songs they’re considering adding to their playlists for compatibility. When songs are initially input into Music Buddha’s database, information such as artist, title, and song duration are automatically associated with the file. But that’s where the machinery’s interaction with the music stops. All of the analysis of the music is done entirely by ear, using more than 700 DNA points on which the musicologists rate (on a scale of 1-10) the relevancy for that song. Music Buddha requires that multiple editors listen to each song. Considering that the company’s library of music includes every song now being played on radio, in addition to new releases that haven’t yet been added, the benefit to program directors and music directors becomes immediately apparent.

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

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

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

The company is also developing a consumer-facing application of its song recommendation technology by working with makers of kiosks to be installed in music retail stores. “We’re working with companies that are driving the back-end technology that will power kiosks in stores like Best Buy, Wal-Mart, and others. There’s just so much that this technology can do to enhance retail sales,” says Adams.

Savage Song Recommendation

Along the same lines as the consumer offering that Music Buddha has created for bricks and mortar retail, Savage Beast has built a functionality that is primarily consumer e-commerce focused. The company employs about 33 music analysts to listen to the songs and study them across 400 musical characteristics, using consistent benchmarks and terminology, looking at all aspects of sound, form, melody, harmony, and lyrics. This information is then entered into the company’s Music Genome Project database and the song becomes available for the company’s music search and recommendation technology.

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

Tim Westergren, chief music officer for Savage Beast, explains, “Record labels strongly support the Music Genome Project and supply us with their new releases and back catalog for analysis and enrollment into the Music Genome Project database. They recognize that our technology excites consumers about discovering new music and enables artists to find an audience—and therefore become commercially viable. More people will actually listen to and buy music they truly like. Savage Beast’s technology is crucial to the future of the music industry, whether the industry focuses on subscription services, digital downloads, peer-to-peer file sharing, traditional retail or all of these. We can transform any and all music delivery channels into completely personalized music services that understand and serve their consumers effectively.”

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

Music Buddha’s Adams agrees: “One of the challenges we have is that people are trying to compare us to auditorium or callout, which is really not an accurate comparison. We can’t replace either one and neither of those can get the kind of data that we can. A station that spends $135,000 a year on auditorium testing could use our product for $500 to $800 a month—which is much less. But they sure as hell shouldn’t throw out their auditorium testing, because that’s a totally different tool that they’re drawing from. You’re going to get a certain kind of person who will show up for your auditorium test who won’t take your online survey. But you’ll have people take your online survey that would never show up for an auditorium test because they’re too busy, they’ve got a job, they don’t care, they don’t want to sit in an auditorium for forty bucks. This isn’t getting the same information for less. There’s now a way to efficiently get in touch with your P1s like you haven’t been able to do before.”

If only ten percent of listeners to a station whose website gets 15,000 unique visitors per week go to take the online test, there’s simply no way that callout or auditorium testing can compete with those numbers.

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

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

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

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

Quick career recap: Tallahassee and Tampa—that’s it! Started in 1992 at WFTT-Tallahassee as intern/pain in ‘da ass. Moved up to weekends, swing, traffic director, and office manager. Station was sold, became WXXR, later flipped to Modern Rock and I became PD. Cropped the street to Rhythmic WVLQ, then up to Modern Rock and I became PD. Cropped the street to program sister Urban WBXS-FM. Left to join start-up WLLD-FM-Tampa as MD/afternoons. Up to PD in December ’99.

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

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

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

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

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

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

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

Hobbies: Music, PlayStation 2, and nude bars (the art is not forgotten).

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

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

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


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

Favorite food: Italian

Favorite local restaurant: Donatello’s

Favorite city: Miami

Favorite vacation getaway: San Juan, Puerto Rico

Last movie you saw: “Baby Boy” with Tyrese and Snoop Dogg, but the last good one was Finding Forrester with Sean Connery and Rob Brown.

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

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

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

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

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

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

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

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

If I wasn’t doing radio I’d be...Very skinny because of that whole starving artist thing, I’d still be trying to sing/produce, which means a lot of free promo shows, label woes, and no food for 0. I can see it!
Craig David: Born To Blow Up in America

By Delphine Hwang

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

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

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

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

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

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

Craig says he always made music because he loved it, not because of any ambition for fame or fortune. But, about a year after becoming a Friday night regular as a club DJ, the road to fame and fortune began when Craig won a national songwriting competition for penning "I'm Ready" for the R&B group Damage. The success of the single, which hit #3 on the U.K. charts, brought the attention of two-step (aka U.K. garage) DJ Mark Hill, who spun in the same club as Craig. The two joined forces to form the production team Artful Dodger. Their collaboration, "Rewind," hit #2 on U.K.'s pop chart. Hill eventually went on to produce the entire Craig David debut album.

The journey from spinning in underground clubs to selling out arenas took about one "surreal" year, as Craig puts it. However, despite all his fame and fortune, Craig remains refreshingly down-to-earth and real. He has a level-headed non-preachy sense of respect that's apparent in songs like "Fill Me In," where he actually addresses the suspicions of his girlfriend's parents. Similarly, in "Can't Be Missing Around," he tells a flirty girl politely but coolly thanks, but no thanks..."I've got a girl at home." His mature sense of how to treat a lady's world is perhaps one element that gives his songs that smooth and sexy Vandross/Kravitz appeal. Another element may come from his fusion of R&B with the two-step sound, which flavors house music with a bit of soul and drum 'n' bass.

Despite all the production on Born To Do It, each track can fly acoustically. According to Craig, part of what makes them good is that they are organic songs at their roots, much like Craig's influences: Michael Jackson, Stevie Wonder, and his mother's Terence Trent D'Arby records. Recently, however, Craig includes artists like Usher, R Kelly, Faith Evans, Travis, and Coldplay in his list.

Currently, Craig calls New York home while promoting his new album domestically with spots on BET, MTV, late-night shows, and with live showcases around the country. Will America indulge in this latest British invasion? For this American, artists who have solid roots, make good music, and love their mothers are always welcomed with open ears. It might be just a matter of time that Craig will prove to the rest of America that he was indeed "born to do it"—to be a star.

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

July 13, 2001 gavin 13
THE MUSIC THAT REMINDS US OF SUMMER

Compiled by Annette M. Lai and Kathleen Richards

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

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

Jeanne Ashley
MD, KSRC (STAR 102)
KANSAS CITY
Peter Gabriel - "In Your Eyes" [I met my husband that summer.]
Supertramp - "Take the Long Way Home"
Hootie & the Blowfish - Any song off their Cracked Rear View CD
Elton John - "Mona Lisa and Mad Hatters" (I know, not a real party tune...but great memories)

Jeanne Ashley sings with The Blowfish
Sting - "Desert Rose"

James Baker
APD/MD. KBIG-LOS ANGELES
This list is both eclectic and tripindicular! Chronologically:
Beach Boys - "Almost Summer": During the summer of '78 KFRC-San Francisco kept playing the custom version over and over again, naming a variety of cities that made you proud to live in Northern California and have it on the Big 610!
Y&T - "Summertime Girls": During the Summer of '86 it was in hot rotation on my cassette deck and on the radio
Dino - "Summergirls": Annette, in 1988, you had this song spinning every two hours on 99.7 KYUU. Do you remember it? [Ed. note: I was Music Director at KYJU-San Francisco from 1983-1988 and James was one of my callout researchers for part of that time.]
Randy Newman - "Love L.A.": Eruff said
Janet Jackson - "Someone To Call My Lover": The summer song this year hands-down thanks to our KBIG Creative Director, David Jaye, who customized it with parts from America's "Ventura Highway." It localizes this song for SoCal in a unique way!

Nick Bedding
SENIOR NATIONAL DIRECTOR, ADULT FORMATS, HOLLYWOOD RECORDS
Leroy - "Goodtimes"
Nikka Costa - "Everybody Got Their Something"
Bill Withers - "Lovely Day"
Tricky - "Girl"
Redman - "Let's Get Dirty"

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

Love Spoonful - "Summer In The City"
War - "Summer"
Beach Boys - "I Get Around"
Diesel - "Sausalito Summernight"

Mike Batten
P.D., KLMJ-HAMPTON, IOWA
When summer comes to mind, I especially think of the Beach Boys music, so they are at the top of the list:
Beach Boys - "California Girls," "Surfin' U.S.A.," and "Fun Fun Fun"
Seals & Crofts - "Summer Breeze"
Percy Faith - "Theme to "A Summer Place"

Allison Bostow
OM/PD. KIZZ-MINOT. N.D.
Bryan Adams - Summer of '89:
Bryan will be at the North Dakota State Fair in Minot on July 28th!
Tone-Loc - "Wild Thing"
Destiny's Child - "Bootylicious"
Don Henley - "Boys Of Summer"
Poison - "Talk Dirty To Me"

Donna Brake
DONNA BRAKE PROMOTION
David Bowie - "Fame"

Jann Arden
ZOOF/RUNDER RECORDING ARTIST
ABBA - "When I Kissed the Teacher"
Puddle Clark - "Don't Sleep In the Subway"
Herb Alpert & the Tijuana Brass - "Lonely Bull"
Mike Oldfield w/ vocals by Maggie O'Reilly - "Mistake"
Pat Benatar - "Heartbreaker"
“What a great message for the summertime. This song is perfect for my show.” — Delilah

Simple Things
JIM BRICKMAN with REBECCA LYNN HOWARD

Impact Date: July 30th

Simple Things CD in-stores on September 25th.

“The lyrics and music are right on target. Simple Things will be a huge AC hit.” — Mike Bettelli, Jones Radio Network
Dakota Moon
ELKTRA'S RECORDING GROUP

Ray Arts
These are my five summer blasts...with the windows and top down and my stereo kickin'!
Santana w/Rob Thomas - "Smooth"
Dave Matthews Band - "So Much To Say"
Sublime - "What I Got"
Coolio - "Fantastic Voyage" (yeah, even I like that song)
Van Halen - "Beatles Girls"

Joe Dean
Kid Rock - "Sawdustbash"
Journey - "Stained in Love"
Notorious B.I.G. - "Hip-Hopera"
Stevie Wonder - "Bennie & The Jets"
Vanilla Ice - "Ice"

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

Ty Taylor
James Taylor - "Shower the People"
Carole King - "Feel the Earth Move"
Bill Withers - "Use Me"
Pavement Funkadelic - "Funkstreet"
Stevie Wonder - "Always"

John Brake
DONNA BRAKE PROMOTION
These are the songs I loved to blast:
The Rivieras - "California Sun"
Alice Cooper - "School's Out"
Rolling Stones - "All Down the Line"
Guns 'N Roses - "Sweet Child O' Mine"
The Champs - "Tequila"
Guess it's time now to break out my guitar and do a little riffing!

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

Mary Conroy
VP, NATIONAL A/C PROMOTION, ATLANTIC RECORDS
Just about any song by the Beach Boys (duh!)
The Drifters - "Up On the Roof"
Van Morrison - "Moondance"
Lovel' Spoonful - "Summer in the City"
George McCreary - "Rock Your Baby" (This song would always come on the radio when my friends and I drove to Jones Beach every summer)

Alex Coronfny
VP, ADULT FORMATS, REPRISE RECORDS
Chris Isaak - "Don't Do a Thing To Stop Me"
Deanna Carter - "Strawberry Wine"
Destiny's Child - "Independent Women" (the dance remix)
Remy Zero - "Prophecy"
Garbage - "Push It"

Tom Cook
MD, KRRB-WICHITA
John Parr - "Man In Motion (St. Elmo's Fire)"
Bob Seger - "Roll Me Away"
Don Henley - "The Boys Of Summer"
Stevie Ray Vaughan - "Crossfire"
ZZ Top - "Legs" (The single version, not the crispy album cut)

Ray DiPietro
NATIONAL DIRECTOR, ADULT FORMATS, ARTEMIS RECORDS
Plmsoulz - "A Million Miles Away"
Depeche Mode - "Personal Jesus"
R.E.M. - "It's the End Of The World As We Know It (and I Feel Fine)"
Bruce Springsteen - "Tenth Avenue Freeze-Out"
Billy Idol - "Hot In The City"

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

Honorable mention: Phil Collins - "Don't Care Anymore"
Tom Cunningham
DIRECTOR, ADULT FORMATS, PROMOTION, JIVE RECORDS
Bruce Springsteen - "Backstreets," "Thunder Road," and "Racing In The Street"
Beach Boys - "Don't Worry Baby"
Marshall Crenshaw - "Starless Summer Sky"

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WMXX/West Palm Bch 25x
KYSR/LA 16x
WBXM/Boston 25x
KPLZ/Seattle 23x
KRSH/Portland 27x
WSNE/Providence 17x
KBMB/Salt Lake 20x
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Produced by Don Was
www.repriserec.com/barenakedladies
www.barenakedladies.com
Management: Nettwerk Management
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Doug Erickson
PD, KATW-LEWISTON, IDAHO
Smash Mouth - "All Star"
The Cars - "Magic"
Neil Young - "Rockin' In The Free World"
Collective Soul - "Shine"

Michael "Gift" Gifford
APD/MD, KMIM (MIX 100.3)
DENVER
War - "Summer"
Boston - "Longtime"
Doobie Bros. - "China Grove"
Loggins & Messina - "Lahaina"
Janelt Jackson - "Escapade"

Lisa Hackman
DIRECTOR, NATIONAL PROMOTION, VIRGIN RECORDS
Style Council - "My Ever Changing Moods"
DJ Jazzy Jeff & the Fresh Prince - "Summertime"
Sty & the Family Stone - "Hot Fun in the Summertime"
The Sundays - "Alone Again" or "Love Here's Where the Story Ends"

Angie Handa
PD, KZPT (104.1 THE POINT)
TUCSON
There is no way to pick just five songs...and by the way, the first warm summer day in Tucson was three months ago!
Don Henley - "The Boys Of Summer"
The Cranberries - "Linger"
Lyndy Skyrnyd - "Free Bird"
Natalie Merchant - "Wonder"
Slash - "Ossession Confession" (I can't sing along to this one because it's instrumental, but I can do a mean air guitar in the car)

Joe Hann
(CLASS OF '69) MD, WRCH-HARTFORD, CT
Evely Brothers - "All I Have To Do Is Dream." My first recollection of a record in a jukebox that someone played over and over again at the lake in the summer. My first crush on two older sisters that I thought were beautiful. (Notice the romantic refrain in all of these.)
Rolling Stones - "(I Can't Get No) Satisfaction." I loved it the minute I heard it and still do. A 14-year old boy in love with any beauty... who needed J.D. Salinger when you had the Rolling Stones?
Paul Revere & the Raiders - "Hungry." The summer I met my first girlfriend, or should I say, city girl meets country hick?
Tommy James & the Shondells - "Crystal Blue Persuasion." Another crush on another girl that I didn't follow through on and looking back 30 years later... probably just as well.
Eric Burdon & War - "Spill the Wine." My all-time favorite party song that was popular the summer after my high school graduation. I met "the one" and got drafted...bummer.

Cheryl Khaner
VP, ADULT RADIO FORMATS AND INTERNET RADIO PROMOTION, RCA RECORDS
Bob Marley - "Jammin"
Beach Boys - "Little Deuce Coupe"
Jane's Addiction - "Summertime Riot"
Counting Crows - "Mr. Jones"
Bruce Springsteen - "Rosalita"

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

Katrina & the Waves
Webmaster/MD/OPS., KMAS-SHELTON/OLYMPIA, WASH.
I have just one song, "Summertime" by DJ Jazzy Jeff & the Fresh Prince. Just the "jam" having a good time...you

Dusty Hayes
PD, WXPT-MINNEAPOLIS
What can I say? I'm a child of the '70s.
REO Speedwagon - "Roi With the Charges"
Bad Company - "Good Lovin' Gone Bad"
Doobie Brothers - "Without You" "Crystal Ball" "April Wine - "Roller"

Kevin Kertes
DIRECTOR OF ADULT FORMATS, EPIC RECORDS GROUP
Michael Jackson - "Rock My World"
Depeche Mode - "Dream On"
Christian Aguilara, Lil' Kim, Mya & Pink - "Lady Marmalade"
Mandy Moore - "Remind Me"
Weezer - "Hash Pipe"

Elaine Locatelli
VICE PRESIDENT, A/C PROMOTION, COLUMBUS, OHIO
Iggy Pop - "Lust For Life"
The Beatles - "I'm Only Sleeping"
The Cars - "Just What I Needed"

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Iggy Pop - "Lust For Life"
The Beatles - "I'm Only Sleeping"
The Cars - "Just What I Needed"
JENNIFER PAIGE
THESE DAYS

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

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

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

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

"A story song like 'These Days' will always strike a major chord with your female listeners. Finally, an artist who sounds like she loves what she's doing."
-Bill West, WZYP Huntsville
20 gavin July 20, 2001

know, bar-b-que on a hot day, nice women, nice weather kinda jazz.

Neela Marnell
ASSOCIATE DIRECTOR, ADULT FORMATS, JEFF CLUSKEY & ASSOCIATES

Notorious B.I.G. - "Mo' Money, Mo' Problems"
Bob Dylan - "Like a Rolling Stone"
Dave Matthews Band - "What Would You Say?"
Lenny Kravitz - My Way?
Hole - "Miss World"

Rick Martini
PD, KOSI-DENVER

Beach Boys - "Fun, Fun, Fun"
War - "Summer"
Katrina & the Waves - "Walking On Sunshine"
Mungo Jerry - "In the Summertime"
John Travolta and Olivia Newton-John - "Summer Nights"

Tony Mascaro
MD, WPLJ-NEW YORK CITY

Here are songs that remind me of summer:
Wild Cherry - "Play That Funky Music"
Def Leppard - "Pour Some Sugar On Me"
ZZ Top - "Legs"
Hanson - "MMm Bop"
TLC - "Waterfalls"
Smash Mouth - "Walking On the Sun"
And, I'd crank up either Bruce Springsteen's "Born To Run" or First Class - "Beach Baby" on the first day of summer.

Steve McKay
PD, WPTE (THE POINT)-NORFOLK HUES CORPORATION - "Rock the Boat"
George McCrae - "Rock Your Baby"
Grand Funk Railroad - "The Locomotion" (I lead Little Eva's version, too)
Silver Convention - "Get Up and Boogie"
John Sebastian - "Welcome Back"
The best part of summer though was listening to Ron Lundy, "Hello Lux... in the Great City In the World!" Dan Ingram, "Roll Your Body...Roll Your Body," and George Michael on WABC with "The Weekend National Anthem," which was Redbone's "Come and Get Your Love." Dan, George, and Ron were New York radio. I'd sit on the porch listening to Dan, who is the best at delivering one-liners I have ever heard. These guys made radio magic. I remember reading my favorite radio quote of all-time. It came from Dan Ingram after he achieved a 20-share in NYC. He said, "I was never really impressed with that number. I always looked at it as 80 percent of the people were not listening to me.

Jamie McKibbin
OM/PD, WKHM-JACKSON, MICH.
DJ Jazzy Jeff & the Fresh Prince - "Summer Quote," "Summer-Summer," "Cruise" (for basketball courts in the summer got girls there!) Beach Boys - "California Girls"
John Mellencamp - "Jack and Diane": it's the whole "Suckin' on chill dogs outside the Tastee-Freeze" thing. All of the songs that come out of the ice cream man's truck...those are some jams!
Pras featuring Mya & ODB - "Ghetto Supastar" (That Is What You Are) now, despite my list, I really do love 'NSync's music and that is what's most likely to be jamming from my shaggin' wagon this summer! I love that 'Pop' song!

Rob Miller
PD/PD, WALK-LONG ISLAND
Sly & the Family Stone - "Summer Sides"
The quintessential summer song of all-time!
John Travolta and Olivia Newton-John - "Summer Nights"; Love those Pink Ladies!
War - "Summer"; For when I'm cruisin' in my lowriders.
Beach Boys - "I Get Around"; They're the godfathers of summer!
Bananarama - "Cruel Summer": All of these girls were hot!

Todd Mitchell
OM/PD, KFYR-KYTV (Y93)-BISMARCK, N.D.
Jay Ferguson - "Thunder Island"
DJ Jazzy Jeff & the Fresh Prince - "Summer-Love"
Lighthouse - "Sunshine"
The Suburbs - "Music For Boys"

Russ Morley
PD, WRMF-WEST PALM BEACH, FLA.
Well, since I'm in Florida, I'm going to mix it up a bit with Jimmy Buffett... "Fine"
War - "Summer"
Bananarama - "Cruel Summer"
Anything by Sugar Ray
Bobby Bloom - "Montego Bay"

Patty Morris
NATIONAL DIRECTOR, ADULT FORMATS, ISLAND DEF JAM MUSIC GROUP

Bruce Springsteen - "Jersey Girl"
Bananarama - "Cruel Summer"
In-Hire - "Boys Of Summer"
Anything by Bob Marley
Anything by The Jayhawks

Dan Patrick
PD, KAFX-LUFKIN, TEXAS
LFO - "Summer Girls"
DJ Jazzy Jeff and The Fresh Prince - "Summer-Summer"
Bananarama - "Cruel Summer"
Billy Idol - "Hot In The City"
Katrina & the Waves - "Walking On Sunshine"

Leighton Peck
OM/PD, KSTP/KM (KS95)-MINNEAPOLIS/ST. PAUL
John Lee Hooker - "Bloom Boom"
Santana with Rob Thomas - "Smooth"
Lenny Kravitz - "American Woman"
Anything by Muddy Waters
My new favorites: Michelle Branch - "Everywhere" and Fatboy Slim's "Weapon Of Choice"

Steve Peck
PD, WRSR-WORCESTER, MASS.
In no particular order, here's the top five I'd blast out my car window on a hot summer day.
Jane's Addiction - "Been Caught Stealing"
Peter Gabriel - "In Your Eyes" (live version)
Dire Straits - "Money For Nothing"
Bach & Gregg - "Hot In The City"
Violent Femmes - "Blister In the Sun"

Dan Persigehl
PD, KRSK (ROSE 105)-PORTLAND
OK, no laughing! Here are the songs I'd blast.
Nick Gilder - "Hot Child In The City"
Van Halen - "Jump"

Bobby Brown - "My Prerogative"
Donna Summer - "Last Dance"
Jackson 5 - "I Want You Back"

Bruce Springsteen - "Born To Run"
Martha & the Vandellas - "Heatwave" and "Dancing In the Streets"
Don Henley - "The Boys Of Summer"
Baha Men - "Who Let The Dogs Out" (The Mets' theme song...toon to be a classic)
Nick Gilder - "Hot Child In The City"

Norman Henry Schmidt
APD/MD, WAFY-FREDERICK, MD.
I'm having trouble limiting this list to live songs.
Bob Seger - "Night Moves"
The Drifters - "Up On The Roof"
John Mellencamp - "Under the Boardwalk"
Eddie Cochran - "Summertime Blues"
The Rascals - "Groovin'"
Also on Norman's list...
Billy Stewart - "Summertime"
Loving Spoonful - "Summer In The City"
Bananarama - "Cruel Summer"
The Go-Go's - "Vacation"
...and lots more!

Greg Seese
RYKOPALM
OK, I cheated a bit on this list, but I always do with these "high fidelity" type lists...
Sly & the Family Stone - "Thank You (Falettinme Be Mice Elf Agi)
Stevie Wonder - "Master Blaster (Jammmin')"
Jorge Ben - "Ponta de Lanca Africano (Limba trayrauma)"

Suzy K
VELLUM ENTERTAINMENT

RECORDING ARTIST
I'm picturing images of myself driving down the coast with my car top down, all the different moods; I could possibly have, and what songs I would listen to:

Santana w/Rob Thomas - "Smooth": this song is always a good one for that hot, hot beach day...you can't go wrong. I think this one will stay with me forever.

Creed - "With Arms Wide Open": On that same note, I get such a powerful combination of feelings from this song: spiritual, sensual, tender, wild, and just beautiful!

Matchbox Twenty - "If You're Gone": I just love their eclectic mix of sounds, yet again, makes me feel like, I feel like Rob Thomas is nearby (of course, with my man by my side)! Celine Dion - "I Want You To Need Me": When I want to feel romantic this summer, I'll be listening to this song. I just love her voice. What else can I say?

Marc Anthony - "My Baby You": I had no idea who was singing this until the end of the song and after I rubbed down my goobers, I realized it was Marc Anthony's lyrics, voice, intensity and style.

Now, I just hope no one stares at me while I'm driving and singing all these songs to myself...but then again, I guess I don't care.

www.americanradiohistory.com
THE VERVE PIPE. NEVER LET YOU DOWN. the first single from the new album UNDERNEATH.

A HIT SONG WILL "NEVER LET YOU DOWN"...
Just ask KYSR, WBMX, WTMX, WDVD, KRBZ, WVRO, KPEK, WKZN, WMBZ, WMC, WCDA, KCDA, KRSK, WPTE, KLLY, WTIC, KQMB, WMBX, WCGQ, KVUU, KALZ, KVSF, KUCD, KZZO, KEZE, KLLC and many more...

Modern Adult Monitor 30*-24* +128
Adult Top 40 Monitor 35*-30* +156
Scott Taylor

My favorite summer song would have to be "Hang On In There Baby" by Johnny Bristol. This song was on the charts my first year of college and we used to blast it driving back and forth from New York to Virginia. It brings back memories of the greatly anticipated nights to come and of what wild college life was going to be. Unfortunately the dreams and anticipation are always bigger than the reality. I know, it's kinda weird, but that hit cymbal riff still gets to me. Thanks for the opportunity to relive it.

Bob Walker

Songs that remind me most of summers past (total honesty):

Huey Lewis & the News - "Power Of Love"

Lovin' Spoonful - "Summer In The City"

Hoes Corporation - "Rock the Boat"

Elton John - "Mama Can't Buy You Love"

Billy Joel - "It's Still Rock 'n Roll To Me"

Songs I'll be crankin' over the summer...

John Mellencamp - "Pink Houses"

matchbox twenty - "3 am"

Anita Baker - "Same Ol' Love"

Real McCoy - "Another Night"

Bryan Adams - "This Time"

Paul Wilson

In no particular order...

First Class - "Beach Baby"

Beach Boys - "Fun, Fun, Fun"

Golden Earring - "Radar Love"

Chicago - "Feelin' Stronger Every Day"

Etoile Zisselman

VPI, ADULT FORMATS

ARISTA RECORDS

Santana with Rob Thomas - "Smooth"

Jermaine Stewart - "We Don't Have To Take Our Clothes Off"

Wilson Phillips - "Hold On"

Van Morrison - "Brown Eyed Girl"

Jon Secada - "Just Another Day"

Friends of Radio

By Annette M. Lai

Jonathan Little

Vice President of Sales, Troy Research and RadioResearch.com

Hometown: I grew up in Montello, Wis., but for the past 35 years Madison has been my home. What radio stations did you grow up listening to? My WW had an excellent radio. I could pick up WABX-New York, WLS and WCFL-Chicago, WBZ-Boston, KDKA-Pittsburgh, KLVW-Windsor/Detroit, KAY-Little Rock, and KOMA-Oklahoma City. The powerhouse AMs at the 60s had great personalities, killer jingles, plenty of creative production, and got on the best releases early to share the excitement of fresh music.


What are you most looking forward to at this year's Conclave? I've never missed a Conclave. As always, I look forward to reconnecting with friends and to" the learning." Briefly describe what radioreserach.com is all about: Troy Research, through RadioResearch.com, provides online music and perceptual research for radio that's coupled with an email marketing system. We test 30 songs per week for client stations, get open-ended "verstain" perceptual comments from the hundreds and thousands, and provide stations unlimited email marketing capability. Troy Research is the division of our company that does online focus group research and online in-depth perceptual studies.

If you could program one legendary station, past or present, which one? How could someone born to program radio select just one? Past: WLS-Chicago. It was the station that made the greatest impression on me as I was "growing up in radio." Present: I'd love to program a major market Smooth Jazz station since it's my music of choice and the format could benefit significantly from a healthy shot of Top 40 formatics.

Best career moment so far: Not a moment but an assignment. When I left WW to program Z104 in 1980, the challenge was to complete the station's move from automation to live programming. (And here we are today going the other way!) My GM Rog Russell handed me my budget with these words, "Here's your budget. If you need more money come and see me. Your assignment is simple. Make Z104 a winner. I can't stand this damn rock & roll music so I won't be listening. Just step in once a week and tell me in on how it's going." That "moment" lasted 10 years!
The JMA Adult Top 40 Department

Breaking Artists

Jeff McClusky & Associates

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www.jmapromo.com
Introducing Maverick's Rising Star...

Michelle Branch

By Annette M. Lai

Back in May, Scott Chase, PD at Star 95.7 (WSSR)-Tampa was the first to mention rising Maverick recording star Michelle Branch and her debut song "Everywhere" to me. To quote Chase: "She's a 17-year old who writes her own music and performs it outstandingly!" It didn't take long before other Hot and Modern A/C programmers such as KZZO-Sacramento APD/MD Jim Matthews, WMBZ-The Buzz-Memphis OM Jerry Dean and PD Kramer, WLNK-Charlotte PD Neal Sharpe, and a host of others began echoing Chase's raves.

I recently caught up with the now-18-year-old Branch (who celebrated her birthday on July 2nd) while she was in the midst of a four-week radio promo blitz. We spoke by phone while she waited for a delayed plane in Indianapolis on route to the Big Apple. On top of the promo junket, Branch recently played several club dates across the country as the opening act for Columbia Records' duo Evan and Jaron. I've seen her perform twice, and I can tell you that Branch displays star quality, complete with a maturity and professionalism that few her age can match.

Not a bad start in rock & roll for this talented singer/songwriter from Arizona who only started playing the guitar a few years ago. The middle child of three (one older brother, one younger sister), Branch tells Gavin about her love of music: "Singing was something that has always been a part of my life ever since I was little—I started singing when I could talk. But just before my 11th birthday I got it in my head that I wanted to play the guitar. I think it was because I was constantly humming melodies and making up songs. I wanted to have some way to express the music I was coming up with, loved the guitar, and wanted to play that over anything else."

Well, the guitar and some old-fashioned determination obviously helped those melodies and songs transform themselves into Branch's new CD, The Spirit Room, which will be released next month. The debut single 'Everywhere' is making a big impression nationwide and there are definitely more hits to follow. Some favorite tracks include "You Set Me Free," "Sweet Misery," and "Baby I'm Coming Home.

Branch wrote all of the songs on the album some with the help of producer John Shanks (whose credits include Stevie Nicks, Melissa Etheridge, The Corrs, and Derek Frey) in addition to a couple with her best friend Jennifer Hubgo. Branch says she tries to write songs that everyone can relate to. "People ask me if I'm writing about something personal and yes, there is a piece of me in each song, but I try to make my songs something that everyone can relate to. I don't necessarily write about personal experiences."

Being able to collaborate with Hao and have their work end up on her album was a real experience, too. The two co-wrote "Something To Sleep To" and "Drop In the Ocean." Branch says of her friends, "I and I have been best friends for about five years. She actually has the same birthday as Paul McCartney and is an amazing lyricist. We're normal teenagers but when we get invited to parties and stuff, we'd usually say, 'no thanks, this weekend we're getting together and writing songs instead.' The other kids would be like, 'OK, that's kind of weird,' but it was something we really had fun doing."

Initially, the idea was for Branch to work with several different producers on the project, but after an initial meeting with Shanks, the two decided to co-write some material for the project. The collaboration clicked automatically. "The first day we got together we wrote "You Set Me Free" and ended up recording it for the CD. We just had this amazing chemistry. From there the two agreed to book a month of studio time and set a goal of writing/producing three songs. Branch explains: "In the first week we worked together, we ended up with seven songs! And they all made it onto the album. So we said, 'Why stop a good thing?' We ended up doing the record in 35 days and I think the excitement we felt as we were recording it really comes across. That's why I think the process was so speedy. Everyone involved in this project had this great energy and had a fun time with it."

Life has been a whirlwind for Branch ever since. She recalls the "moment"—the first time she heard "Everywhere" on the radio—"I was in Detroit with Q95FM (WKQI). PD Tim Richards and I talked forever and we totally got along. Then, we drove off and about five minutes later he called us up, 'Has Michelle heard her song on the radio yet?' I said, 'No!' and he said to stick around in the car because they were gonna play it next. It was like I finally had a chance to think about why I've been working so hard and this moment was like yeah, you're on the right track. Keep doing what you're doing.' It was a really cool moment for me."

"Up until now, Michelle really hasn't been outside of Sedona," says Maverick VP, Promotion Tommy Nappi, Branch's escort for a good portion of her promo blitz. "After being with her on this promo tour where we did like 16 cities in just the first week. I knew she was the real deal. You can't just be songwriting and for someone that's just turned 18 to write an album like this, impressive is just an amazing story. Maverick is blessed to have her."

So, what's the question everyone asks Branch these days? She laughs and finishes my sentence for me. "Have I met Madonna?" Well, the answer is no—not yet, but Branch says of her label founder/co-CEO, "I feel so honored to be associated with her and this label. As a female artist she is the ultimate—an incredible businesswoman and a smart musician. I really do look up to her. I do know that she is proud of my record and loves it...I never even thought I would happen, I'm very flattered."

For more information on Michelle Branch, please visit her website at www.michellebranch.net.
Mix 94.1-Las Vegas’ Mark & Mercedes On Their Rise (& Shine)

By Annette M. Lai

“S” hhh, don’t tell anyone, but the real secret to Mark & Mercedes’ success is being able to slam me ["The Boss"] on their show, every day. That gives them the motivation they need to make it through all five hours!” laughs KMXB (Mix 94.1)-Las Vegas OM/PD Duncan Payton, about his highly rated morning duo, Mark & Mercedes.

Mark DiCiero and Mercedes Martinez first came to Vegas via a career stop in Denver at a rhythmic Top 40 and have been doing wake-up duty at the Infinity Modern A/C for the past four-and-a-half years. "Seriously though," Payton says, "the key to their success is their ability to relate to our core audience. Whether they’re doing a topic or just chattering, they almost always hit the nail on the head.

The duo takes a humble approach to their success. Mark tells GAVIN, “I think the secret to our success—as far as the show goes—is you hear a lot about morning shows doing ‘real radio.’ I think that’s something we’ve really tried to adapt. I’m not the star of show. Mercedes isn’t the star, we make our listeners the stars. Our show is very interactive and we talk about just about anything and everything—no rules, anything goes, and that’s probably the underlying philosophy that’s made the situation work for us.” Mercedes agrees. “The listeners are really our supporting cast...they’re the ones that keep it rolling,” she says.

Among their “regulars” is ‘Psychio Craig,” “That’s the name we gave him,” DiCiero explains. “Craig” is a fan of the sauce and is always drunk when he calls in, but he loves to philosophize on whatever the topic of the morning is and our listeners have gotten to know him pretty well.” Then there are those callers that might not be as colorful as ‘Craig’ but are just as important. “We also get calls from working moms who are busy taking their kids to school while listening to the show and we know most of them by name because they call in so often,” says Mark.

In studio, producer Chad and Metro Traffic reporter Debbie Hall round out the morning team. “Chad is a huge help to us, primarily off the air, in booking guests for us and keeping us organized. Debbie has done traffic with us for the entire time we’ve been here and does an excellent job,” Mark says.

One of the reasons the two say they love doing mornings in Vegas is the built-in entertainment value they get from the stars that come through town. “This is a really fun market to do radio in because of all the stars that come through here so often. It’s a great opportunity to put some big names on the radio that you really can’t do in every city. For instance, Ray Romano [Everybody Loves Raymond] is a regular on our show because he’s always here doing stand-up and hosting. It’s a great opportunity for him if he wants to open the locals. The built-in celebrity factor really works well for us,” says Mark, who adds that Romano showed his appreciation to Mark & Mercedes last year when he invited them to be extras on an episode of his TV show.

The two describe their working relationship as having a "big sister" deal to it. “We’re both pretty close in age, and I’m pretty protective of Mercedes, but I think she also looks out for me, too. So sometimes I feel like a big brother, but at the same time she probably feels like the big sister quite a bit.” Then he laughs, "Not hopefully our show will go like that TV show, The Brother because that show really sucks!"

Another factor that helps make Mark & Mercedes a success are the bonds they’ve built with their listening community beyond the studio walls. Mercedes started her own “Book Club,” la Oprah Winfrey. “One day we were talking about Oprah’s book club and I nonchalantly mentioned that I would like to have my own book club. Listeners started calling and emailing me saying, ‘If you ever do put something together let me know.’ So I just decided to do it to see if it turned out. When we first started there were about 10 people that showed up and now I think we’re up to about 30 or 35 members. I go out once a month on a Tuesday evening and we talk about the book we’ve read and choose one for the next month. What’s neat though is that now it’s turned into a big girlfriend type of thing where we also go out on Friday nights and do stuff together, which is really fun.

The two are also very proud of their Four Corners food drive, which has grown every year. Last year’s drive netted over 250,000 cans of food for the needy of Las Vegas. DiCiero says, "Las Vegas gets a bad rap as being a town where people just come to make a buck and then move on and that’s where our sense of community here. That’s completely not true because we see it displayed year after year—both Mercedes and I usually end up crying on the air at the end of the drive every year. It’s a really moving experience that keeps us grounded and keeps our perspective very fresh.”

Perhaps what Mark & Mercedes are most appreciative of is the freedom their OM/PD Duncan Payton gives them in creating their show. Says Mark, “Duncan is a phenomenal program director and he gives us a lot of freedom with our show—that’s really something we don’t take for granted because we’ve been in situations before where we haven’t always had that. He’s there for support when we need him and beyond that he gives us a lot of freedom to do what we want between 5 and 10 a.m.”

“He really cares about giving us that freedom, but we know he’s also aware of what we’re doing, so we don’t cross the line,” Mercedes adds. Payton says, “Mark & Mercedes get all the freedom they can handle…and believe me, that’s a lot. They know just how far they can go before I tug on the rope; and since no one wants that I rarely have to tug. I am one of the luckiest program directors in America. I wake-up everyday to one of the best morning shows in the country...and they’re great people, too!”

TO FIND OUT MORE ABOUT MARK & MERCEDES’ ANTIQUES, LOG ONTO KMXB’S WEBSITE AT WWW.MIX941FM.COM

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The Political Side of Michelle St. Clair: 
She's No Geek.

By Richard Sands

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

Richard Sands: For those who don't know everything about you, a 50 word bio, please.

MICHELLE ST. CLAIR: After graduating from Cal State Long Beach, I became an intern in the college radio department at Enigma Records (where Brian MacDonald and Sherri Trahan worked before me). Stints at Morgan Creek and Priority were the gigs I had before MCA. yeah, there was a brief hiccup with a label involving a small insect and the color red, but I choose not to elaborate. After a regime change and a monetary gift that provided me with a self-imposed sabbatical from MCA, I interviewed at a few companies, and honestly, I liked the one I'm at now the best.

Tell me a little bit about that label, Immergent.

Immergent struck me as a real forward-thinking company upon my first meeting with the CEO. It's actually owned and run by a company called 5.1 Entertainment which, along with the WEA family, are the forerunners of introducing the DVD audio format to consumers. The 5.1 company handles lots of DVD audio production work for other labels as well as Immergent.

Your first Alternative project is a cool one—what can you tell me about it?

Bird3 (usually pronounced Bin0) is the first pop/rock release on Immergent, and it might take more than a minute, but eventually I will be able to prove that just because a lead singer wears feathered wings doesn’t mean he can’t kick ass and drive a powerful rock band. Anyone who either has seen them in the past weeks with the Cult, or who’ll catch them in the next few weeks on the Warped Tour, will get it. I can use all the usual superlatives and adjectives galore, but you really have to see them first hand to know how well it really works.

What else is set to bust out for you in the second half of 2001?

Within the next six months I’m most excited about the Rambient record. It’s a fun, vibe/ambient record that’s a joint project with Peter DiStefano (Porno For Pyros) and Harry Gregson-Williams (Film scorer for Lion King, Crimson Tide, and Enemy of the State). It also has many great collaborators familiar to our format—Peter Murphy, Flea, and Miho from Cibo Matto. On the pop side, I’m also really excited about the new Dishwalla record. I haven’t heard all of it, but what I’ve heard from the studio, it sounds like it’s full of gorgeous hits.

Other than your own records, what are you liking these days?

My favorite record right now is Five For Fighting. Hands down, there’s nothing even close to being a runner-up, except Powder, a local band from L.A. John’s songs (Five For Fighting) make melancholy feelings a state of mind you never want to leave.

Not too many people know this, but you worked for John McCain, right?

Yes, I did quite a bit of work for the McCain primary campaign. I don’t reveal that it much—because some of my fellow pinko, liberal friends thought I temporarily sold-out for that period of time. I’m rarely in the middle on any issue—usually always to the very left of whatever the status quo is. However, besides being a genuine American hero, I really believe McCain would have been the best person for the job—particularly considering what we were offered. I first took notice of him when he went against his own party on the issue of big tobacco and campaign finance reform. During the work I did on the campaign I actually discovered a lot of people in his party really have a problem with his stance on many traditional Republican issues—including a woman’s right to choose. Remember, this was a guy who endured torture for five years, and at one point almost died, because he refused early release by his captors so as not to violate the first captured/first release military code of honor. Lobbyist and conventional political pressure pale by comparison.

So you really have an interest in politics—how does that compare with what you do now?

One of my guilty pleasures is the way I revel in being such a geek about politics and follow the beltway gossip in general. (I’m always asking the HFS guys for the scoop.) Not that I’m necessarily proud of the comparison, but promotion people really do have a lot in common with lobbyists. It’s just that, as much as some of us behave otherwise, we don’t deal with life and death issues that impact every American’s life. I know this sounds corny, but whenever I travel to different countries, it always gets reinforced to me how amazing our American experiment of democracy thrives and sets an example for the rest of the world. Yes, I am a geek after all.

Programmer’s Corner:

Don’t Be Afraid To Be Proactive

Do you know that scene in The Matrix where Keanu Reeves dodges bullets coming right at him? That scene pretty much sums up what it’s like to be a Program Director—bullets are always coming our way. Sooner or later, one of those bullets will hit its target, and when it does, you’re out of a job.

When I was programming, a question I constantly used to ask myself was this: “If they hired someone new to replace me, what changes would that person recommend making?” And then I’d say to myself, “Well, you don’t have to wait until that happens, let’s make the changes right now!”. When I was out of town recently, I played golf with a PD who couldn’t keep dodging bullets—he had been fired the week before. I asked him the question I used to ask myself, “What would you do with the station if you were taking it over right now?” Not surprisingly, he had a few suggestions, and a few things he lamented not doing himself, such as (see if this rings a bell with you), “I really wish I had tightened up the morning show—they were getting pretty full of themselves, and I should have reined them in harder.”

The reality is, you don’t have to wait until you’re out of a job to make changes. Don’t be afraid to shake things up. The music. The airstaff. Production. Be proactive—make the changes you think are good for the station right now, before someone else does it for you.

Oh I know what you’re thinking. You can’t. You probably even have the excuse already to go in your head. “The GM won’t let me.” Or “The consultant doesn’t think it’s a good idea.” Or “It wouldn’t be good for our cluster.”

But look at it this way, if they do bring in a new guy or gal (and one day they will, trust me), most likely that person is going to recommend the changes anyway. And who would you rather be making that call—a new PD, or you? That my friend, is a rhetorical question. So get to it. And dodge one more bullet that has your name on it.

-Richard Sands
Central Valley’s Newest Crop: 

ADEMA

Arista Newcomers Launch Into The Limelight

By Kathleen Richards

Just a little over a year ago, Marky Chavez was bumming around the desolate, strip mall-infested town of Bakersfield, Calif., hopeful, but unaware that very shortly he would become the center of an all out major label frenzy. His band Adema, formed a year ago from the timely breakups of several CV (Central Valley) bands including Videodrone, Juice, and SexArt, produced a demo that eventually landed on the desk of Arista Records. He got a hold of the demo, took it to them and then this big huge heat started when other labels found out about it. We had about two dozen labels after us in about three weeks. We flew to New York and met with a bunch of different people. It was cool.

So when you signed with Arista, did you already have songs laid out or did you have to write them?

We had about three songs written and it was funny because we kinda lied to the label, told them we had more songs. I told them, "Hey we need to get away from all this hype and get out of Los Angeles." So there's this little town that I used to go to as a kid up in Northern California and I picked that spot and the location to get away and write some more songs. We went up there and wrote about 20 songs in six weeks, that was the record, and then we went back to LA to track it and get it right.

Did you have a concept for the record? Is there a theme?

To me, I wanted to make the most personal thing I could so that people could be introduced to me and know me. Cause the whole record is just a diary of what I've been through. It's kinda like my own therapy. The last two years of my life was pretty rough. I went through having a baby with my fiancee and then having our relationship split up because of that and other things. It was just crazy, you know. Lost my house, all kinds of crazy things happened. So it was an emotional time and I wrote about it.

Can you talk a little bit about your single "Giving In"?

Yeah, "Giving In" is just like once I went into that big depression I started giving in to all kinds of things like dating a bunch of different girls, doing a bunch of different drugs, fucking up, and that song is all about giving in to the worst things you can do in life. It's like giving in to your personal demons and things that you know you shouldn't be doing but you do anyway. The end's positive—it's just like it's a therapy—get it over with.

Whose you're biggest influence?

My biggest influence? Hmm. I'll tell you a little bit about my home life. When I was a kid growing up my dad was spinning records all day so I was listening to everything from like Aretha Franklin to The Beach Boys, The Doors, Jimi Hendrix, Van Halen. I was listening to all this stuff. My brothers and sisters were all into New Wave and all that shit when it was coming up. I'm very, very seasoned when it came to what I listened to. So I have to say a bunch of different stuff. My dad was a really hip dude so we were always listening to cool stuff and it was just really good I had a family that listened to music.

What was it like growing up in Bakersfield and how did it influence your music?

What it did do was harden me. I mean, living out there is, it takes all creativity out of you. There's nothing to do. They think the answer to everyone's problem is to build more malls and more movie theaters. Everyone wants to put you down for everything you wanna do out there so I'm just glad and very happy and very fortunate to be able to live my dream. I mean, I'm looking outside of a window, looking at my tour bus and I'm stoked. I'm in Albany, New York. All the way across the country. So I'm very positive, very focused, and ready to take on the world.
Mic Patrol

By The Poetess

SUPERWOMAN ATTACKED!
Queens, New York sweetheart Lil Mo was attacked after her performance at the Warfield Theater in San Francisco a few weeks ago. The ghetto songbird had just wrapped up an outstanding show, and when walking from the venue's backstage door toward her limo, some idiot called out her name and threw a bottle at Mo. She was struck in the head and had to receive 22 stitches. Two men who were accompanying the singer chased the assailant on foot but the scumbag got away and is still on the loose. Her people are offering a reward of $1000 for anyone who has information leading to an arrest and conviction. An unnamed source says the situation may have occurred due to the recent firing of her bodyguard, but Mo's camp is denying such rumors. The tragic incident left the singer traumatized and unable to complete her promotional tour. All this comes at a time when her career is starting to really bubble. She has just released her debut album Based On A True Story on Elektra Records and has sold more than 75,000 units in its first week out. She's also gracing the airwaves with her single "Superwoman Pt. 2" featuring newcomer Fabolous on the rhyme. Mo has also put it down on Ja Rule's current smash "I Cry." The hip-hop songstress has taken a little time off to recover from this senseless act of violence. We wish you a speedy recovery Lil Mo.

MACY GRAY GETS SLICK
Epic Records superstar Macy Gray has hired the services of hip-hop legend Slick Rick. The Ruler to spit rhymes on a remake of his classic cut called "The World Is Yours" for her forthcoming sophomore album The Id. The Id due out September 18th. The project was co-produced by Rick Rubin, co-founder of the legendary rap label Def Jam Records. Mos Def, Erykah Badu, and Angie Stone are a few of the talented folks that have touched down on The Id. The first single to drop from that joint is a song called "Sweet Baby." Her duet with The Ruler can also be found on the Rush Hour 2 soundtrack on Def Jam. That drops July 31st and has already been serviced to radio. In addition to putting the finishing touches on the follow up to her 1999 triple platinum debut On How Life Is, Gray has completed her first movie role in a flick called Training Day which stars Denzel Washington. She's also made an appearance in the forthcoming "Spiderman" movie that's expected to come out in 2002.

K-CL GETS EXPOSED
R&B singer K-Cliff and JoJo was given 2 years probation in Los Angeles Superior Court on June 29th. The soulful Coosheh was charged with misdemeanor Lewd Conduct after allegedly pulling his "you know what" out and exposing himself to thousands of young concert-goers at the KIIS-FM Jingle Ball in Los Angeles last December. K-Cliff, whose real name is Cedric Hailey, denies all allegations but pled no contest in May. In addition to 2 years probation, he also had to pay nearly $1000 in fines. K-Cliff and JoJo started out in the early 90's in the R&B group Jodeci. Jodeci's 1991 debut album Forever My Lady cemented them a nice little spot in Black music. The four man singing crew has it recorded, an album together since their 1995 release The Show, The After Party, The Hotel. After several promises of a new Jodeci release, they've announced during the airing of the BET Awards that they are definitely coming with a new joint in 2002. They claim to have some songs already recorded. I won't hold my breath but I'll be checking for it once it finally comes out.

MJ HEATS UP SUMMER JAM
Ja Rule, R. Kelly, Destiny's Child, Ludacris, Eve, Nelly, and Outkast were just a few of the big stars that came out to shine at New York's Hot 97's Summer Jam 2001. The huge mass of music lovers enjoyed the performances for the most part but was left wanting a whole lot more from R. Kelly. He came out with his short but sweet performance by hitting the crowd with only 3 tunes including "Home Alone," for which he brought out rapper Keith Murray. Things got hectic when Destiny's Child was introduced. Thousands of Summer Jam attendees booted the trio. East coast fans may still be upset at the girl's for sporting Los Angeles Lakers gear during the NBA playoffs in Philly last June. Who knows? They handled it like the professionals they are. DC continued to perform, gave thanks and exited the stage. Rap superstar, Jay-Z stirred up a little drama himself when he dissed Prodigy of Mob Deep by placing a photo of him as a youth in leotards and a glittering jacket on the huge monitors at the coliseum. Even that incident didn't out shine what was to come next. Although some of hip-hop and R&B's biggest names were in the house, no one person moved the audience like Jay did when he brought out the king of pop, Michael Jackson. The glove-less hesitanted when Jay-Z first called him to the stage and folks began to think it was some kind of joke after about 2 minutes of waiting. Jiggaman ended up having to go backstage and bring MJ out himself. They both walked out and the capacity crowd went bananas. Jackson didn't perform but Jay Z's new single "H to the Izzo" played in the background. That cut contains a sample of the Jackson 5s "I Want You Back" — same sample Master P's son, Lil Romeo used for his hit "My Baby." Jacko hung out on stage just long enough to send love to his excited fans and take a few snapshots. Michael Jackson is expected to make an appearance on H to the Izzo's forthcoming project on Roc-a-Fella Records. Also joining him on stage was Beanie Sigel, Memphis Bleek, Masey Elliot, and EPMD.

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

30 gavin July 20, 2001
SHADOW MARKET
WRNR-Annnapolis BETS ON "LOCALISM"

By Dave Einstein

The studios of WRNR are a block from the city clocks of Annapolis, on the outskirts of both Baltimore and Washington, D.C.

Being in Annapolis is like a mini-vacation for most Marylanders. It offers a relaxed atmosphere, a flotilla of sailboats at the city clocks, and great restaurants featuring the Chesapeake Bay delicacy—steamed crabs. It's also the Maryland State capital and the home of the Naval Academy and, for a brief moment in history, the seat of government for the entire country.

It's All About Location

While WRNR's signal reaches the larger Arbitron markets of Baltimore and D.C., the station is harnessing its local sound to differentiate itself from the bigger boys to the east and north by adjusting its image to be, first and foremost, local. The station is now billing itself as "Radio Annapolis."

Arbitron sends its diaries for Baltimore to Anne Arundel County, where Annapolis sits, and up until recently, WRNR has battled for Baltimore numbers. In recent days, however WRNR has decided to focus its imaging and marketing on being an Annapolis-based station that responds to the local market first.

View from the Top

"The use of syndicated programming has given our competition a generic, predictable sound that leaves an opportunity for a station that's locally programmed," says General Manager Alan Hay. Hay should know: even though he's only been on board for a month, he's a veteran of both the Baltimore and Washington markets, coming to town in 1988 as the GM of the now-Alternative rocker WHFS.

Hay was at the helm in the early '90s when WHFS (progressive) took advantage of an existing programming "hole" in Baltimore and Washington to score an unprecedented 4-share in both those markets simultaneously. He also presided over the development of the mother of all radio promotional vehicles, the annual "HFStival." Hay also has history in upper management positions at various Baltimore stations including WOCT, WQSR, and WJFK/AM.

With all of this major market experience behind him, Hay says, "I'm a great supporter of local radio and how effective it can be with the audience. We have an opportunity to build on the groundwork that WHFS laid in the '80s before they made the complete switch to Alternative as well as our recent past. We want to be a great Triple A station that's a strong supporter of the local music scene. That's what we want people to think of when they hear 'Radio Annapolis' or see our logo."

Programming Philosophy

"We have to expand on our existing heritage," observes Operations Manager Jon Peterson. "We need to remember that it wasn't too long ago that we were basically a Freeform station. We can't forget where we were, but we have to bring more people into the fold. We can't hang our hat on being the old 'HFS; we just have to be the new 'RNR. The hard part will be getting the mix just right and keeping it right."

One of the tricks, Peterson says, is to put in new music that the younger audience likes but older audiences can relate to. "Take the Dandy Warhols: they are a young, hip band that sounds like the Rolling Stones, but the surrounding stations are so locked into stylized formats that they can miss a band like," he says. Our very immediate goal is to become #1 in the 25-plus demo in Anne Arundel County, and by getting it right locally we feel that we have a similar situation to KBCO-Boulder, where people in Denver want to vicariously identify with the lifestyle in Boulder. We want to give the people..."
who visit Annapolis on the weekends a chance to revisit on the radio during the week. We want to be #1 in our own home town."

The Morning Show
"First and foremost a music-intensive station, and that philosophy carries into the morning show as well," says WRNR's PD and morning show host Alex Cortright. "We try to provide an alternative to the constant prattle that some listeners find amusing, but many don't. We're trying to appeal to a 25-34 demo that isn't looking for constant news, or giddy morning show nonsense. We like to think that we provide a good, diverse, tightly structured music show that provides the audience with time, weather, traffic, and minimal national and especially local news.

"At WRNR music is our message," Cortright continues. "If we break from the music flow we try to tie in Annapolis to it somehow. We give away a lot of tickets to local events to reinforce our position as 'Radio Annapolis.'"

Damian's Dinner
WRNR takes on its most individual personality and looseness the tie of it's Triple A format when Damian's Dinner takes over the air 7 p.m.-midnight Monday-Friday. Music Director Damian Folds, who has 30 years of broadcasting history in the market, hosts the show. His reputation for being directly involved with the local and national music scene began building in 1979 when he was one of the original air personalities of WHFS when it was considered a progressive outlet. Damian's specialty is blues, and every Wednesday night he dedicates his show to it. Interviews and live on-air performances increase the depth of the show. In June, WRNR launched Damian's promotional and NTR winner, the Blues Cruise. The first one sold out, and now it's a regular monthly image builder and money maker for the station. The Blues Cruise involves chartering boat, booking a nationally or locally known blues band to play on-board, and inviting listeners to cruise the Chesapeake Bay and have a great time, while creating a reverse stream.

"We play more than just the hit-makers—we play all types of music and try to relate to our audience as though we are all part of the same family. We want to create the atmosphere of 'Radio Annapolis.'" We wish WRNR 'Radio Annapolis' good fortunes as they go down a road less traveled these days.

Reviews

Ben Folds
"Rockin' The Suburbs" (Epic)
Ben Folds is back without the Five who were actually three, but with his clever songcraft and signature wit still intact. In fact, I'm convinced that if Mr. Folds was so inclined, he could make a good living on the stand-up circuit—Case in point: "Rockin' The Suburbs." The single from the album of the same name begins with Folds' childish voice as he deadpans, "Let me tell y'all what it's like, being male, middle class & white." A pseudo hip-hop groove erases before the crunchy rock chorus, "I'm rockin' the suburbs just like Quiet Riot did... and some producer with computer fixes all my shitty tracks." By the time Folds hits the last verse he's way over the top on a mock Rap Against The Machine trip. Smile and cheer — "Go white boy, go white boy, go!" Contact Cheryl Valentine, (212) 833-4094. —Jimmy Leslie

Grant-Lee Phillips
Mobilize (Zeol/Rounder)
Its been two-plus years since the last Grant-Lee Buffalo album, and its founder and lead singer is releasing his second solo album. The first single to go to radio, "Spring Released," is an up-tempo tune that especially showcases Phillips' crystalline voice. Phillips also portrays realistic vignettes such as the song, "Beautiful Dreamers," which tells the story of "Betty and Marcus" against the backdrop of the summer inner cityscape. The opener, "See America," shows Phillips' constant questioning and idealism juxtaposing the harsh realities of big city culture from the vantage point of a runaway cab that's different. Intense licks and beautiful melodies are everywhere on Mobilize, which was co-produced with Carmen Rizzo. Phillips plays every instrument and sings every note on the album. Contact Katrinka Sudym, (617) 218-4477. —Dave Einstein

Ron Sexsmith
Blue Bay (Sparrow/Cooking Vinyl)
Sexsmith writes about reality and his sensitivity to it. In the first single and opening track, "This Song," he talks about his fears that what he writes will not survive. Sexsmith's cathartic writing has been compared to Ray Davies, Harry Nilsson, and Tim Hardin, and here his fragile, elegant lyrics are laid over simple but memorable tunes. Blue Bay was produced by Steve Earle and is a thematic, follow-up to his previous three releases; each song seems to have been approached differently, making for an enjoyable listen from start to finish. Contact Sean Cookley, (914) 241-3669. —Dave Einstein

The Webb Brothers
Maroon (Atlantic)
The Webb Brothers' lead single "I Can't Believe You're Gone" sounds like something that Apple Records would put out if Apple still put out records. Nice harmonies, hokey songwriting, and weird little keyboard sounds are always welcomed on the pop-rock landscape, and before they knew it, Justin and Christian Webb were stars in England. The songs of Jimmy Webb had cut an indie record called Beyond The Bosphorus while working as bartenders in Chicago. A copy made its way to England's Easy Tiger Records, which linked them with Warner and a deal with Atlantic. Maroon chronicles the brothers' time in Chicago. Other standout tracks include the upbeat, jangly "Summer People" and the campfire rock & roll of "In A Fashion." Stephen Street (Blur, Cranberries) provides great production. Contact Erica Linderholm, (212) 767-2263. —Jimmy Leslie

Habib Koité & Bamada
Baro (Putumayo)
There's a freshness about the new Koité album, Baro that comes from a mixture of the old and the new, African and Cuban. The opening song, "Batoumambe," is a fine example of the fusion of Latin rhythms and the distinct style of Keleti Diabate, Mali's undisputed king of balafon (West African wooden-keyed xylophone) who recorded with Lionel Hampton in the 1960s. The acoustic arrangements reflect the Malian tradition and the Western influences blend naturally to create a unique style with a universal appeal. Baro also includes an updated Latin-style version of "Cigaretta A Bana," the song that made him a star in

West Africa and earned him the prestigious Radio France International Discoveries Prize. Contact Jennifer Daunt, (415) 788-2781. —Dave Einstein

Built To Spill
"Strange" (Warner Bros.)
"Strange" is a strange piece is random at best..." sings Doug Martsch in his youthful honor over a backdrop of fuzzy guitars and harsh drums on the new Built To Spill single "Strange." The plan, however strange it may be, appears to be working for the trio from that famous rock & roll mecca of Boise, Idaho. The band attracts an ever-growing faction of followers hungry for great songs, which can turn into lengthy jams in a very Neil Young and Crazy Horse-like manner. "Strange" is the first single from their most focused recording to-date, Ancient Melodies of the Future. The band's sixth recording will continue to build on their considerable critical and musical reputation. It also threatens to break Built To Spill over to a more mainstream audience. Contact Julie Munch, (818) 953-3567. —Jimmy Leslie

Miranda Lee Richards
The Hereafter (Virgin)
Miranda Lee Richards hails from San Francisco and her first recordings were cut in the basement studio of Metallica's Kirk Hammett, but you'd never know it from listening to her Virgin debut, The Hereafter. Miranda's sound combines the singer-songwriter sensibilities of the early '70s with the psychedelic production values of the late '60s. The lead single, "The Beginner," does a nice job of updating those influences with hip-hop and alternative elements. Her look is, well, real good, but she's a true musician. Richards plays guitar, keyboards, harmonica, percussion and even did some of the string arrangements for The Hereafter. Jon Brian (of Fiona Apple fame) helped out with production and bass on "I Know What It's Like." I like "Folkin' Hell" with its Paul Simon-like melody and Eddie Brickell-like delivery. Contact Ray Gimenez, (310) 298-2730. —Jimmy Leslie
Wednesday, August 15
> 3-8pm, Sunshine Room, Registration
> 6:30pm, eTown Performance at the Boulder Theatre
> 8:15pm, Fox Theatre Performances: Hot Club recording artist Leroy, Vanguard recording artist
**Robert Bradley's Blackwater Surprise**
> Late Night Lounge Performance at the Millennium Hotel

Thursday, August 16
> 9am-6pm, Sunshine Room Registration
> 11am, "Programming Real Radio at the Left End of the Dial"
> 1pm, Lunch with Performance by MCA recording artist Leona Naess
> 2:30pm, "Triple A Does Sell Records"
> 4pm, World Café with Rounder recording artist Cowboy Junkies
> 5:30pm, Reception with Performance
> 8pm, Fox Theatre Performances: Lost Highway recording artist Ryan Adams, MCA recording artist the Cranberries
> Late Night Lounge Performance at the Millennium Hotel with MCA recording artist Llamas

Friday, August 17
> 9am-6pm, Sunshine Room, Registration
> 10am, "7 Habits of Highly Successful Stations and 7 Deadly Sins That Screw Up Success" with SBR
> 11:30am, Keynote Address
> 1pm, Lunch with Performances by DreamWorks recording artist Rufus Wainwright and Columbia recording artist John Mayer
> 2:30pm, "Dynamic Production" with KTCZ's Lauren MacLeash
> 5:30pm, Reception with Performance
> 8pm, Fox Theatre Performances: Artemis recording artists Thirty Odd Foot of Grunts featuring Russell Crowe, A&M recording artist Suzanne Vega, Virgin recording artist David Byrne
> Late Night Lounge Performance at the Millennium Hotel

Saturday, August 18
> 10am-2pm, Sunshine Room, Registration
> 10:30am, "Radio Promotions for Dummies—What PDs and Labels Need to Know!" with KFOG's Jude Heller
> 12:30pm, Lunch with Performance
> 2:30pm, The Griddle with WNCS's Jody Petersen
> 8pm, Fox Theatre Performances: Lost Highway recording artist Lucinda Williams and ATO recording artist Chris Whitley

Shuttle service to and from the Fox Theatre compliments of Island Records

Please Note: Times and meetings are subject to change.

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Whew! Is it July already? It seems that because so much has happened since New Year’s Day, the passing of time is hardly noticeable. But, indeed, much has transpired in the parallel realms of Jazz and Smooth Jazz, and along the way we’ve said “goodbye” to a number of notables as well as some pre-conceived notions. We’ve also said hello to fresh faces and watched as some of us discover new places and spaces in which to create and practice our craft. This special edition of GAVIN Jazz/Smooth Jazz will make an attempt to recover some of the memories that make up the first half of 2001 and we’ll glance at some of the people who show great promise in the next six months and perhaps years to come. I hope you enjoy reading the next few pages as much as I enjoyed having a part in bringing them to you. I’d also like to mention that by the time you read this, the Jazz and Smooth Jazz sections of Gavin will have come to an end as a result of a number of changes in the magazine’s strategy for the future. The regret I feel is surpassed only by the enormous debt of gratitude I owe to the entire Gavin staff, as well as Keith and Kent Zimmerman, for their support, counsel, guidance, and encouragement during my brief but wonderful, unforgettable tenure with one of the world’s best publications. It was an honor to be a part of something so special. Thank you. —Steve Williams

JASON OLAINE
The A&Rgonaut

By Steve Williams

To describe the swashbuckling and perpetually resourceful lead character in the mid-60s sci-fi/fantasy classic Jason & the Argonauts would be pretty close to nailing the qualities of Mr. Jason Olaine, A&R specialist for the Verve Music Group. Since joining the company at the beginning of the year, Olaine has become the key figure contributing to the recent success of two of the label’s rising stars; saxophonist Chris Potter and guitarist Kurt Rosenwinkel. Olaine can also claim saxophone colossus Joshua Redman as a close friend and influence, as well.

Anyone who has become familiar with Olaine over the last six months can plainly see that he, much like his silver screen namesake, is destined for an incredible journey toward embarrassing riches as a true record man.

GAVIN: What type of music excites you?
Jason Olaine: Music that feels soulful...any genre. It could be a ballad, a burnin’ tune, or something as large as an orchestra, straight-ahead or a hit out, electronically or pop or R&B. I used to be a snob of sorts; it’s been over the last 10 years or so that I’ve learned to open up my ears to the point where I just like music that feels good.

How did you get your start in the music biz?
I have to blame it on my parents for playing music around the house all the time. My dad was a jazz fan—his mother said, “I’ll continue your piano lessons but you’ve gotta play classical music” so he said, “I guess you’re not paying for my lessons because I’m playin’ jazz.” So we had Oscar Peterson and Brubeck and Miles playin’ in the house, as well as the Crusaders and Michael Franks. My mom would play Billie and Ella and Tom Jones, The Sound of Music, and West Side Story. I got stuck and then I found a trumpet at a neighborhood garage sale when I was in fourth grade. I continued playing through high school and then went to college at U.C. Santa Cruz. While I majored in econ and politics I continued playing in a band, Jazz on the Line, and then another band called 2 a.m.

Who had the biggest influence on your outlook on music?
Wynton Marsalis made me take my instrument and this music seriously. I was in high school when an older trumpet student turned me on...
to the Hayden concerto that Wynton had played on his first classical record, and it just blew me away. And this student who was a lead player, who used to play at Tanglewood every year, gave me the sheet music and I start shedding on this classical shit. He also turned me on to this jazz stuff. That's when I started going to the music bins at Tower looking for Wynton's records. And then over the next year I got a chance to meet Wynton and hang with him a bit. I found out about his generosity of spirit and the way he made time for students, and people in general. That shaped my outlook quite a bit. While he and I don't agree about everything in music, he's certainly had a profound impact on me as musician.

Did you meet Joshua Redman in the Bay Area? I actually met him at the Telluride Jazz Festival. He had just done the monk competition and my buddy Stefano from my hand, who was also there, introduced us. Later, another friend told me that Joshua had just bought a house for his mom in Oakland and that she was looking for somebody to move upstairs. So I moved in, and when Joshua came to town he would stay upstairs with me. He would come and play Yoshi's and I would pay him rent. At this point Josh and I are close friends. I count him as somebody I admire and somebody I enjoy hangin' with, as well.

Yoshi's in Oakland is probably the best live jazz venue in the country, if not the world. Some would say that much of its reputation was the result of your tenure there. How did you get the Yoshi's gig?

After college, I'd been working in my hometown, Palo Alto, in the Recreation Dept. I had the chance to put together a couple of music festivals for teenagers while I worked there and I decided then that I needed to find a job in music. I was spending all of my money at Tower, being a nerd and calling KCSM and KJAZ at two in the morning as the only caller trying to win free tickets to obscure jazz shows. I figured I had a problem and that I needed to either start working at something I was passionate
about or get stuff for free. So I called my friend, Connie McKinley, who was working at KJAZ. I asked her to recommend a way to find a job in jazz. She told me about GAVIN. She said it was a trade magazine. I said "what's a trade magazine?" She turned me in the direction of GAVIN's Keith and Kent Zimmerman and she told me that Wynton was the keynote speaker at the upcoming GAVIN convention. I said "perfect! I know Wynton!"

I was determined to get the gig, and that began my tenure at GAVIN. So I moved up to Berkeley because our band had migrated from Santa Cruz and I got an internship with KJAZ, the San Francisco Jazz Festival, and continued to work at GAVIN.

I called the best jazz club in town, Yoshi's, and spoke to a woman in publicity there, Louisa Speer, and asked her if she had anything that I could do—for free—and she said "sure." I began waiting for one of those gigs to pay me something. It turned out that GAVIN was the first one to pay me something. I had a great time at GAVIN with Keith and Kent, talking to so many different radio people around the country for six years. That actually led to Joshua Redman's wife Gabby hiring me to work in the promotion department at Columbia, which I did for two years.

Oh, yeah—the Yoshi's gig! The guy who was doing the booking, Todd Hunkan, moved on, and the publicist also moved on at the same time. I got the gig as publicist in '93. I did the publicity for a little over a year then the guy who was doing the booking moved on and I got a chance. The owners of Yoshi's expressed a great deal of faith and courage—or stupidity—and I got the chance to do the job from '94-'96.

They gave me a lot of latitude and flexibility to book music that was viable both commercially and artistically. There was a lot of pressure—if I made poor decisions it could really set the club back, if not put it out of business. It was amazing and stressful at the same time. Working at Yoshi's was quite valuable in me getting the job at Verve.

How did that happen?

I got a phone call from Verve A&R Director Richard Seidel who I got to know during the various conventions. We found we had a common love for the music and similar ideas. He asked me if I had any interest in an A&R job at Verve, and I said I'd love to be considered, although I was pretty happy with what I was doing. Anyway, I met with Richard and waited for the call.

The phone at the Olaine domicile did indeed ring, and after hanging up, Jason the A & R Gnomaut was on his way to what has become a priceless set of experiences; foremost among those was meeting with the two men who have guided the various imprints that comprise the Verve Music group to industry-leading prominence: Ron Goldstein and the mega-award winning producer and label head Tommy Li Puma. In fact, Li Puma took rookie Olaine under his wing, helping him become a full-fledged producer with successful releases featuring Chris Potter and Kurt Rosenwinkel to his credit.

The second half of this year will most certainly be the time for Olaine to capture his golden fleece with projects ("I can't talk about it now, but it's huge..." that will surface just in time for his first anniversary. Happy adventures, Jason, and thanks for being you. ■
Jazz & Smooth Music Steps Forward

By Steve Williams

The first six months of this year have borne the fruits of the enormous potential seen in the development of new jazz and Smooth artists as well revealing the staying power of some of the most venerable. Here's a look at Jazz and Smooth Jazz's leading young artists, in what may be the biggest and most prolific creative boom in 40 years.

Jimmy Smith

Smith's Doi Com Blues on Verve surprised everybody, except Smith. And this year it was the same project that garnered Cook (who is close friends with violinist and fellow Detroit's Regina Carter) the

Carla Cook

Most who have become acquainted with the work of Carla Cook would be offended at the notion of her being a new artist. But for many, last year's release of her second CD Dem Bones on MaxJazz was the first opportunity to hear what present and former New Yorkers, as well as fans in her hometown of Detroit, have known for years (including me on both accounts).

Michael McDonald

The remarkable resurrection happening in the career of Michael McDonald couldn't happen to a nicer guy. Blue Obsession, his CD from last year, still has lots of steam left. Among the Top 20 titles year to date and his nationwide tour with Dave Koz, Brain Culbertson, and Norman Brown should do wonders for his next project, due at the end of the year. By then McDonald should have regained his status as one of the premier soul singers on the planet.

July 20, 2001 gavin 37
When I heard Pat Martino was coming to Yoshi's I knew I had to be there. I'd seen the guitarist the year before at the Blue Note in NYC, and he blew me away. And I knew that with Joey DeFrancesco and Billy Hart joining him, I was in for a treat. When I got to Yoshi's that night, I was pleasantly surprised to find out that the show was being recorded for Blue Note.

Of course, the performance was great, as you can hear on the new CD, *Live at Yoshi's*. But I was equally struck by the audience reaction: the crowd was completely engaged, hanging on every note coming from his guitar. It was an incredibly intimate show.

A true master of jazz guitar, Pat Martino has evolved into a player who is not only respected, but routinely studied by other musicians. His trademark linear soloing technique has been a major stylistic contribution to the jazz idiom and to the guitar in general. While still relatively obscure except to jazz lovers, his name is right up there with the likes of Wes Montgomery, Joe Pass, and Charlie Christian. Even with all he's accomplished, Martino is still putting out great recordings and collaborating with some of the best players out there. I was recently lucky enough to have a word with him.

**GAVIN:** Tell us about the live recording experience at Yoshi’s.

**Pat Martino:** I can’t tell you how much I enjoyed it. It was just a pleasure. The entire tour, in fact, was great. Yoshi’s is one of the finest establishments here in the States. It was a really rewarding experience.

**Note to record the live album, or did you record a bunch of shows and choose that performance for the CD?**

We had a tour coming up. I made a decision for Blue Note to take advantage of the opportunity to photograph, audio-wise, this particular trio at the end of the tour, since it was the last series of performances. And it worked out to be the best decision for the project, due to the fact that we had a chance to really build a rapport.

**Was there any significance to the tunes you picked for the album?**

Yeah, I chose songs we had never recorded in a live setting before. The difference between experiencing them in a studio, comparable to live performance with the intention of the audience, is completely different. I wanted to experience that. It was a great opportunity because of the audience, a truly great experience.

**Joey D. and Billy Hart are both such dynamic players that it’s hard to think of them as side men. Did you hand pick these guys for the sound that you wanted?**

Billy and I go back to the mid-’70s. At that time I was with Warner Bros., but I was still recording some sessions with Muse Records, and we had a chance to collaborate on one of those sessions. The album was called *Fret*. As for Joey, we had the pleasure of collaborating in a project that unfortunately was brought up after the passing of Jack McDuff. That project was finally titled *Brotherly Love*, on Concord Records. So Joey and I had the first opportunity of playing together. We were very stimulated, each of us, in terms of the rapport that existed between us. And we had intentions of furthering that at some point if the opportunity did come up, and it did.

**OK, now some guitar questions. Who were your big guitar influences coming up?**

The heaviest influence upon me, in the early years, was Johnny Smith. He was very romantic and extremely precise in terms of his dexterity as well as his fluidity—his choice and clarity of line forms. That led me further on a decision later on in my career, in the late 60’s, to put my own ensembles together, and to be a leader, I did so with regards to the use of piano rhythm sections. And that was basically on the grounds of having the opportunity of leading the band as a soloist. Same thing with Lloyd Price’s big band; the Turrentine brothers and Slide Hampton were in the band. Charlie Persip were the drummer, Julian Persip was in that band as well... all of them really great players. I always had a rapport with those particular instrumentalists, and they taught me a lot. They really helped me out. That had a great deal to do with a more linear approach to soloistic contributions, working with horn players. But in the long run, what affects my playing as a linear player has a great deal to do with all of the different experiences I’ve had throughout my career.

**“As a guitarist, I always, envied the tenor players. They had no responsibility to have to supply comping, to literally play chords.”**

—Pat Martino

**Your guitar style has been described as a virtuoso, yet soulful. Do you agree?**

I happen to be a Virgo, and because of that, precision has a great deal to do with my own pleasure in life. Things have to be in the right place in order for me to enjoy them. I love to see things that way. I think that has something to do with the way I play as well as what pleases me about dexterity on the instrument, which is second nature at this point. I find that to be very rewarding.
JOE HENDERSON: Impossible to Forget

By Steve Williams

"R"ecordame...remember me." Those were the words chosen as the title for the early '60s classic recording that marked the beginning of an astonishing career, once and for all exposing to the world the genius of Joe Henderson. Those words also became an ironic epitaph upon the news of Henderson's death in San Francisco following a long bout with emphysema. He was 64.

Joe Henderson was born in the time of classic jazz, but was always on the edge of the avant-garde as an artist in his idiom. Always the eclectic, he said that he knew as much about Johnny Cash as Charlie Parker. An older brother sparked his interest in jazz, and helped him to transcribe solos by Lester Young from Jazz at the Philharmonic records when he was still a beginner on the saxophone. The radio played a great deal of country music, which he listened to, and one of his sisters introduced him to composers like Stravinsky and Hindemith.

Henderson spent a lifetime eschewing the limelight, but won more awards and accolades for his unmistakable art than many of his peers, regardless of genre. Joe Henderson was inescutable, very low key, but found a valve for his deep passion via his saxophone. Altogether, he did not want to be remembered for his skill and ability, but rather for his heart and enthusiasm for the music and the joy he derived from it.

Henderson was intensely loyal to his craft. Once, after his precious Selmer horn was stolen, recovered, and then lost in a fiery auto crash, Henderson—who, by the way, walked away from the accident—was laid up for an entire year.

"His heart just failed out on him," said his sister Phyllis Henderson Mcgee of Lima, Ohio. "He had gotten sick at home, and by the time he got to the hospital, he was gone."

Henderson was born in Lima on April 24, 1937, one of 15 in his family. He studied at Kentucky State College and Wayne State University in Detroit where locals still call him one of their own. After serving in the military from 1960 to 1962, Henderson moved to New York where he quickly became a first-call player on the session scene before making his first recording for Blue Note in 1963.

In the early '70s he put down roots in San Francisco, where he became a long-time resident, making records, playing concerts, and teaching music. In 1992 he signed with Verve and began the third and most celebrated stage of his career, the one that many fans who have yet to be born will remember the most. Henderson selflessly recorded tributes to Miles and Strayhorn and Antonio Carlos Jobim, which in turn rewarded Henderson with three Grammys and the international attention true jazz fans had given him for forty years.

When asked if he regretted that his breakthrough had arrived so late in his career, Henderson would simply say that he was having too much fun to think about it. Henderson was known to friends and fellow musicians as "The Phantom," due to his habit of disappearing from view. Now, his influence on the sound of jazz is forever indelible, inescapable, and impossible to forget.

The first six months of the true new millennium has been rather devastating to the ranks of legendary improvisers. Also passing on so far this year are Chet Atkins, Harold McKinney, John Lee Hooker, Chico O'Farrell, Billy Higgins, Suzanne McCorkle, Al Hibbler, Joe Viola, John Lewis, JJ Johnson, and Norris Turney.

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July 20, 2001 gavin 39
Get the Sandbags—Nickel Creek's On The Rise

By Jamie Matteson

It seems everyone involved with Country music these days is wondering what or who will be the next sound, style or artist that will come along to reinvigorate the format and re-energize our less than desirable sales as of late. There have been some sparks with the Texas music scene that's beginning to migrate outside the Southwest. And with the platinum-plus success of the O Brother, Where Art Thou? soundtrack, some people have given a nod towards a Bluegrass-infused sound as Country music's next big wave. To that end, Nickel Creek, a trio of young, profoundly accomplished musicians whose roots are based in Bluegrass music, recently caught my attention. The three—sister Sara (20), brother Sean (24) and childhood friend Chris (20) have been playing the Bluegrass Festival circuit together for a decade—yes, they started very young! While I've seen the group's videos on CMT, I was astonished to find out that with very little Country radio airplay, their debut self-titled album has sold more than 200,000 units in the 18 months since its release. I decided to talk with Bev Paul, general manager of Sugar Hill, Nickel Creek's label, about the trio's broad appeal and sales success.

Marketing That Makes Sense

"When we first signed Nickel Creek, they had already developed a core base of Bluegrass fans who had come to know their music through their many performances at Bluegrass festivals. Although they were high school students, they had toured in the summertime. So in setting up the release of this record, our goal was to target that core audience first. Because Country radio specifically has been so far beyond our reach in the past, we tend to not think in terms of 'singles' or any of those things you normally think of when you're going through a media campaign. In that respect, the video choices are driving what we're sending out to radio. That's simply because those are the songs that are getting heard and seen by the general public. From the very beginning, we felt there was potential way beyond that core audience because they're young, attractive, wholesome, yet cool kids. We felt we had a great story here—really talented kids that look great and aren't 'in trouble.' The virtuoso aspect of it is that they play way beyond their years, and the fact that they've been together for so long."

Setting The Stage For Success

"Initially, we went after our traditional markets for Bluegrass and Americana music. We also felt strongly that a video would work well for these kids. We wanted a video director who could come in with a look that was not a 'standards' Nashville country music video. We didn't want to sell stories, we wanted a lot of images, and we wanted something that could conceivably cross over to VH-1 if we got really lucky. We chose Brent Heidigger, who is based in LA but works in Nashville a lot. Brent did a great job, he established a "look" for the band that we like. Luckily for us, Chris Parr, Program Director at CMT, loved the video for 'Reasons Why' and decided to take a chance on us. I feel comfortable in saying that if he hadn't, we would not be seeing the success we are today.

We knew the album's sound was not something that Country radio would feel was necessary right for their format. It didn't have drums, it was rather slow and dreamy and although the Alison Krauss connection—as the album's producer—was certainly a nice stamp of approval, we never felt that would be enough to convince Country radio to take a chance on it. Nor did we have the promotional budget at that point to take that chance. We did well with the first video, and from that point it was kind of 'off to the races,' and the album began to take off sales-wise. We showcased the band in Nashville and invited agents and management people. We were lucky in that the William Morris Agency became interested and got on board early on. Our agent, Jay Williams, was very insightful on how to position the band in terms of touring. He knew they needed to get exposure outside the festival circuit and he also understood we were looking to get in front of performing arts audiences as well. He started booking them at 'listening room' clubs and..."
She blew them away on Broadway

Now she's ready for A Girl's Night Out,

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"I'M A SURVIVOR"

From the forthcoming "Greatest Hits Vol. III-I'm A Survivor"

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looked for gigs in the cities where we had strength already.

"CMT stayed on 'Reasons Why' for quite awhile, so seems started seeing the video and writing to Nickel Creek's website. Their messages really hit home with a lot of kids, as did their music. "Reasons Why" ran through the summer of 2000. They did a Christmas special for CMT as well as their "On the Verge" feature this past March. We then shot a video for 'When You Come Back Down' last fall. Being in the indie business and also developing artists, the common thinking is to get things out ahead of the release to set it up. We have found that investment pays off a lot better if you have product in the stores already.'

Sales Story

'Somewhat surprisingly, the box sales markets are the bigger metros like New York and Washington DC.

For Bluegrass, our traditional biggest markets are Denver, New York, DC, Portland, Seattle, the San Francisco Bay Area and Knoxville. Although Nashville is not a traditional hot market for it, it's been great for this project. Other markets where we're seeing sales include Madison, Wis., Pittsburgh, and Houston. KJKK just started playing the track 'A Lighthouse's Tale' on their own. To me that's amazing. The one market that has really knocked my socks off is Austin, which has never been considered a hot bluegrass market. We started getting airplay on Triple A KGSR, which is a really influential station there. Nickel Creek doesn't seem to fit their profile, but they took it, loved it, and ran with it. We've sent the band there to play twice.'

Country Connection

'We are hearing from some Country programmers because they are getting response from their listeners on 'When You Come Back Down.' We're not pressuring any bodies at Country radio to play this record, but several who are playing the record have told us they're getting great reaction. We certainly wouldn't want to alienate radio at all, but we're also not chasing it. We don't want to buttress this band into a particular format, because the audience isn't locked into a format. We have an audience that crosses a lot of musical lines. It's been an interesting case study. The fact is that Nickel Creek didn't come from Country. Their idols include Toad the Wet Sprocket and Dave Matthews Band. They are trying to attract a youth audience to the music, and not stick a label on it. 'We promised the band when they first signed with us that we would not compromise them nor make them wear hair ties or boots or any of that stuff. I feel like we've stayed true to our word. We would not ask them to compromize their music or their personal values and just see how far we could go with this. So far, so good.'

Looking Ahead

'The current plan is for them to record in the fall once again with Alison Krauss as producer. Hopefully we'll have a new release out by Spring of 2002. We thought of doing something sooner, but this record is still being discovered by a lot of people. They just played with Vince Gill at the Greek Theater in Los Angeles and recently made their first appearance on the Tonight Show. We have tons of mileage left and things to do with Nickel Creek. Right now there's really no big new trend or fad that's happening in music. We're hoping that gives us a window to sneak in.■

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**PROMORAMA**

**GIVE IT AWAY, GIVE IT AWAY NOW.**

Here's a mail frequent flyer Leslie Fram, PD of WNNX-Atlanta: "We've been averaging 50,000 people a week for our 'On the Bricks' concert series, which is free for 99X card-holding 'Freeeloaders,'" she says. The Friday night shows are held at Centennial Olympic Park. "Cake will play on July 27, and Ben Folds Five plays on August 10," notes Fram.

**NO IF'S, AND'S...JUST BUTTS.**

KMMX-Kansas City somehow survived the barrage of high frequency screaming attached to your average 'NSync concert...not to mention temps hovering over 100°. There were 50,000 sweaty fans at Arrowhead Stadium," OM/PD Jon Zellner tells the Park. "We're not my posse carry on," he says.

**FILTHY MINDS**

"We're Wet & Wild all month long...insert yourself joke here," laughs Thomas, referring to a popular local water park—we think. "It's 173° here in the shade and it's normally $25 to get in, so we're blowing out tickets every hour, 24 hours a day, all month long," he tells mail. "We're also broadcasting live from the park." So...how about that scenario? "Oh, dude!" he exclaims. "Lots of good-looking tourists, so every week is 'love 'em and leave 'em week.'"

**TRULY COMMITTED**

WPST-Trenton proudly presents "Live In It To Win It, III—Separation Island." "We wanted someone to give us two cars to trash...I mean give away," PD Dave McKay tells mail. Enter Pontiac, who ponied up two Azteks. Four "committed" couples were inserted in the cars—boys in one, girls in the other...without communication. "We'll test their knowledge of each other, like The Newlywed Game," says McKay. The couple who knows the least, gets the boot. The last surviving duo scores the Azteks. Expect "car vs. car" challenges—the winning guys or girls get a night out on the town. McKay will also offer some sneaky enticements to bail out early. "We'll quietly offer one of the guys say, Flyers' season tickets, or one of the girls a Bon Jovi meet-and-greet, or a diamond necklace," he says. "We're already getting TV coverage, and I'm taking full credit. This was all my ideal. But feel free to steal it—just send me like 10 bucks to cover my costs," he laughs.

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**Taste Buds**

"The recordings do not in any way reflect my current musical taste and where I am as an artist. The growth and vocal development I experienced as I matured into young adulthood is not reflected in the recordings." —CHRISTINA AGUILERA, DEVOURING THE ALBUM JUST BE FREE, COMPILED OF DEMOS RECORDED

**Vox Populi**

"The emergence and popularity of artists like Eminem may evidence the fact that this country has reached a cultural crossroads, as when Ed Sullivan decreed that Elvis be shown only from the waist up [or when the Doors refused to alter their lyrics for appearances on national television]."

**Penile Code**

"It's one of those things where he didn't realize there would be so many young people out in the audience. Even then, it wouldn't have been going too far, but it was never meant to offend anybody or shock people."—ATTORNEY KENNETH MARKMAN, REPRESENTING K-CSI'S CEDRICK HALEY, WHO RECEIVED PROBATION AFTER EXPOSING HIMSELF DURING KIIS/FM-L.A.'S JINGLE BALL LAST DECEMBER

**Life's A Beach**

"The entire premise of the Beach Boys has been to promote love, harmony, and music. But right now the "Beach Boys" are taking the financial rather than the creative route, and Mike Love is making an end run to grab all of the income. This is a moral issue."—FORMER BEACH BOY AL JARDINE, WHO IS SUING HIS FORMER TUNEMATES FOR ALLEGEDLY EXCLUDING HIM FROM BEACH BOY APPEARANCES AND USE OF THE BEACH BOYS NAME

**Could it Be...Satan?**

"The UK press are Satan's love child. I used to get so angry, but I've been trying to pray for them, though as you can tell I'm still quite resentful."—BRITISH ARTIST ROBBIE WILLIAMS, TAKING A SHOT AT THE U.K. PRESS

**Make Love, Not Law**

"I could end up being the music industry's worst nightmare: a smart gal with a fat bank account who is unafraid to go down in flames fighting for a principle."—COURNEY LOVE, PRIOR TO HAVING 11 OF 15 LEGAL "FREE AGENCY" CLAIMS AGAINST THE RECORDING INDUSTRY THROWN OUT BY A SUPERIOR COURT JUDGE

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**IMPACT DATES (SUBJECT TO CHANGE)**

**JULY 23 & 24, 2001**

Mary J. Blige "Family Affair" (MCA), Rhythm
Aina Davis "I Want You" (Elektra/EGG), Hot A/C
Neil Diamond "You Are the Best Part Of Me" (Columbia/CRG), Mainstream A/C
Fabolous "Can't Deny It" (Elektra/EGG), Crossover
The Go-Go's "Apology" (Beyond), Hot/Moder A/C
Janet "Someone To Call My Lover" (Virgin), Hot/Moder A/C
Huey Lewis & The News "Let Her Go and Start Over" (Silvertone), Mainstream A/C
Little T And One Track Mike "Shanique" (Mic/Lava/Atlantic), Top 40 & Rhythm
Damar Marley "Still Searching" (Motown/Universal), Rhythm
Christina Milian "AM to PM" (Island/IDJMG), Top 40 & Rhythm
Natural "Put Your Arms Around Me" (Transcontinental), Top 40
Jennifer Paige "These Days" (Hollywood), Top 40 & Hot/Moder A/C
Rasheeda "Get It On" (Motown/Universal), Rhythm
Stone Temple Pilots "Days Of The Week" (Atlantic), Top 40 & Hot/Moder A/C
Turk "Freak Da Girls" (Universal), Rhythm
Lucinda Williams "Excessive" (Lost Highway/IDJMG), Hot/Moder A/C

**JULY 30TH & 31, 2001**

3-6 Mafia "Baby Mama" (Universal), Rhythm
AZ "Everything's Everything" (Motown/Universal), Rhythm
Jim Brickman/Rebecca Lynn Howard - "The Simple Things" (Windham Hill), Mainstream A/C
Coldplay "Trouble" (Capitol), Hot/Moder A/C
"Ain't You With Me?" (Atlantic), Top 40
Eminem "Love This Way" (London-Sire/143), Top 40
Gorillaz "Clint Eastwood" (Virgin), Top 40 & Modem A/C
Macy Gray "Sweet Baby" (Epic), Top 40 & Hot/Moder A/C

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Gabriela Anders Patti Austin Brian Blade Rick Braun Norman Brown
Larry Carlton Randy Crawford Lea DeLaria Euge Groove George Duke
Fourplay Kenny Garrett Bob James Boney James Lyle Mays
Brad Mehldau Pat Metheny Joshua Redman Mark Turner Kirk Whalum

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