

gavia

DECEMBER 7, 2001 • ISSUE 2356



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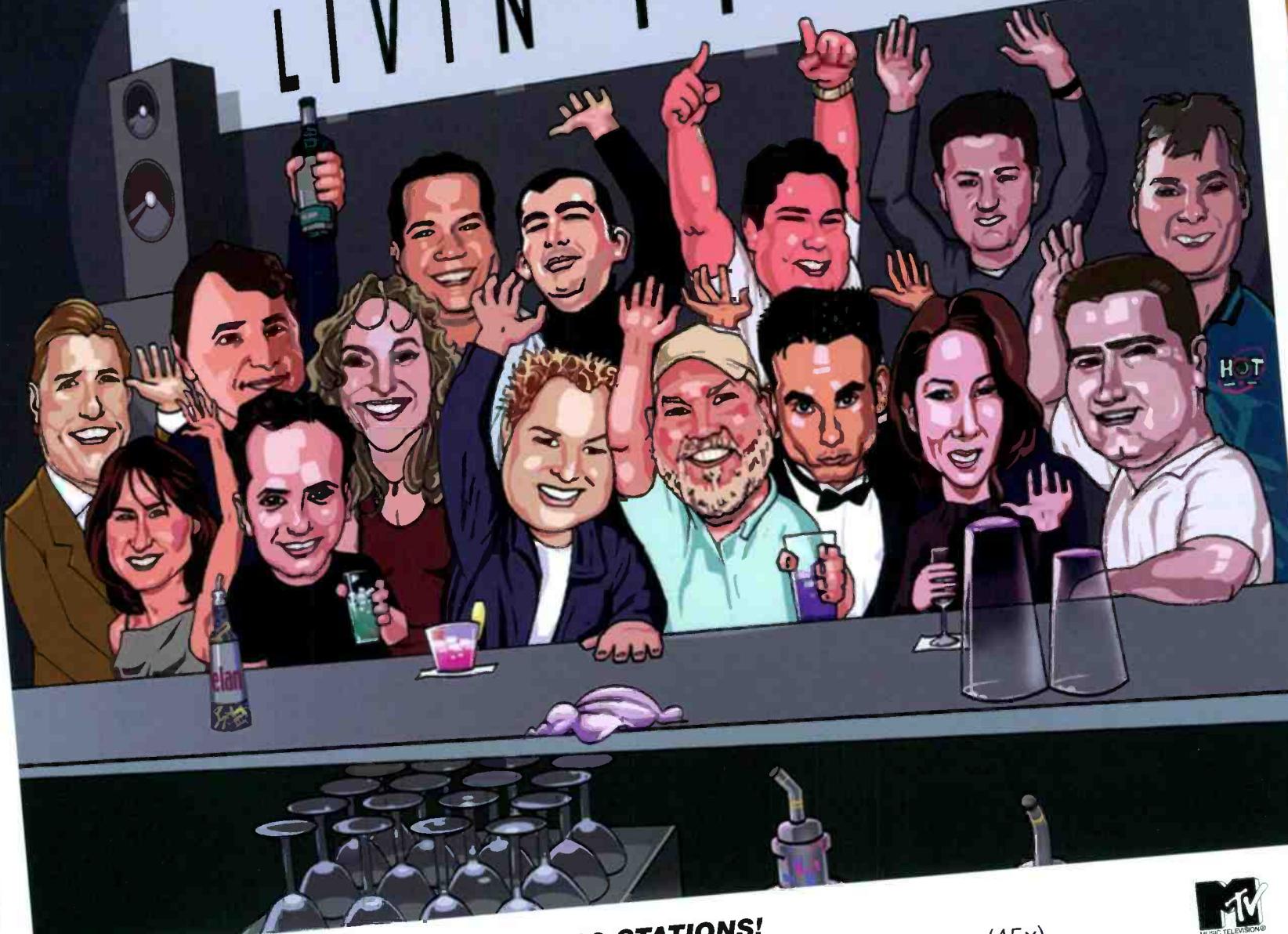
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Top 10 at Crossover Monitor!

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WXKS/Boston (55x)
KSLZ/St. Louis (50x)
WKFS/Cincinnati (50x)
WPRO/Providence (add)

WKSC/Chicago (45x)
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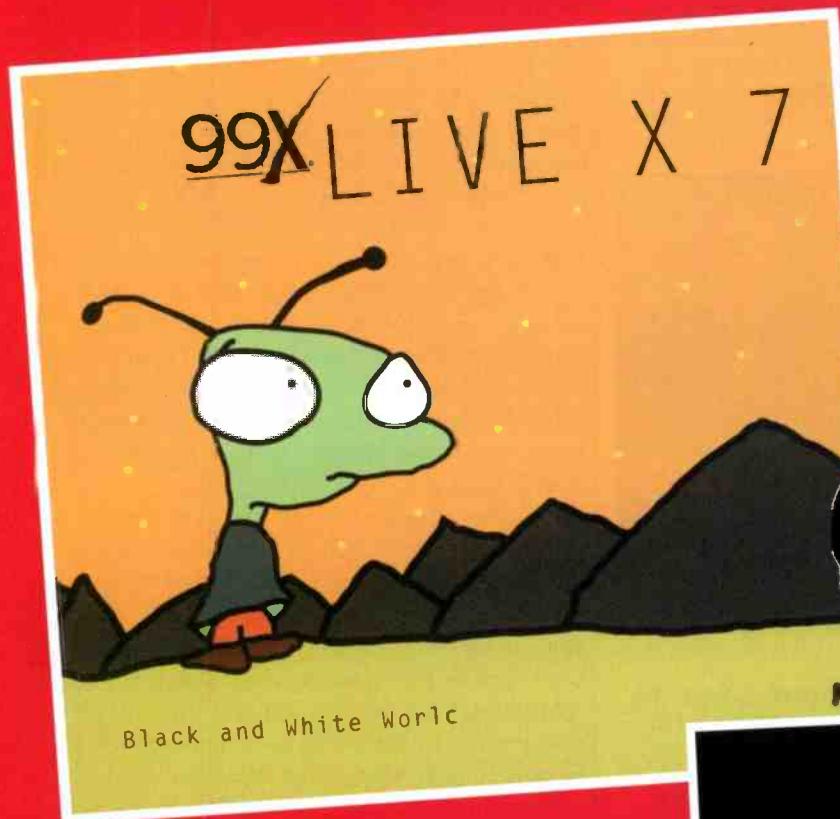
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GAVIN

DECEMBER 7, 2001 • ISSUE 2356

On The Cover: "Alternative Promotion A-Z"



FEATURING

JENNIFER NECH: 99X Promo Goddess
MIKE MCVAY: A/C Identity Check
DAVE KOZ: The Yuletide Utility Man
BRUCE COCKBURN: An Artist In A Dangerous Time
LEE GREENWOOD: Soothing America

A promotional graphic for LIVE 105. It features a stylized green Christmas tree with red and blue ornaments. The words "NOT SO SILENT NIGHT" are written in large, bold, yellow and white letters across the tree. The "LIVE 105" logo is at the top. Below the tree is a black square containing a white diamond with the letters "Q101" and text about a concert: "Saturday, May 20, 2000", "New World Music Theatre", "1pm", "Chicago, IL", and "ALL ACCESS". At the bottom of the square, it says "JAMBOREE 2000 Q101".

IN THIS ISSUE:

- Warner Music Group Likes Its New Info System
- Paige Nienaber Gets A Jump On His New Year's Resolutions
- The Poetess Talks With Jermaine Dupree

Home of the #1 Seminar in Radio
music week

From the Publishers of Music Week, MBI, and fono
A CMP Information Publication

SPECIALS INSIDE:

- Top 40 & RC:
- Q1 Releases, House Of Fun
- Alternative:
- Promotion Director Snapshots!
- Promotion Nightmares!

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FEATURES

8 2001—IS IT OVER YET? What a year this has been. Don't worry—we can see the finish line from here. This is not to say that 2001 was a complete disaster. As usual, Top 40 & Rhythm Crossover Editor Kevin Carter was able to mine some weird and funny shit from the dregs, while looking ahead to 2002 for first quarter releases—an advance preview of what promises to be an exciting first quarter.

14 ALTERNATIVE PROMOTION FROM A TO Z. In this special issue, GAVIN Alternative Editor Richard Sands talks to some of the leading promotion directors in the format. First up, Jennifer Nech, promotion and marketing director of 99X (and Q-100)-Atlanta takes a turn in the spotlight, and then Richard offers promotional snapshots from such glamorous markets as Los Angeles, Chicago, San Francisco, and Dallas, along with several others. Finally, some leading PDs and our record-promotion friends dredge up their worst promotional nightmares.

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29 I BELIEVE I CAN'T FLY. Editor Kevin Fleming talks with Urbanites grappling with the idea of flying in planes again. Everyone's nervous, but most are still taking wing.

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EDITOR'S NOTE

'SUP, MIKE!



At GAVIN the managing editor works closely with the format editors—the Richard Sands, the Kevin Carters, the Jamie Mattesons in the house—the personalities you're most likely to know because you had laughs with them at our Seminar, gave them an interview for a story that appeared in these pages, or worked with them in the trenches.

At the last couple GAVIN Seminars, Summits, and this year's CRS, I was too busy covering stories to meet all of you. And hey, there's hundreds of you and only one of me. No one said life was fair.

I guess what I'm trying is to say is that for the past two years I've been a behind the scenes guy. I edit, I manage, I write the occasional article, I follow news and trends (Consolidation! Satellite! Pressplay & MusicNet! Voice-tracking! Spotload! People Meter! Email marketing! Indie Promotion! NTR...), and drink a lil' San Francisco java—waaay better than any of the free stuff I siphoned from the bullpens and staff lounges of the radio stations I used to work at.

Though a journalist by trade, I spent my first four years after college in front of a mic at commercial music and news stations. In fact, I'm still in touch with some of the endearing schizophrenic outpatients ("Sup, Mike!") who used to call the studio on that overnight shift in Lansing.

I paid my dues and then, just before getting into management, I jumped ship to the print world and became a music editor, writer, and critic.

Unlike GAVIN managing editors of the recent past like the brilliant Ben Fong-Torres, I never edited for *Rolling Stone*, but I want you to know that I have read it—and still do because even though my subscription ran out in March they keep sending it to me. (Don't let those threatening letters from circulation scare you.)

In short, "Hello," to you, and let's meet at this February's GAVIN Seminar right here in San Francisco. And please feel free to call me at (415) 495-1990 x 619 with comments about and suggestions for the magazine. The studio line is open, and you don't even have to be schizophrenic, even though that's a plus.

Meanwhile, please enjoy this issue featuring Richard Sands' Alternative special on promotions director and Kevin Carter's Top 40 & Rhythm Crossover special, which starts on page 8.

Stay tuned, we'll be back with more, right after this...

Todd Spencer
Managing Editor, GAVIN

NFL Gives the Ball to Clear Channel

The National Football League has selected Clear Channel Entertainment to (formerly SFX) produce the E*TRADE Halftime Show for Super Bowl XXXVI in New Orleans. The halftime extravaganza is expected to gain a global audience of more than 800 million people. Super Bowl XXXVI will be held on February 3, 2002 at the Louisiana Superdome. The game and E*TRADE Halftime Show will be broadcast on the FOX Television Network.

Clear Channel Entertainment was

the producer and promoter of the 2001 concert tours of artists such as U2, Madonna, and NSYNC, several PGA and ATP professional golf and tennis events, as well as "Monster Truck" and other motor sports events. The company will tap the expertise of its Music, Theatrical, Sports, Family, Special Events, and Television units to develop and stage the halftime show.

"We're elated that the NFL has selected Clear Channel Entertainment to produce the E*TRADE Super Bowl XXXVI

Halftime Show," said Brian Becker, Chairman and CEO, Clear Channel Entertainment. "This is an honor for our company, and we look forward to adding to the excitement of Super Bowl Sunday by creating an unforgettable live entertainment experience the audience and viewers will remember forever."

The E*TRADE Super Bowl XXXVI Halftime show will be executive produced by Clear Channel Entertainment's Special Events Group, and led by Executive Vice President Greg Haglund.

ARTISTdirect Launches Urban Promotion Department, Names Greg Powell VP, Urban Promotion

ARTISTdirect EVP of promotion Marc Benesch today announced that Greg Powell has been named vice president, urban promotion for ARTISTdirect Records. The label said that the appointment of Powell to the post is the first of several "substantial hires" intended to build up the Urban Promotion department. Powell will be based in the company's Los Angeles offices and assumes his new position immediately.

"I worked with Greg at Priority," commented Benesch, "and his ability to develop new artists at the street

level, in the clubs, and moving on to the mix shows, combined with his knowledge of timing as to when to impact radio, is second to none. We're very fortunate to have him."

A ten-year veteran in record promotions, Powell spent three years at Priority Records as senior national director of Urban promotion. While there, he worked platinum artists such as Master P, Ice Cube, Snoop Dogg, and Lil' Romeo, as well as the soundtrack for *Next Friday*. Prior to that, he was with Jive Records in Dallas for eight years, first as south-

west regional manager, then as national field director of Urban promotion, during which time he was involved with promoting R. Kelly, Joe, Too Short, and E40. He started his career in 1990 at BMG in the marketing department.

"Coming to ARTISTdirect is an incredible opportunity for me," Powell said. "To be in on the ground floor of a company that has unlimited potential, as well as the talent and vision of Ted Field, Marc Benesch, and the entire staff, is very exciting."

David Nathan to VP of Pop Promotion, Universal

Charles Foster, Universal Records senior vice president of pop promotion, recently announced that the label has promoted David Nathan to vice president of Pop promotion. Nathan most recently served as senior director of pop promotion.

In this expanded role, Nathan will develop and implement promotional strategies at the Pop formats for such artists as 3 Doors Down, Elton John, Brian McKnight, and Stella Soleil, among others.

"We're thrilled to have someone with David's experience, knowledge, and passion play such a key role on our team," stated Foster. "He has a proven track record in working with and

developing the careers of our artists, and we will look for even bigger things from him in the months to come."

"Working alongside Charlie and the entire Universal team has been nothing short of amazing," added Nathan. "I am thankful for Charlie's continued support and belief in me, and especially the support of Monte Lipman (President, Universal Records) who initially brought me into the company."

Nathan began his tenure in the industry by serving in the promotion department of Columbia



Records, where he worked with such artists as Mariah Carey, The Fugees, and Billy Joel. He then took a similar position at Island Records,

working on projects that included records from Beenie Man and Doug E. Fresh. Nathan was one of the first executives hired at Universal during its inception six years ago, serving as its New York regional promotional manager.

Nathan is also active in the philanthropic world, supporting such events as the annual Juvenile Diabetes Foundation fundraiser and the American Cancer Society's Cancer Ball.

Entercom Snaps Up Two More Stations

Entercom Communications recently announced the signing of a definitive agreement to acquire two radio stations in Greensboro, NC for \$20.5 million. Entercom has assumed sales and programming responsibilities for the stations as part of a Time Brokerage Agreement effective December 5, 2001. The transaction is expected to close in the first quarter of 2002 upon approval by the FCC.

The stations to be acquired from Bahakel Communications are WKSI/FM and WPET/AM. Elliot Evers of Media Venture Partners served as the seller's broker on the transaction.

Entercom currently owns three FM and one AM station in the Greensboro-Winston-Salem-High Point, N.C. radio market. WJMH/FM is currently the No. 1 rated (persons 12+) station in the Triad, WQMG/FM (97.1 QMG) is the market's No. 1 Adult station, Oldies station WMQX/FM is currently the No. 2 Adult station in the area, and WEAL/AM is Greensboro-Winston-Salem-High Point's top ranked Gospel outlet.

Entercom President and Chief Operating Officer David Field said, "We're pleased to be able to expand our presence in this vibrant market and to add these two great stations to the Entercom family. WKSI and WPET will significantly enhance our ability to serve the listeners and businesses of the Triad."

Upon completion of this acquisition, Entercom will own 97 radio stations in 18 markets.

Island Adds Two Execs

Island recently announced the addition of two new executives, one on each coast. On the West coast Spring Aspers has been named vice president of soundtracks and supervision for the Island Def Jam Music Group. Aspers' newly created position is intended to enhance Island Def Jam's soundtrack activities after the establishment of Universal's Film Music Division under Kathy Nelson. That division created new opportunities for all of Universal Music Group's record labels by Universal Music and Universal Pictures soundtrack album activities.

Based in Los Angeles, Aspers' responsibilities will encompass A&R for all Island Def Jam soundtrack albums, in addition to increasing the awareness of the label's artists and its music catalog to the film and television communities. She will also continue to supervise music films, including those with soundtracks outside of the Island Def Jam Music Group. She will report to Def Jam/Def Soul Records SVP of A&R Tina Davis and Jeff Fenster, SVP of A&R for Island Def Jam Music Group. She will also work with Kathy Nelson, president of film music for Universal Music Group/Universal Pictures on label-related activities as well as on soundtrack projects released through Island Def Jam.

Commenting on her appointment, Aspers said, "I'm thrilled to become part of the team. Not only does Island Def Jam have an incredible array of artistic talent, but the talent of exec-

utives and staff at the company is equally impressive. I also look forward to working closely with Kathy and her team to maximize our soundtrack opportunities."

On the East coast Lisette Rioux has been named director of artist development for Island Records. Rioux's addition to the Island team was announced by Stu Bergen, vice president of promotion for Island Records. Rioux will report directly to Bergen.

Based in New York, Rioux's main responsibilities are managing the day-to-day schedules for Island artists on tour, which includes working with artists' managers and agents while overseeing promotional activities, maximizing tour dates, and seeking out new opportunities for developing artists. Rioux will be working with Island Record artists such as Saliva, Christina Milian, PJ Harvey, Melissa Etheridge, Shelby Lynne, CKY, Injected, Slayer, and Bon Jovi, among others. Rioux previously held the position of director, artist development for London-Sire Records for over two years. There, Rioux handled all aspects of tour related activities for the entire roster, working closely with artists such as Guster, Morcheeba, and Eden's Crush.

Rioux said, "Island Def Jam is in the business of building careers and superstar acts and I am thrilled to be working alongside such a dedicated and passionate staff."

George Harrison Succumbs to Cancer, Friends, Family, Industry Respond

As music fans around the globe continue to mourn the death of former Beatles guitarist George Harrison, who died at 58 after a long battle with cancer, friends and colleagues alike speak of his humor, bravery, and spirituality.

Sir Paul McCartney said, "I am devastated and very, very sad. We knew he'd been ill for a long time. He was a lovely guy and a very brave man and had a wonderful sense of humor. He's really just my baby brother."

The only other living former Beatle, Ringo Starr, said, "We'll miss George for his sense of love, his sense of music, and his sense of laughter."

Steve Nice of Capitol's Triple A Promotion told GAVIN: "I'm really sad. He was one of the Beatles. That speaks volumes. He was also a very important solo artist. Brian Wilson (Beach Boys) said it best when referring to the Beatles as 'one of the miracles of the twentieth century.' It's really sad to see. He was still very young and I'm gonna miss him a lot. That's

why we should live every day to the fullest."

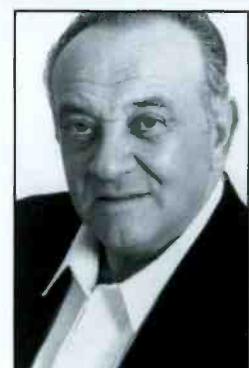
"As much as I loved George's music, and I loved his music, I think his gift to the world was turning us on to the eastern lifestyles and philosophies," Jody Denberg, KGSR Program Director, told GAVIN. "Those are the things that are George's biggest influences on the world...teaching us about meditation, karma, God, realization. Those are the things that help carry me through my life, because I embraced the teachings that he embraced, not as fervently as he did, but I believed what he believed. That's his lasting gift to the world—and of course beautiful music and being a beautiful soul. It's such a gift because it's still here."

Harrison's family issued a printed statement saying: "He left this world as he lived in it, conscious of God, fearless of death, and at peace, surrounded by family and friends. He often said, 'Everything else can wait but the search for God cannot wait, and love one another.'"

FRIENDS OF RADIO

BY ANNETTE M. LAI

Angelo Badalamenti Composer



Credits: Award-winning composer perhaps best known for his work with director David Lynch (*Twin Peaks*, *The Straight Story*, *Wild at Heart*, and more). His most recent score was heard in the film *Mulholland Drive*. He has also had his songs performed by artists such as David Bowie, Roberta Flack, Patti Austin, George Benson, Pam Tillis, and yes, Anthrax.

What radio stations did you grow up listening to? WBLS for R&B and WRVR for jazz. I'd also tune in quite often to WNEW/AM because they would constantly play a song I wrote sung by Nancy Wilson, "Face It Girl, It's Over."

What stations do you listen to now? WBLS, WRKS (Kiss/fm), WQXR, and WBGO.

Which pop singers do you admire today? Mariah Carey, Whitney Houston, and Sting.

Which scene did you enjoy scoring the most for the film *Mulholland Drive*? The "Magician scene" because of the strange, cool, dark, noir jazz feeling. I also liked the opening "jitterbug" because it was just plain fun, abstract, and nutty wild.

You've done a number of projects—films, music videos, records, and TV. Which do you find the most fulfilling? All of those projects because if you feel you've done them to the best of your ability, each is fulfilling in their own special way. However, I will say composing for film is a lonely world. It's just you and a videocassette.

Records on the other hand is a collaborative thing. First, you need to write the songs, so I love the interaction of collaborating with a lyricist, and then working with a singer in the studio is also a joyful thing.

Any upcoming projects you can give us a preview of? I'm working on an album of my music from David Lynch Films. I'm also working on an instrumental album of Spanish-flavored original melodies done in my style of writing. Some may have lyrics put to them and I hope to find some artists to do the vocals.

What movie would you like to have scored? *The Godfather*, because I'm of Sicilian ancestry. It would have made my grandfather proud of me.

Who would you still like to work with someday? Andrea Bocelli because I love his warm and sensitive operatic feel and sound. I'd also like to work with Aretha Franklin. I can listen to her recordings over and over and never tire of them...they're exciting and beautiful.

Best career moment so far? Composing and conducting the "Torch Theme (The Flaming Arrow)" for the Summer Olympics in Barcelona.

Future ambitions? To find a book writer and lyricist, so I can compose music for a Broadway show.

"New World Resolutions"

I'm writing this tonight from a hotel room in Guangzhou, China. As the myriad neon lights play against the skyline outside the window, my new daughter is curled up on the pillow, slumbering after a long day exploring the streets of this humid and dusty city. It truly is a new world for me. An exciting one. In China there is a back-handed well wish of a proverb: "May you have an interesting year." This is meant in a not too positive way. Radio has certainly enjoyed an interesting year.

Even before the tragedy of September 11, our industry was enduring the pains of consolidation in a worsening economy. Since 9/11, the financial realities have forced major cutbacks everywhere and every day it seems we hear of someone who was let go, who we all thought; "No way. Not (insert esteemed professional's name here)."

I've always considered myself blessed for all the good fortunes that have come my way. With the knowledge that I've truly lucked into the gig-of-a-lifetime, I've tried to be diligent in helping people who were up and coming find the kind of opportunities that I've been so fortunate to have received. When a colleague has lost a job, I'd like to think that I've made an effort to troll the waters and see what might be out there for him or her.

There's no doubt that this is a fairly dark hour for the business, at least economically. As all downturns eventually reverse themselves, this too shall pass. But not unless we all work together to get through it.

So here are my Resolutions for 2002 in this New World we call radio:

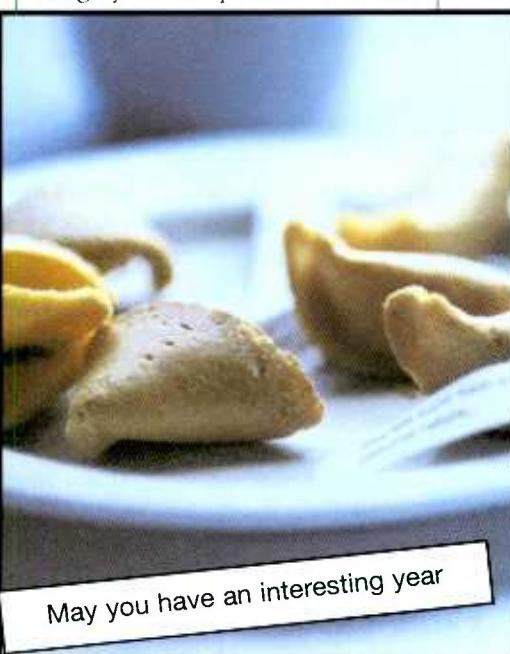
I promise to take five minutes a day to e-mail friends and colleagues who are out of work, just to let them know that they're in my thoughts. The "Pariah Mindset" is one of the first stages of grief for someone who is suddenly dis-

placed from work. To know that even though they might not be working right now, that their friendship is more than just a "professional one," is important.

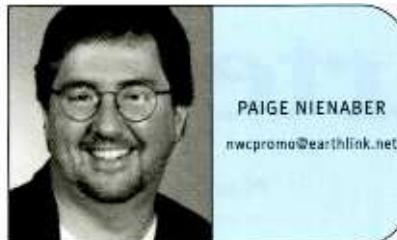
I promise to be more than just "talk." If I say that I'm going to go through my rolodex and see if I know of anyone who's looking for new staff, I will. And I'll follow up on it.

I promise to remain positive and not be just another of the "bashers" out there who log on to Internet websites and decry companies and individuals. Negativity drags us all down. Without forsaking competitiveness, lets try to play the game clean in 2002.

I promise to work to maintain the integrity of the product. The first



thing that happens in any business when times are tough is that corners get cut. In the long-run, the hamburgers, or the cars, or the clothing, or whatever the product is, suffers. The great thing about radio is that we *can* and often *do* a lot with a little. But let's be careful not to whore out the programming for the sake of a few extra bucks. In every market there's usually a station that sounds like a NASCAR automobile looks: every inch of it covered in audio logos. That just gets in the way of what people tune



PAIGE NIENABER
nwcpromo@earthlink.net

in to us to hear: their favorite song. So in the quest for maintaining revenue, let's be careful that we're not doing a disservice to the product that we serve our listeners. When times are tight, people get desperate, and pretty soon we're putting horrible client contests on the air that a year ago we would have laughed at and thrown back at the AE. There's a way to get these things done without compromising ourselves. We just need to make the effort to find it.

I promise to not take for granted any of the good fortune I have. I'm blessed with a great job, a new family, and a wonderful place to raise my daughter in a small town in Minnesota. These are terrific gifts that I'm not necessarily sure I deserve. So each morning as I feed Sophia oatmeal (while trying not to spill my coffee on her), I'm going to reflect on my blessings and make a goal of sharing them with at least one person during that day.

2001 was indeed an interesting year. 2002 remains a mystery. If we can all put our petty squabbling aside, band together, and work in unity to help those who have been hardest hit by the changes, we're going to come out of this even stronger than we ever were. Have a happy holiday, share the wealth, and I wish nothing but the best for all of us in the New Year.

PAIGE NIENABER IS VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. YOU CAN REACH HIM AT NWCPROMO@EARTHLINK.NET, OR AT (651) 433-4554.



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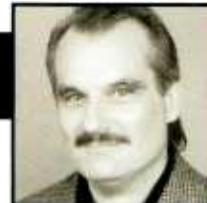
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TOP 40/
RHYTHM CROSSOVER
EDITOR
KEVIN CARTER
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2001—IS IT OVER YET?

A Look At First Quarter Pop & R/C

By Kevin Carter

What a year this has been. Don't worry—we can see the finish line from here. Let's hope that 2002 brings a double dose of happiness and prosperity back, not only to this industry, but to our personal lives as well. This is not to say that 2001 was a complete disaster. As usual, we were able to mine some weird and funny shit from the dregs (see p. 11). Looking ahead to 2002 we see some light at the end of the proverbial tunnel, as the following labels give us an advance preview of what promises to be an exciting first quarter.

Universal's Dave Reynolds



- Amanda Perez is a 21 year old from Ft. Wayne, Indiana. "Never" is already #1 phones at KWIN-Stockton
- Master P, "Ooohhhwee" — he's sold more than 12 million records and his new CD is in stores December 18.
- Kevin Ceballo's "My First Love" is already #1 phones at WKTU-New York and he just won Best New Tropical Artist at the Latin Grammy Awards.
- Also in 2002 look for new CDs from Nelly, Brian McKnight, a solo effort from Nick Lachey of 98°, and *The Scorpion King* soundtrack featuring WWF Superstar The Rock.

DreamWorks' David Barbis

- Daniel Debourg, "I Need An Angel" from the album *Tell The World*.
- Alien Ant Farm's "Movies" from the album *Anthology*.

Reprise's Bob Weil



- Chris Isaak, "Let Me Down Easy" ships to Adult radio in January and Top 40 in February, along with the album.
- We also have an Alanis Morissette project in conjunction with Maverick, "Hands Clean," January 21 & 22.

Maverick's Ken Lucek



- Michelle Branch "All You Wanted" adds January 7/8. (Early adds December 17/18)
- Alanis Morissette "Hands Clean" adds January 21/22. It's the first single from her new CD *Under Rug Swept*, in stores

in February.

- Tantric "Mourning" adds January, crossing over to Pop from Alternative.



Universal/Motown's Valerie DeLong

- Pretty Willie, Ali, Remy, Sharissa, Amazin', West Coast, Bad Boyz (No Limit)

Capitol's Ed Green



"We'll be starting the year with a record that's already broken airplay records worldwide: Kylie Minogue's 'Can't Get You Out Of My Head,' which will impact Top 40 radio January 21, although stations like WKTU, KBKS, WBLL, WAKS, WKIE, and KKXX are already playing it with big reaction. Also in the first quarter, we'll have a great new track from The Baha Men: 'Move It Like This,' which will be impacting in late February or early March. We'll also see a new Coldplay album this spring."

Atlantic's Danny Buch, John "The Horse" McMann & Lisa Velasquez



- Jewel's *This Way* LP is selling top 10 nationwide...the first single, "Standing Still," is roaring up five separate formats: Top 40, Modern A/C, Adult, A/C, and Triple A. Jewel is appearing everywhere your listeners are (*Rosie*, *Letterman*, *Leno*, *TRL*, *World Series*, *VH1*, *MTV*, etc.). Look for the follow-up single.
- P.O.D. single TBA
- Craig David single TBA
- Fat Joe's LP featuring R Kelly among others has also



John McMann

just hit retail.

- Brandy's first single from her first album in three years is coming in early January...Her LP will land the beginning of 2002.
- M2M (whose last record went gold) will be out with a new record in February.
- Trina, late January (Rhythm)
- Seven's "Jump," late Feb/early March
- Course of Nature's "Caught In The Sun," late Feb/early March

MCA's Greg Marella

Top 40:



- RES (pronounced "Reese") "They Say Vision"
 - blink-182 "First Date"
 - Mary J. Blige "No More Drama"
- Rhythm:**
- RES "They Say Vision"

Lava's Andy Shane

- Look for Course of Nature, A Simple Plan, and Titijo.

Arista's Margaret Anne Ronayne

- Second Toya single "No Matta What"
- Second Pink single TBA
- Faith Evans "I Love You" (Rhythm)
- Tina Novak "Been Around The World" (Top 40 and Rhythm)
- Westlife's first single from new album TBA

RCA's Eric Murphy



- Natalie Imbruglia "Wrong Impression"
- Peppercorn "Nice To You"
- Christina Aguilera TBA
- Mercy Street "Come On"
- Trik Turner "Friends And Family"
- The Calling "Adrienne"

Robbins Entertainment's Frank Murray

- First Quarter 2002 will bring John Kano, "Together" (John wrote and co-produced the current Digital Allies hit "Without You"); Lasgo, "Something," Jimmy Goldschmitz vs. Peter Lutz "Horizon," and the eagerly awaited Ian Van Dahl follow-up, "Will I."

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DE LA SOUL

FROM THEIR NEW ALBUM ///AOI:BIONIX

///BABY.PHAT

early add at:

KCAQ Oxnard/ Ventura CA

rotations at :

WERQ	WRVZ	WQHT	WPHI	WPGC
WFUN	WENZ	WJLB	WHHH	WBHJ
KBXX	WJMI	WBLX	WFXA	KQKS
KIKI	KLUC	KKBT	KPWR	XHTZ
KCAQ	KOHT	WBOT	WJMN	WWKX
KBOS	KSEQ	KXJM	KBMB	KMEL

questions? please contact Hazel Zoleta @ 212.388.8485

///AOI:9 5"X12.5"(BLEED9.75"X12.75")
PROMOTIONAL ADVERT (TOP40/RHYT-IM.CRSOVER)
70LB TEXT //: COATED 1-SIDE (70#CIS)



INITIAL EVA: EGRESS TO PLATFORM
RELEASE/DESCEND: MSO/DVD/POS
INITIALIZE_BEGIN:SEQUENCE

Island Def Jam's Motti Shulman

- Montell Jordan, self titled, January 29
- N.O.R.E., February 5
- Cadillac Tah, February 26
- DJ Clue, February 26
- Scarface, March 5
- Jonell, March 12
- Capone, March 26
- Kelly Price, March 26



Mike Easterlin, Island Def Jam

"In the last week of January, 'Always On Time' by Ja Rule goes to Top 40."

Interscope/Geffen/A&M's Don Coddington

- No Doubt album *Rock Steady* in-stores December 18. There isn't a hotter, hipper female at Top 40 right now than Gwen Stefani. New single TBA.
- New R Kelly single from the *Ali* soundtrack.



R. Kelly wrote "The World's Greatest" while on the set of the movie, which opens December 25.

- Smash Mouth album *Smash Mouth* in-stores now. The follow-up to "Pacific Coast Party" will be coming.

- Enrique Iglesias album *Escape* in-stores now. The TBA follow-up to first single, "Hero," is on the horizon.
- City High debut album is currently selling 12,000 copies per week on the heels of "Caramel" and "What Would You Do." They go for the hat trick in Q1 with new single TBA.
- Bubba Sparxxx entered the album sales chart at #3 and has sold 300,000 to date. Be on the lookout for the follow-up to "Ugly."
- Puddle of Mudd "Blurry," will be the first single at Top 40 after the album's first single "Control" was a #1 Rock track and #3 Modern

Rock track. The album's second single, "Blurry," is currently on the Rock and Modern Rock charts. Look for a *David Letterman* performance December 13.

- Sheryl Crow! New album coming.
- Garbage, new single from *Beautiful Garbage* TBA
- Vanessa Carlton is a singer/songwriter with an amazing voice. "A Thousand Miles" is the first single. Video directed by Marc Klasfeld (Alien Ant Farm, "Smooth Criminal," Bubba Sparxxx' "Ugly").
- Vixtrola is a new female-fronted Pop/Rock group launching at Top 40 in Q1, be on the lookout.

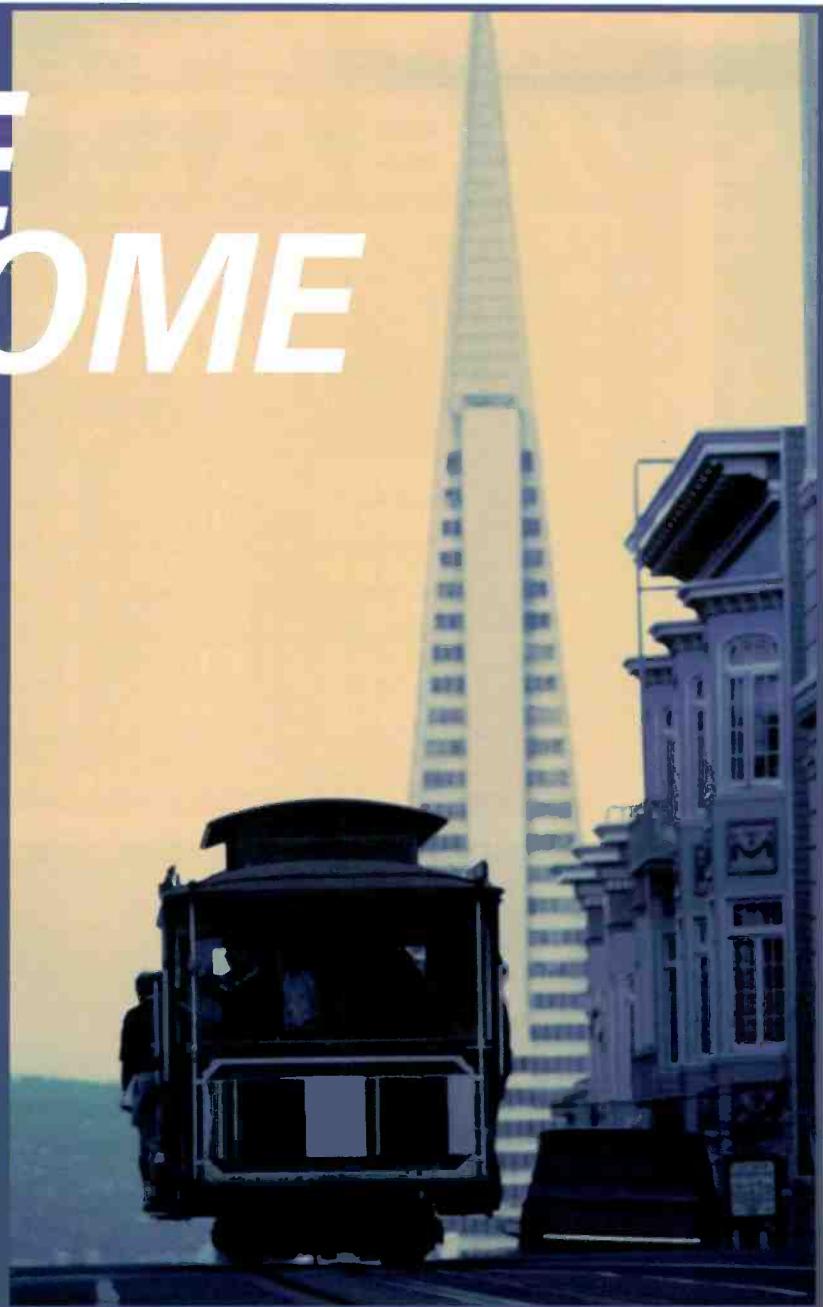
Epic's Tom Starr

- Jennifer Lopez "Aint It Funny (remix)" w/Ja Rule
- Glen Lewis "Don't You Forget It"
- Ben Folds "Still Fighting It"
- Ozzy Osbourne "Dreamer"
- Also new singles from Celine Dion and Miami Sound Machine. ■

NO PLACE LIKE HOME

The GAVIN Seminar

*returns to San Francisco
February 20-24, 2002*



Mindless Year-End House of Fun

Compiled by Kevin Carter

Ah, December...that winter wonderland...except in Miami. This is the traditional time of year where hard-hitting industry issues and news of mass layoffs gives way to big, goofy year-end lists—and who are we to screw with tradition? The following are several of these very lists, submitted by various list-loving folks (those of us, that is, who are still semi-employed). Please enjoy these at your own pace:

Best Promotion Line Uttered By a Record Rep This Year:

"I know it's not a hit, but if you add it, I get a Prada bag...please?"—Dylan, KMXV-Kansas City

"I will get completely naked and dance on your desk to this song if you'll just listen to it." (I took a pass on that one.) —the very dumb Stan Priest, WFLZ-Tampa

"If the shoe were on the other foot, I'd add it for you..."—Wayne Coy, Unrestricted Free Agent

"It's a toe-tapper."

—Bruce St. James, KKFR-Phoenix



"Is Joe's open yet?" ...followed closely by, "You think those are real?" —Rob Roberts, Clear Channel-South Florida

"Give away \$100,000"—so we did—only to find out the label meant the *candy bar*...oops... —Eric Powers, KUBE-Seattle

"What do you think of (fill in the blank)?"—This, when we've already put the song into some sort of rotation (sigh). —Mark Adams, KXJM-Portland

"This is AN EVENT!" (Every one of those "Event Records" is resting at the bottom of my trash-can.) —Orlando, WLDD-Tampa

"Edwards! You're killin' me!" —Jive's Joe Daddio, to WWZZ-DC PD Mike Edwards

"Is there something wrong with our relationship? Am I not doing my job?" —JJ Rice, WBLL-Long Island

"If I send you the album, you're not gonna find something else to play on it, are you?" —Jamie Hyatt, KUCD-Honolulu

"Add it, fucker."

—Scott Sands, WZPL-Indianapolis

The Promo Rep Most Able To Sell Ice Cubes to Eskimos:

"Scot Finck & Margaret Locicero because...hang on...I need to melt some of these ice cubes."

—Wayne Coy

"Julie Stillman of Columbia...have you *seen* her?"

—Fisher, WHZT-Greenville

"Lisa Ellis: It's exploding...it's exploding...it's exploding!" —Cat Collins, KQKS-Denver

"Ken Lane—he gives you more guilt than mom" —Jon Zellner, KMXV-Kansas City

"Mike Whited—I once saw him sell an entire icemaker to some Eskimos."

—Don Parker, Next Media

"MCA's Bobby Hurt—He is the man!"

—Stan "The Other Man" Priest

"Tie—Mike Easterlin, Scotty Finck, Ken Lucek, Joel Klaiman on a national level; Brett Dumler, JR Rizzo, and Ron Metz on a local level." — Scott Sands

"Mike Scheid and Rick Cooper—not only are these two of the most resourceful men I've ever met in my life, but they just get it done!" —Erik Bradley, B-96 Chicago



"Val Delong—if the high pressure doesn't work, she'll show pictures of her baby, and as a last resort she'll make you cry." —Bruce St. James

"Nino Cuccinello because he'll convince you that he ONLY sent out three ice cubes in the whole country—'C'mon Orlando, you know that I only sent out three ice cubes. You gotta try it.'" —Orlando

"John McMann (The Horse) from Atlantic—this guy makes me believe that if I don't play his next record, I might lose my listeners and my job. Don't let this guy out of the stable too often." —Eric Powers, KUBE-Seattle



"Ken Lane—because he's Ken Lane!" —JJ Rice

"Columbia's Lee Leipsner—the man is a machine! Very persistent, very good, and knows his stuff!" —Mike Edwards

"Dick Merkle—He'd tell you that these ice cubes make polar bear piss taste like beer!"

—Mark Reid

"Val Delong of Universal. I love Val. We talk. I say no. Then I add the record on Tuesday anyway. It must be some form of the Jedi Mind Trick ('These aren't the droids you're looking for...')."



—Mark Adams

"Bruce Reiner—without him, Shaggy's big hit would still be 'Boombastic.'" —Jamie Hyatt

"Charlie Walk [lower voice, talk low directly into phone...whisper-type deal]: 'C'mon man, these are *special* cubes... (TELL POLEMAN TO HOLD ON!)...these are Columbian Water-Made Cubes! (NO...I'M ON WITH TEAR—TELL IVEY I'LL CALL HIM BACK!)...You'll be the first...*nobody* has the inside track yet except you.'" —Alex Tear, WDRQ-Detroit



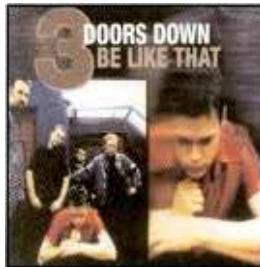
The Song I Wouldn't Mind Never Hearing Again:

- "Hit 'Em Up Style" by Blu Cantrell —Dylan
- Destiny's Child, "Emotion" —Dave Reynolds, Universal
- "Start The Commotion" by The Wiseguys —Ken Lucek, Maverick
- "Because I Got High" by Afroman —Stan Priest
- "Anything by Britney Spears" —Val Delong, Universal
- "Anything by J-Lo" —Ed Green, Capitol
- "Lady Marmalade" —Mike Easterlin, Island Def Jam
- Taco, "Puttin' On The Ritz" —John Boulos, Warner Bros.
- "Who Let The Dogs Out" (OK, so it's from 2000—but I still really wouldn't mind never hearing it again). —Don Parker
- "Because I Got High" by Afroman —Margaret Ann Ronayne, Arista
- Missy Elliott, "Get Ur Freak On" —Wayne Coy
- Destiny's Child, "Survivor" —Scott Sands
- "The Next Episode" by Snoop & Dre (love it, but we played it SOOOOO much and STILL no burn!) —Erik Bradley
- "Because I Got High" by Afroman —JJ Rice
- "Hero" —Cat Collins
- "The Call," BSB —Motti Shulman, Island Def Jam
- "I Got Love" by Nate Dogg —Orlando
- Alicia Keys, "Fallin'" —Bruce St. James

- "It Wasn't Me" by Shaggy —Eric Powers
- "Lady Marmalade" —John McMann, Atlantic
- "Because I Got High" by Afroman —Lisa Velasquez, Atlantic
- "A tie between 'Lady Marmalade' and 'Hanging By A Moment'" —Mike Edwards
- "Lady Marmalade" —Frank Murray, Robbins
- "Because I Got High" by Afroman —Mark Adams
- "Anything from Mariah Carey's *Glitter* CD." —Andy Shane, Lava
- "Happy Birthday To You" —Eric Murphy, RCA
- "Anything ever in an 'A' rotation." —Rob Roberts

Should Have Been a Bigger Hit Than It Was:

- 3 Doors Down, "Be Like That" —Dave Reynolds
- Incubus, "Drive" —Ken Lucek
- "Fill Me In," Craig David —Val Delong
- Coldplay, "Yellow" —Ed Green
- American Hi-Fi, "Another Perfect Day" —Mike Easterlin
- "Lady" by Modjo —Dylan
- Gorillaz, "Clint Eastwood" —Don Parker
- "Breathless" by the Corrs —Margaret Ann Ronayne
- Christina Milian, "AM To PM" —Stan Priest
- Robbie Williams, "Rock DJ" — Wayne Coy
- Amanda, "Everybody Doesn't" —Alex Tear
- Blessid Union of Souls, "That's The Girl I've Been Telling You About," or Verve Pipe, "Never Let You Down" —Scott Sands
- "Both of these songs were HUGE for us, and it blows my mind how they weren't Top 5 records: 'We Need A Resolution' by Aaliyah, and 'Just Another Girl' by Monica." —Erik Bradley
- Kurupt, "It's Over" —Bruce St. James
- "Perfect Gentlemen" by Wyclef Jean —Orlando (Ed. Note: Say...wasn't that O in the video?)
- "Can't Fight the Moonlight" by LeAnn Rimes —Rob Roberts
- Nate Dogg, "I Got Love" —Eric Powers
- "Gone" by 'NSync —John McMann
- Dave Matthews Band, "The Space Between" —Eric Murphy
- "Tragedy" by Marc Anthony —JJ Rice
- matchbox twenty, "Last Beautiful Girl" —Lisa Velasquez
- "Missing You" by Case —Mike Edwards
- Ludacris, "Area Codes" —Motti Shulman
- "Crush" by Mandy Moore —Mark Reid
- Hi-Tek featuring Jonell, "Round and Round" —Mark Adams
- Fuel, "Bad Day" —Andy Shane



The Only PDs Not Too Busy to Answer Dumb-Ass Questions

ALEX TEAR, WDRQ-DETROIT

ARTIST I'D MOST LIKE TO SLEEP WITH...BUT NO

TOUCHING: Nelly Furtado

FAVORITE SONG OF THE YEAR: Pink, "Let's Get The Party Started"

FAVORITE ALBUM OF THE YEAR: Ben Folds

SONG I WOULDN'T MIND NEVER HEARING AGAIN: "Lady Marmalade"

SONG I WISHED I'D JUMPED ON SOONER: "Who Let the Dogs Out" (haha)

SONG TITLE THAT BEST DESCRIBES MY LOVE LIFE: "Who Let The Dogs Out" (haha)

THE ALBUM CUT THAT SHOULD HAVE BEEN A SINGLE: They've released them all!

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM NOW: Uncle Kracker, "Follow Me"

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR: Better golf game.

THE BEST PROMOTION LINE UTTERED BY A RECORD REP THIS YEAR:

"Dude, this is a smash, we are up @ M2 and it's lighting up the phones...are you in? ...oh yeah, it's also my birthday."

CAT COLLINS, KQKS-DENVER

FAVORITE SONG OF THE YEAR: "This Women's Work" by Maxwell



FAVORITE ALBUM OF THE YEAR:

Live, V

SHOULD HAVE BEEN A BIGGER HIT THAN IT WAS: "I Do" by Toya

SONG I WISHED I'D JUMPED ON SOONER: "Family Affair"

SONG TITLE THAT BEST DESCRIBES MY LOVE LIFE: "I'm A Slave 4 U"

THE ALBUM CUT THAT SHOULD HAVE BEEN A SINGLE: Live, "Overcome"

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM NOW: "Hanging By A Moment" —unfortunately...

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR: (It's a tie): Four #1 18-34 books...and break 80 in golf...

THE BEST PROMOTION LINE UTTERED BY A RECORD REP THIS YEAR:

"You like it? Shit...Oh no...he likes it—it's a stiff!" Tied with: "You're not playing it yet?" (pause)...well...that's...a....mistake..."

**JON ZELLNER
KMXV-KANSAS CITY**

FAVORITE SONG OF THE YEAR: "Hanging By A Moment"

FAVORITE ALBUM OF THE YEAR: Janet

SONG I WOULDN'T MIND NEVER HEARING AGAIN: "Hit



'Em Up Style"

SHOULD HAVE BEEN A BIGGER HIT THAN IT WAS: "Loving Each Day" by Ronan Keating

SONG I WISHED I'D JUMPED ON SOONER: "I'm Like A Bird" by Nelly Furtado

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM NOW: "Hanging By A Moment"

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR:

Figure out how to prevent radio stations from moving in to Kansas City.

THE BEST PROMOTION LINE UTTERED BY A RECORD REP THIS YEAR:

"I thought I was your friend..."

DON PARKER, NEXTMEDIA

FAVORITE SONG OF THE YEAR: Mary J. Blige, "Family Affair"

FAVORITE ALBUM OF THE YEAR: *Staind*

SONG I WISHED I'D JUMPED ON SOONER: Enya, "Only Time"

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM NOW: matchbox twenty, "If You're Gone"

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR: Have no turnover in PDs at our stations next year.

STAN "THE MAN" PRIEST

WFLZ-TAMPA

FAVORITE SONG(S) OF THE YEAR: "Hanging By A Moment," and Nelly, "Ride Wit Me"

FAVORITE ALBUM OF THE YEAR: Jennifer Lopez, *J-Lo*

SONG I WISHED I'D JUMPED ON SOONER: Michelle Branch, "Everywhere"

THE ALBUM CUT THAT SHOULD HAVE BEEN A SINGLE: Sonique, "Drama"

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM NOW: "Hanging By A Moment," and "Drops of Jupiter"

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR: Find that special someone of my dreams and start a life together.

WAYNE COY

UNRESTRICTED FREE AGENT

FAVORITE SONG OF THE YEAR: Alicia Keys, "Fallin'"

FAVORITE ALBUM OF THE YEAR: Shaggy, *Hot Shot*

SONG I WISHED I'D JUMPED ON SOONER: Nelly Furtado, "Like A Bird"

THE ALBUM CUT THAT SHOULD HAVE BEEN A SINGLE: Westlife, "Against All Odds"

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM NOW: Lifehouse, "Hanging By A Moment"

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR: Open my gourmet hot dog business.





SCOTT SANDS WZPL-INDIANAPOLIS

FAVORITE SONG OF THE YEAR:

"Drops Of Jupiter," Train

FAVORITE ALBUM OF THE YEAR:

King Konga, *Something Good*

SONG I WISHED I'D JUMPED ON

SOONER: "Lady Marmalade"

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM

NOW: "Again" by Lenny Kravitz

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR:

Maintain ratings dominance with females 21-35 in the market, complete flying lessons, and get a band I'm managing signed to a major label deal.

ERIK BRADLEY, B96-CHICAGO

FAVORITE SONG OF THE YEAR:

"All For You" by Janet Jackson

FAVORITE ALBUM OF THE YEAR:

Celebrity by 'NSync

REMIX OF THE YEAR:

"U Remind Me" by Usher, featuring Blu Cantrell & Method Man (just an awesome job by Trackmasters)

SONG I WISHED I'D JUMPED ON SOONER:

"Differences" by Ginuwine. He always works for us, but for whatever reason we waited a long time on that one!

THE ALBUM CUT THAT SHOULD HAVE BEEN A SINGLE:

"Lead The Way" by Mariah Carey

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM

NOW: "Fallin'" by Alicia Keys

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR:

To make V i 3 a household name and a breakout artist. (Hit 'em up at vi3music.com)

BRUCE ST. JAMES KKFR-PHOENIX

FAVORITE SONG OF THE YEAR:

Nickelback, "How You Remind Me"

FAVORITE ALBUM OF THE YEAR:

Travis, *The Invisible Band*



SONG I WISHED I'D JUMPED ON

SOONER: I play them all at the perfect time.

THE ALBUM CUT THAT SHOULD

HAVE BEEN A SINGLE: Xzibit, "Get Your Walk On"

2001 SONG WE'LL STILL BE

HEARING TEN YEARS FROM NOW:

J Lo/Ja Rule, "I'm Real!"

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR:

To be around to complete the 2002 list.

ORLANDO, WLWD-TAMPA

FAVORITE SONG OF THE YEAR:

"U Got It Bad"

FAVORITE ALBUM OF THE YEAR:

Survivor by Destiny's Child. Close 2nd: *Hybrid Theory* by Linkin Park

THE ARTIST WHO SHOULD BREAK OUT BIG IN 2002:

Fabolous

SONG I WISHED I'D JUMPED ON SOONER:

"Brown Eyes" by Destiny's Child

THE ALBUM CUT THAT SHOULD HAVE BEEN A SINGLE:

"Dance For Me" by Sisqo.

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM

NOW: "Independent Women" (which is freakin' 2001's version of "We Are Family.")

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR:

Learn to go home before 6 p.m., since I'm in before 5 a.m.

BEST HIP-HOP LYRIC OF 2001:

"...Ten on pump 1; these hoes are self-serve."— "Area Codes" by Ludacris

ROB ROBERTS

CLEAR CHANNEL-S. FLORIDA

FAVORITE SONG OF THE YEAR:

"Whenever, Wherever" by Shakira

FAVORITE ALBUM OF THE YEAR:

Laundry Service by Shakira

SONG I WISHED I'D JUMPED ON SOONER:

"Drops of Jupiter"

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM

NOW: We'll have burned everything out.

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR:

World Peace...and kinder, gentler Internet postings.

ERIC POWERS

KUBE-SEATTLE

FAVORITE SONG OF THE YEAR:

"Because I Got High"

FAVORITE ALBUM OF THE YEAR:

Jay-Z's *Blueprint*

SONG I WISHED I'D JUMPED ON SOONER:

"Lady Marmalade"

THE ALBUM CUT THAT SHOULD HAVE BEEN A SINGLE:

"Turn Me Loose" by Eminem and Fred Durst

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM

NOW: "It Wasn't Me"

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR:

Brush my cat's teeth.

JJ RICE, WBLL-LONG ISLAND

BEST CONCERT:

Madonna in Paris

MOST PROMISING PD:

Fisher, WHZT-Greenville and Doug

Bennett at KCJZ.

BEST DRESSED:

Lee Leipsner

MOST LIKELY TO JUMP OFF THE

BANDWAGON: All Yankee fans

(especially the ones in Buffalo

who are jumping off Niagara Falls).

FAVORITE SONG OF THE YEAR:

Madonna, "What it

Feels Like For a Girl" (Spanish version)

FAVORITE ALBUM OF THE YEAR:

Madonna, *Music*

SONG I WISHED I'D JUMPED ON SOONER:

"I Do" by

Toya

THE ALBUM CUT THAT SHOULD HAVE BEEN A SINGLE:

Madonna, "Amazing"

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM

NOW: Any record that Charlie Walk worked.

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR:

To spend Christmas with my mother and father.

FISHER, WHZT-GREENVILLE

FAVORITE SONG OF THE YEAR:

"Raise Up (Hot 98-1

Remix)"

FAVORITE ALBUM OF THE YEAR:

Hybrid Theory, Linkin

Park

SONG I WOULDNT MIND NEVER HEARING AGAIN:

"Survivor" by Destiny's Child

SHOULD HAVE BEEN A BIGGER HIT THAN IT WAS:

"Perfect Gentlemen," Wyclef

SONG I WISHED I'D JUMPED ON SOONER: We're on-time with everything...LOL!

THE ALBUM CUT THAT SHOULD HAVE BEEN A SINGLE: "I Don't Know" by Usher

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM

NOW: "Hit 'Em Up Style"

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR: Find a job that pays.

MIKE EDWARDS, WWZZ-DC

FAVORITE SONG OF THE YEAR:

"Let Me Blow Ya Mind" Eve/Gwen

FAVORITE ALBUM OF THE YEAR:

Pink, *Missundaztood*

THE ARTIST WHO SHOULD BREAK OUT BIG IN 2002:

Ryan Adams

SONG I WISHED I'D JUMPED ON SOONER: "Flavor of the Weak" American Hi-Fi

THE ALBUM CUT THAT SHOULD HAVE BEEN A SINGLE: "Yes I Will" by Backstreet Boys

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM

NOW: "Thank You" by Dido

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR: Come up with more groundbreaking ideas like we did this year.

MARK "MOCK" REID

KQKY-KEARNEY

FAVORITE SONG OF THE YEAR:

"Stratosphere," Track 10

FAVORITE ALBUM OF THE YEAR:

Sinner by Drowning



Pool

SONG I WOULDNT MIND NEVER

HEARING AGAIN:

"Party Up" by DMX

SONG I WISHED I'D JUMPED ON

SOONER:

"Where's the Party At?" by Jagged Edge & Nelly (Oops! I never received the single...no

wonder we were late!)

THE ALBUM CUT THAT SHOULD HAVE BEEN A SINGLE:

"Smack," 3 Doors Down

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM

NOW: "Beautiful Day" by U2

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR:

To remain employed in radio!

MARK ADAMS

KXJM-PORTLAND

FAVORITE SONG OF THE YEAR:

Alicia Keys' "Fallin"

FAVORITE ALBUM OF THE YEAR:

Alicia Keys' *Songs in A Minor*

THE ARTIST WHO SHOULD BREAK OUT BIG IN 2002:

Craig David

SONG I WISHED I'D JUMPED ON SOONER: Ginuwine's "Differences"

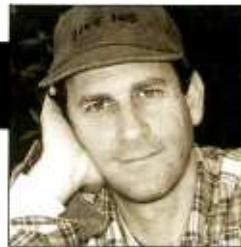
THE ALBUM CUT THAT SHOULD HAVE BEEN A SINGLE:

Blu Cantrell's "Waste My Time"

2001 SONG WE'LL STILL BE HEARING TEN YEARS FROM

NOW: Jay-Z's "I Just Wanna Love You"

ONE GOAL I'D LIKE TO ACCOMPLISH NEXT YEAR: I'd like to keep our morning show out of jail in 2002—it's a modest hope of mine. ■



ALTERNATIVE
EDITOR
RICHARD SANDS
richard@gavin.com

Alternative Promotion From A to Z

By Richard Sands

Welcome to another Alternative special issue of GAVIN. In the past, we've referred to the three "M's"—mornings, music, and marketing. Then

of course there are the three "P's." I know two of them are promotion and programming. I forget what the third "P" is. I'm pretty confident that it's not payola (although I suppose in the old days, those three "p's" were programming, pot, and payola). Oh yeah—that third "p" is personality, something I guess I need more of.

But I digress. So much of our time is taken up with programming issues that we hardly ever focus in on the promotion and marketing of your radio stations. In this issue, GAVIN talks to some of the leading promotion directors in our format. First up, Jennifer Nech, promotion and marketing director of 99X (and Q-100)-Atlanta takes a turn in our spotlight. Then we get promotional snapshots from such glamorous markets as Los Angeles, Chicago, San Francisco, and Dallas, along with several others. Finally, some leading PDs and our record promotion friends dredge up memories of their worst promotional nightmares. Some of them you have to read to believe.

First up is our interview with Jennifer Nech, who got her start back in the day, when she was in college radio at the University of Michigan. "One of my friends who lived in my dorm convinced me it would help our future communications careers if we got some 'real job experience' while still in school," she explains. After a stopover in D.C., Jennifer's career path took her to Atlanta and a job with the Georgia State Lottery. "After three years with the Lottery I was looking for a change, so when I saw the position of 99X promotion director listed in the paper, I applied and was hired,"

says Nech.

Soon she had earned her marketing stripes, and recently was promoted to Susquehanna Atlanta marketing manager for both 99X and Q100. She lives with her two dogs, Cookie and Tank, and her brand new husband, Cat Collins. "Cat is the southeast director of promotion for Edel Entertainment, so music is near and dear to both of us." Right now

the two are on their honeymoon after just getting married in Maui on Wednesday, December 5th! Before she took off for the islands, I got a chance to ask her a few questions about the promotion and marketing of 99X:

Richard Sands: What are you working on now?

Jennifer Nech: Where should I start? We've just wrapped-up some fall book promotions on both stations. We gave away a \$10,000 shopping spree and two-year lease on a Ford Explorer on

Q100 as part of our "Explore What's in Store" promotion. On 99X we did a "Get Chevrolet(ed) by the Morning X" promotion where we gave away three Chevrolet vehicles wrapped with *Morning X* logos, so that our listeners can promote the station for us!

We just had a release party for the 7th edition of our 99X *Live X* CD, and the CD is out now and available for purchase online in our 99X.com shop and in stores through a local retailer, and we're busy promoting that now. The CD contains 99X exclusive performances by Live, Lifehouse, Dexter Freebird, Incubus, Jimmy Eat World, Pete Yorn, David Gray, Dave Matthews, Josh Joplin Group, Stroke 9, Train, and Tenacious D.

Our next CD is the *99Xmas CD, Volume 2*, which features mostly local Atlanta bands performing traditional holiday music. It'll be released

on December 11, so I'm working on the press release information now. The 99X Celebrity Softball Game is over, but I'm working with our in-house photographer to wrap that up with photos to media and an online recap for our website.

A few weeks back we kicked-off a month-long "Q100 Toys for Tots" promotion with a 28-hour marathon broadcast from a local mall. I've been working with the local Marine Corp. representatives to confirm their participation, working with the sales department to secure food for listeners and furniture for our broadcast tent and working with the promotions department on staffing and set-up. We load in today!

Also on my agenda is our "99X Toys for Tots" event and "99X Deck the Hall Ball," which is December 15 to benefit a local food bank. And I'm working on finalizing our outdoor media placement on both stations for next year.

How far out do you plan your events?

Following the September 11 tragedy we did a live broadcast event on both stations to benefit the Red Cross and that event took a couple days to put together because we wanted to act quickly. However, our big annual events like our "99X Bigger Day Out," can take up to six months to plan. We actually have our entire 2002 calendar set already, so that our sales department can start pitching clients on sponsorships now. We reap the most financial benefit when we pitch clients early.

What are some of the hidden pitfalls to watch out for putting on a festival?

I learned never to assume anything when doing events. Don't assume the salesperson communi-

"Then I opened the morning paper and the 99X Big Day Out was on the front page, above the fold! So... I decided I could make it through just one more day..."

cated details to the client about load-in time. It's always better to follow-through on these details yourself. When in doubt, over-communicate! Also, the best way to make sure everyone is on the same page is to hold weekly meetings leading up to an event. Weekly meetings need to involve someone from programming, someone from sales, and the entire promotions staff. Events involve hundreds of details, and follow-through on all details is key.



Jennifer Nech of 99X

CUSTOM

hey mister

2002: a Custom year ahead...

MEDIABASE Active Rock 38

MEDIABASE Alternative 36

New adds include:

WXTB KBPI WROX WXEG

Massive phone stories at:

WZTA WLUM WMRQ KXRK
WXQR KPOI WZNE KXXR
KEDJ WJJQ KILO WDYL
WNFZ KMYZ WHRL WARQ
KXNA KNRQ and more!

"Custom is a consistent top 5 phone record; it's quirky and unusual and that's why it works. It fits really well on contemporary rock stations!"

—Gregg Steele, WZTA

"Instant reaction record! Does not play without getting phones."

—Lynn Barstow, KMYZ Tulsa

"It's so refreshing to play a song that isn't a rip-off of someone else. Custom makes every young male snicker and every girl strive to be that f***able to a guy. Top 5 phones for two weeks straight, I LOVE IT!"

—Hill Jordan, KILO Colorado Springs

"Top 5 phones both last week and this week. Thank God I don't have a daughter."

—Glen Gardner, WJJQ Madison

"Hey man, Custom is blowing up the phones at night. It's a huge reaction record!"

—Keith Dakin WDYL Richmond

"Sounds like a new Beck to me....this guy is a freakkkk....pleasantly disturbing yet at the same time refreshing!"

—Mark Hamilton, KNRK



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"Our big annual events like our '99X Bigger Day Out,' can take up to six months to plan. We actually have our entire 2002 calendar set already, so that our sales department can start pitching clients on sponsorships now. We reap the most financial benefit when we pitch clients early."

What promotion "rocked your world"?

The promotions that have impacted me the most have been the charity events. Net proceeds from "99X Big Day Out" 2000 benefited Angel Flight of Georgia. Angel Flight is an organization that consists of volunteer pilots who fly missions of medical emergency or medical need for those who can't afford airfare for ongoing medical procedures. [Angel Flight has also assisted with recovery efforts in New York from the 9/11 disaster.] This organization was in dire financial straits last year, and our \$100,000 check virtually turned the organization around so that they could double the number of flights in 2001. They invited us to their annual meeting to thank us, and included in the presentation to the board were stories from people who benefited from Angel Flight missions over the past year. Hearing those personal accounts from people who had been saved

because of Angel Flight missions, I had to fight back the tears. That meeting really "rocked my world" and made me realize how important our role in the community can be.

What was the worst?

I think my worst promotion was when our 99X morning show decided they wanted to give away a Mercury Cougar by doing a contest to fly paper airplanes into the sunroof of the car. After preparing lengthy contest rules, working with finalists, and setting up the event, I thought we were ready to go. Well, during the grand prize giveaway, we're set-up on the balcony of a local sporting goods store with hundreds of listeners and hundreds of paper airplanes in hand, and the

broadcast and car were below us. We were having some problems hearing the broadcast, so when the countdown started and we launched the planes, the morning show was on a commercial break. The producer immediately threw a fit, the listeners were confused, and the whole promotion started falling apart. Thankfully, two paper airplanes fell into the sunroof and the run-off flights to determine a grand prize were on-air as planned. This goes back to my point about communication being key!

Do you have a promotional philosophy?



99X recently had a friendly "takeover" as Live's Ed Kowalczyk took over the airwaves from 3-4 p.m. Ed chatted with listeners and played his favorite choices during the one-hour gig.

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"A ROUSING ANTHEM-IN-THE-MAKING"
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Movie star and sportscaster Jay Mohr recently joined *The Morning X* in-studio. Pictured (l-r): Leslie Fram, Jimmy Baron, Jay Mohr, and Barnes.

How about, "This, too, shall pass." Or, "That which does not kill us makes us stronger"? Those are my personal philosophies. As far as professional philosophies, the ones I stated above are pretty important: "When in doubt, over-communicate" and "Don't assume anything." In terms of our stations, the promotional philosophies we use are "Take ownership of events and concerts." And "Own the streets." By taking ownership of opportunities, your station is perceived as the

one that's everywhere.

How important is the 99X website in promotions these days?

The station website is extremely important. My goal for 99X.com is to have it mirror 99X's on-air content as much as possible. The main on-air promotion should be the main online promotion. I work with my 99X.com website program director to make sure she has all the details of our events in advance so that the minute after

our morning show announces a 99X CD release or event, we have all the information available to go live online. We want the site to be a source for "more information" on anything we do on-air. It frees the on-air product from the clutter of having to give out details like addresses and phone numbers, and it gives the listeners all the information they need to get tickets or attend an event. We can also extend the life of an event through photo or video recaps online.

Promotional pet peeves, please!

Probably my biggest pet peeve is when a sales package or pitch is approved by programming and promotions, and then it (somehow!) changes when it's sold. Then the promotion department is stuck with having to deliver what the sales person promised.

Have there been any funny promotional requests lately?

Among the more amusing requests we've received recently are giveaways of Butterball turkeys, which included interviews with the women of the Butterball hotline

and giveaways of the "women of the Butterball hotline" calendars—I can only imagine what they look like! The other that caused an immediate reaction in a recent promotion meeting was a proposed giveaway of "the hottest toy this holiday season"—the "Ballsy Bear," a teddy Bear that curses.

What's your proudest achievement in marketing?

After planning and executing my first "99X Big Day Out" and running around all day putting out fires, answering questions, and dealing with band, client, and listener issues, I was thoroughly exhausted. The next day I could barely walk out the front door of my house to get the newspaper. On the way down my driveway I kept thinking to myself, "This is not worth it. It's too much work. You can't keep doing this to yourself." Then I opened the morning paper and "99X Big Day Out" was on the front page, above the fold! So, not only was I proud of the achievement, I decided I could make it through just one more day.... ■

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		2W	LW	TW
WXRK/NY	Spins	7	11	14
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ALTERNATIVE PROMOTION

A to Z PROMOTIONAL SNAPSHOTS

Compiled by Richard Sands

Promotion director. Marketing director. Promotions coordinator. The promotion office is the one unifying department that the operation of the entire radio station funnels through. Unfortunately, however, the officeholder doesn't get the glory of the GM, PD, or MD position, nor does it carry with it the big buck salaries of the sales manager and the AEs. Still, it's where a lot of the "heavy lifting" takes place and where the rubber meets the road at the station.

Maybe they can't cash this article at the bank, but at least, for once, these leading Alternative promotion people will have something to "mail home to mom." Suitable for framing, we give you these promotional snapshots:

Amy Stevens, KROQ-Los Angeles

On her current projects:



- 2001 KROQ Calendar & New Music CD
- 12th Annual KROQ "Almost Acoustic Christmas"
- The Kevin & Bean CD
- Everything for 1st quarter 2002

On planning ahead:

A good idea rarely presents itself in a timely manner! We can begin working on new ideas just a few days prior to the unveiling on air. Of course, standard KROQ events are being thought about as soon as the previous year's event is finished; we look at what we just did and what we could do differently next time—what we liked, what we loathed, etc. We have a great team of professionals that produce our shows, so I rarely have to experience those hidden pitfalls (that you hear about). As with anything, the best shows are a success because of communication. It works to everyone's advantage to be constantly in touch with the various people who have a contribution to the show—talent, management, labels, and agents.

Promotional pet peeves:

Not enough sleep.

Robin Rockwell

LIVE 105-San Francisco's Promotion and Marketing Director

On Hidden Pitfalls of the Christmas fest:

This is a very appropriate and timely topic. Do your walk-through with the building early and



make sure they "understand" what your show consists of—I just ran into this problem and in a matter of 24 hours had to move our show because the original building booked events on the same day as our event. They didn't

understand the scope of our Christmas show. Make sure to under-promise and over-deliver with your sponsorships. Have everything in writing. Let bands know ahead of time everything that you plan to do, so you don't have to deal with too much ego the day of the show.

On funny promotional requests:

Please don't make me go down this path—it brings up such horrific memories. Oh OK, here are just a few:

- Dog food
- Soft Hot Tubs (I actually turned this into a positive by throwing some strippers in it during a morning show remote)
- Workmen gloves
- Ya have to love it when the Oscar Meyer Wienermobile comes to town and they request that we give information on where it's going to show up!
- Then there are my favorites like when clients make a promotional request, not really knowing what the station is all about: Once I had a soap opera request. Oh, that would be lovely on a male-oriented station. And also the random requests: *National Geographic* came to town to look for contestants for one of their "fascinating" contests and they wanted LIVE 105 to interview the winner and get our audience hyped about the contest, which I've already conveniently forgotten what it was. I can go on, but no more, please!

Mike Mayberry

Marketing Director KDGE/KEGL-Dallas

On the promotion that rocked his world:

The most recent thing we did was with the *Mikey Morning Show* on KEGL. Every Friday is "Free Beer Friday," where select listeners are invited in-studio for free beer, food, and "entertainment" (or as I like to call them, *strippers* and an occasional porn star or two). Well,

we came up with the "Mikey Morning Show Home Invasion," where we took the whole show to a listener's house. We just did the first of many, and it was quite an experience. There were about 50 people at this listener's house and they had all been partying since the night before. Needless to say, fun was had by all. Of course it helped that there was a naked porn star running around. On the flip side, it's also very fulfilling when we do charity events. Both the *Mikey Morning Show* and *The Morning Edge with Jagger and Julie* did fundraising events the Friday after Sept. 11th. We combined to raise over \$25,000. It sounds cheesy but you really feel like you're making a difference. That's my life—surrounding yourself with warm and fuzzy feel-good stuff one day and then 50 drunk guys and naked porn stars the next.

Promotional philosophies:

"You can't pour syrup on a turd and make it pancakes." And, "The toes you step on today may be connected to the ass you have to kiss tomorrow."

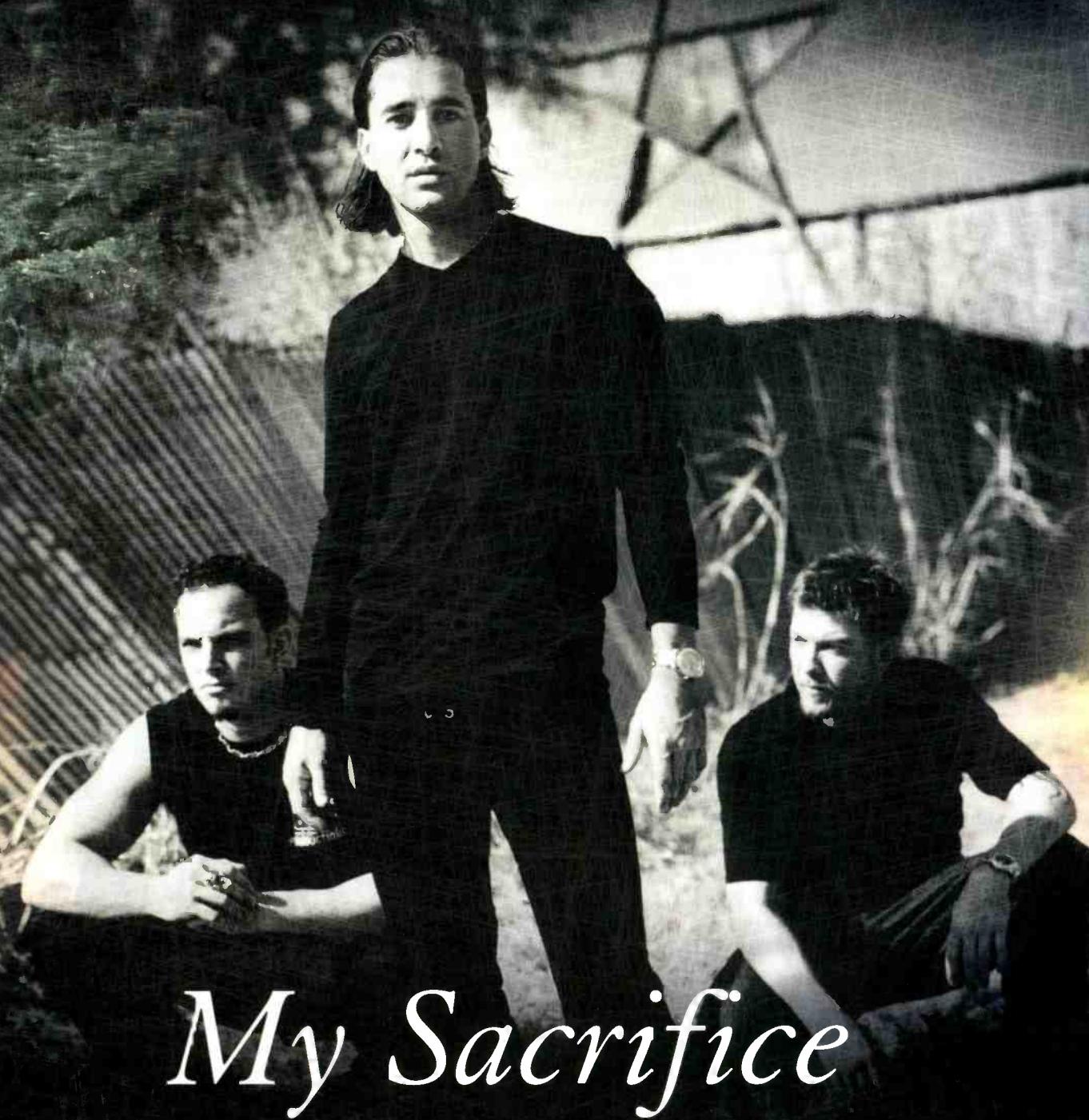
On working at two different stations:

My typical day starts around 9, after dropping off the world's coolest 8 month old at day care. My office is at the Eagle—it's quiet there because the sales staff for both stations office over at the Edge. It's not as fun, because I'm away from most of the staff, but I get a lot more done in a day. I usually leave between 6 and 7. As for my time, I'm fortunate to have a great staff around me that help me get the job done. It also helps to have an office right next door to our GM, Tom Schurr. When those closed door meetings take place, I just break out the old Dixie cup, hold it to the wall, and *voila*, I've got the inside track on next year's budget!

This is really a unique situation, because I oversee marketing and promotions for both The Edge and for Eagle, and Duane Doherty is the PD for both. We get along great and work well together. I couldn't ask for a better situation. Even though both stations are rock driven, it's hard sometimes because, they both have completely different audiences that appeal to different things, so having to switch hats back and forth can be a huge challenge. My motto is "Work smarter not harder." Sometimes the staff can get a little agitated, with the "they get this and we don't" kind of a thing. It even happens with the sales staff ("You went to their meeting and not mine."), but you just have to deal with it. Besides, I always believe that a little friendly competition between two staffs can be a good thing. I always roll with whatever cards I'm



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dealt, whatever stress accumulates during the day, it all goes away the minute I get home and walk through my front door.

Trevor Foreman KTBZ-Houston Promotions Coordinator

The rewards of the job:

It's all about the listeners and getting future listeners. If a promotion goes well and we have a great time then we have done our job. I've seen people come to one of our promotions one week and say they don't listen to The Buzz. Then I'll see them two or three weeks later and they say they listen because of what we did on-site.

The Buzz Street Team:

I manage the street team, which I have since I arrived at The Buzz. We have a staff of seven part-timers who get paid an hourly wage. Our team is usually out about 15-20 times a week, and they go everywhere: malls, bars, clubs, car dealerships; you name it—they are there. Whenever they go out, it's with a Buzz staff shirt or t-shirt and jeans. We have four vehicles: two white cargo vans with our logo on them; a white broadcast van which is a mobile studio; and finally our big black Hummer. The Hummer is a great promotional vehicle, but terrible to keep up.

Pet Peeves:

Prize hogs. They always show up. We could be giving away sand and they would be there.

Donna Jean WHFS-Washington Promotion Director

On the granddaddy of them all, the HFStival:

We usually try to prepare as far ahead as possible.

We're planning now for HFStival 2002 in May. The early bird catches the... money. Some of the hidden pitfalls are the last-minute riders, security issues, production problems, catering issues, band requests...the list goes on. We work with a great caterer—Planet X—and they're fantastic with last-minute requests. From Moby's vegetarian dishes to Courtney Love's organic needs, we learn to anticipate the unusual at all of our shows. Plus, we work with the best in security to make sure the HFStival is a safe event.

On staff, I have three full-time promotion assistants (more accurately, they are our eyes/ears/feet, etc.). They are amazing. Also we have a ton of other energetic interns and staff that make it all possible. Every HFStival has rocked my world, especially our

first two-day event in 2001. We raised over \$150,000 for the Pentagon Victim Fund. I coordinated the 12-hour radiothon with our sister DC Infinity stations, across from the Pentagon on September 18th.

On the strange artist requests from the HFStival Nutcracker and HFStival:

Riders have included requests for stamped local postcards, twinkies and ding dongs, dark cotton socks, and grape Pedialite. Courtney Love requested food that is organic, washed, but unpeeled, turkey deli meat that was free range with no hormones and no antibiotics...and cigarettes. Everclear requested a dog that would eat peanut butter on stage. Scott Weiland enjoys the breakfast of champions: Froot Loops, Yoo Hoo & Marlboro Lights.

Catherine Anest Q101-Chicago Promotion Manager

Promotions that rocked her world:

One of my favorite promotions is a "Housecall," where an up-and-coming band plays in a winner's backyard. The winner of the last "Housecall" with Jimmy Eat World was a huge fan and couldn't have been more excited. Seeing his excitement really makes what we do fun. He was such a great kid that he held a moment of silence for the victims of September 11th before introducing the band.

The best moment at a show was watching Oasis perform at Twisted 6 from the side of the stage and having Billy Corgan on one side and Gavin from Bush on the other and seeing them being just as entertained as I was.

Worst promotion:

My worst was also a "Housecall" promotion. The winner barely invited anyone over and offered no food and drink for her guests. The band was great, but it was just a very strange situation: The winner pretty much wanted them all to herself as opposed to having a huge backyard party. Needless to say, it was a very long day.

Cal Cagno 89X-Detroit Promotions Director

His promotional philosophy:

Win the war, but do it with class, and remember this isn't 1970s radio. Let other stations do what they do and 89X will do what we do. I think it's important to do promotion and marketing with class because in a city like Detroit where there are 25 different radio stations, every listener

counts. Marketing for a radio station is giving people something that they can identify the station with. How can you expect listeners to get into what you are doing when they see you tearing down other station's banners, or seeing whose music is louder? That's like seeing someone get beat up and then wanting to hang out with the bully—no one wants to do that. That's why I say this isn't 1970s radio when it was cool for stations to show up at another station's "presents" and try to crash them. Sure things like that still happen today, but I believe that 89X doesn't have to and will not be a part of it. If it's a neutral event, let it be neutral—let the listeners make a choice as to whose banners they see or t-shirts they take. Because at the end of the day, when they tune in 89X, our end product is still better and all the competitors banners in the world can't change that.

Proudest achievement in marketing:

We've had a lot of success when we think outside of the box on give-aways. From the 89X condoms to the 89X skull caps, we've really prided ourselves on making gear that people would actually wear or use. It does 89X no good to have a girl wear an 89X t-shirt to bed because it's too big, or to have someone put their 89X key chain on their garage keys in a drawer. I saw 100 listeners at the Warped Tour with our snow hats on in the middle of August, because they're actually cool.

Voula Kolios KNDD-Seattle Promotion Director

Currently working on:

Our holiday concert, "Deck The Hall Ball 2001"—it's two nights this year. At the end of this week we



have our free show with Incubus for 500 End listeners. This week we have Incubus, Weezer, our free show with Incubus, and the Family Values Tour all in a span of four days. We have a Puddle of Mudd End Session next week and

P.O.D. End Session at the end of the month. Our *End Session CD Three* comes out in early December.

On the Internet program known as Endmail:

Endmail is our weekly newsletter of major promotions, recent on-air interviews, music news, new End music (that Endmailers can give us "digital feedback" on), new releases, and reviews. We also give Endmailers an unfair-Internet-advantage with the chance to buy tickets before the general public, extra chances to win contests, exclusive music downloads, movie premiere pass info, and Endmailer-only coupons. APD Jim Keller writes Endmail every week with input from programming, promotion, and sales, and its "fancied up" by our Webmaster John McIntyre. Our database of 82,000 Endmailers is managed through "e-listener suite" from First Mediaworks. ■

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When Good Promotions Go Bad

Industry execs recall their promo nightmares.

By Richard Sands

One of the funniest and most painful moments for anyone in our business was depicted on-screen during *This Is Spinal Tap*, when the band did an in-store "meet and greet" and no one showed up. Hey, we've all been there. Or had our part in worse disasters.

My best and worst promotions were actually the same event—it happened a few light years ago at the first LIVE 105 birthday party. What a fantastic event. Thousands of people were inside having the times of their lives. Too bad there were several thousand ticket winners outside who couldn't get in because the fire marshal shut off entry to the party! I had to go outside with a bullhorn to give this not-so-patient mob the bad news that they'd never get in, and that they had to go home! I can't believe I didn't get killed.

Other promotional nightmares? Read on, baby:

Christina Whitetash

Epitaph Records

Lucky for me, I can only think of one promotion that made me want to hunt down the station's promotion director, string him up by his toes, and drip hot wax on his naked feet—even that punishment would be too good for him.



We had set up a "bowling with the band" promotion—there was going to be pizza and Cokes for the winners and their guests. The band would stop by for about an hour and bowl and hang—you know the drill. The station assured me their van and staff would be at the bowling alley an hour early to help with set up and to manage the winners. The station also assured me they had a great hook-up at a pizza joint and would take care of the refreshments. Lo and behold, I get the band to the bowling alley and there is not a single sign of a station employee—no banners, no set

up, the bowling alley has no idea who we are or what I'm talking about—a total washout on the station's part. The winners are hounding me for bowling shoes, the band is hounding me for beers, the bowling alley is hounding me for money—it was hell! I did get everything taken care of, god bless my cell phone and corporate card. But I'll tell you what—this was the last time I ever set up a promotion with this station, and when I retire, they will get a very special pizza delivered courtesy of Christina Whitetash promotions!

On the flip side, my favorite promotion ever was on Halloween, 1997. KTCL presented our Bouncing Souls/Pietasters show at the Ogden in Denver. It was a costume contest and the place was totally sold out, lots of great costumes—just a festive charged feeling in the air and the station was totally on top of everything. It was the best Halloween yet!

Scott Jameson

WRZX-Indianapolis

This one should take the cake—if you have one that's worse than this, I'd love to hear it. When I was in Kansas City at KY-102 we were very involved with the Kansas City Chiefs—we did lots of co-pros, tailgate parties, etc. On one particular Sunday the Chiefs were retiring Len Dawson's jersey in a ceremony at Arrowhead Stadium. During the ceremony I had a plane fly over the stadium with a message of congratulations. It was supposed to read:



"Congratulations Len from KY-102." But whoever the brain surgeon was who put the letters on the banner tow mistakenly spelled Len "L-I-N" so in the midst of this great ceremony honoring one of if not the most famous Chiefs of all-time, they spelled his god-damn name wrong. I looked at it for about one minute thinking that what I was seeing was impossible—that maybe the sun was hitting one of the letters the wrong way and it made the "e" look like an "i"—but it wasn't. That was

about the worst feeling I've ever had as a PD! Still, it was funny after about two years.

James VanOsdol

WZZN-Chicago

Bad promotions? How about this one: I was at the Gurnee Mills Shopping Mall up by the Illinois-Wisconsin border, promoting McDonald's new "Arch Deluxe" sandwich.

On a makeshift stage in a far corner of the mall I was on-stage with Ronald McDonald dancing the then-new "Arch Deluxe Dance." Making matters worse was that this performance took place in front of roughly 10 people, most of whom were random drifters and transients. The promotion was so terrible that the agency killed it with an hour remaining.

Jim McGuinn

WPLY-Philadelphia

I remember this free show we threw with a band and only 50 people showed up. That was a clear indication that the band should not continue to be on a major label! (They were dropped soon after.) Luckily I can't really

remember any classic disasters—although we get credit/blame for our "Fat Tuesday" broadcast last year. The broadcast was with the morning show, and when the city had drunken riots 12 hours later, a lot of the press blamed us.

Hey, I don't know about you, but when I start drinking at 6 a.m. I'm usually not the one tipping police cars at 10 p.m.—I'm quite passed out before then!

Bryan Schock

91X-San Diego



My biggest disaster happened while I was at KNAC. I was doing a radio show with Ricky Rachtman and we were taking a busload of people to Phoenix to see Motley Crue, as well as the grand opening of his Cathouse club in Arizona. Ricky was already in Phoenix, so I was the host on the bus. We left at 6 a.m. and people were drinking right out of the box. The first puking took place before we were even out of LA. Many more followed and the stench was awful! It was July and we were driving ten hours through the desert. After a while, people were getting pretty drunk and fired up. The air conditioning in the bus was struggling to keep us cool. One of the drunk listeners got so out of hand that he punched a window and shattered it! It was safety glass so the window stayed in place but it messed up the seal and that effected the air conditioning. It got unbearably hot and the puke smell grew out of control. At that point I sat down next to the guy and calmly said, "Hey man, look around us. Nothing anywhere for miles. Just desert and that's it." He replies, "Yeah, man." I went on to say, "Must be 110 degrees out there. A person wouldn't live long exposed to that." Then I said, "Pull another stunt like that and I'll pull this bus over and drop your ass off right here." We didn't have anymore problems with that guy. We did however end up leaving two in Arizona! They missed the ride home and had to fly back—or did they choose that route? Probably smelled a lot better!

Duane Doherty

KDGE-Dallas

The *worst* promotion of all time for me happened when I first moved to Dallas in 1992 and The Eagle attempted to put on a huge two-day concert. The guilty parties that planned this, who will remain nameless, decided to hold this massive event in the Trinity River bottom—a known flood zone. We were expecting 20,000-plus and at the end of the first day of this flame-throwing rock show, there might have been a grand total of 250 listeners (and homeless people) milling about in front of the stage. They had the bright idea of holding the event in this "non-traditional" venue so more people could attend, and to have more of a festival-type



setting. Well, it turned out to be anything *but* festive. No one knew where it was, it was nearly impossible to give simple directions over the air, and it was starting to cloud up and the wind was picking up.

That night a *huge* thunderstorm system blew through the Metroplex and upon arriving back at the "flood/concert zone" for day two of this illustrious event we found about eight inches of water covering the field that was supposed to be covered with people. To add insult to injury, the entire PA had blown over in the storm and was imbedded in the mud under the eight inches of water. The roof had blown off the stage. Can I stop now? I'm starting to get the shakes. At the end of it all, we rigged a half-assed PA on a tiny side stage with no lights and some of the bands surprisingly enough agreed to play on it—again to just a handful of people. To this day, if you look up the definition of *cluster fuck* in Webster's, it says, "See Eagle concert, 1992."

Gary Jay

TVT Records

I don't have a disaster to tell about—just a success. We coordinated a promotion based loosely on the theme of Gravity Kills' hit single, "Guilty," where we helped radio stations pay for listeners' parking/speeding tickets. I think Tim Schiavelli, who was programming in Bangor, Maine at the time, came up with the concept. It was a hugely successful campaign as far as creating on-air presence for the band and the single and for helping stations breed some intense listener loyalty.

Mike DePippa

Elektra

This past summer I was on a promo tour with one of our bands, Brand New Immortals. We were visiting radio stations, both Rock and Alternative, up and down the East Coast for a week. Some days we were doing four or five stations a day, starting at 8 a.m. and ending sometimes at midnight. They would play a few songs acoustically and hang with the staff, etc. I was only supposed to run with them the first couple of days and then another member of the staff was supposed to take over. Plans changed, so I had to finish the promo run. We were scheduled to go to the last station of the week, WHJY in Providence, on Friday afternoon. I looked up the address, pulled directions, and we were on our way. We got to the station, put the equipment in the elevator, went up to the receptionist, asked for Joe the PD, when we were told he wasn't there today. "Hmmm, he's expecting us," I told her. She said, "Here? WHJY hasn't moved in here yet. You're in the wrong building." It didn't end up that badly though, she gave us directions to the station, and we were only a little late—but for a few minutes I felt like Artie Fufkin! ■

DEFAULT "WASTING MY TIME"



BDS Modern Rock: 12 - 11* • BDS Album Rock: 10 - 8*
BDS Active Rock: 15 - 14*

ADDED AT: MTV, VH1, KFRR, WDOE WLIR

Top 10 Call Out!

KZON (Top 5), WYSP,
WXDX, WMRQ, CIMX,
WDYL, KATT,

Critical Mass Media



Top 10 Phones

99X, KZON, X96, KCNL,
KPNT, KCXX, KMYZ,
WEDG, WHRL, WJBX,
WPLA, KFTK



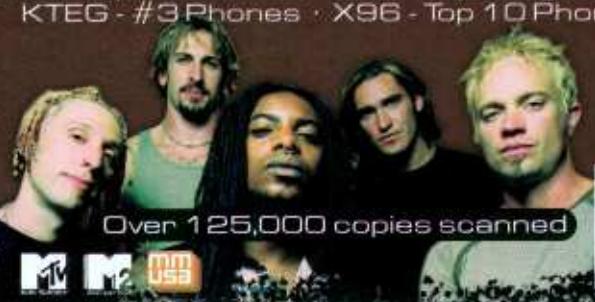
SEVENDUST

PRAISE

BDS Modern Rock: 23*
R&R Alternative: 24*
BDS Active Rock: 12*

WXRK, WBCN, KNDD, KITS, WHFS, 99X,
KNRK, WXDX, WWDC, KPNT, WXTM, KCXX...

Early Reaction!
KXTE - Top 5 Call-Out/Top 10 Phones
KNDD - Top 10 Phones • 99X - Top 5 Night Phones
KTEG - #3 Phones • X96 - Top 10 Phones



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ALTERNATIVE MUSIC CORNER

Sink or Swim

Q&A with Abandoned Pools' Tommy Walker

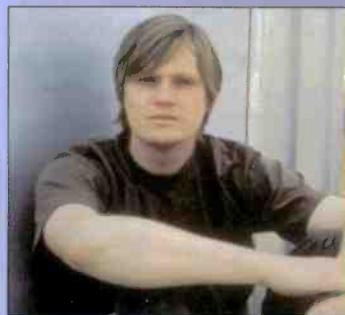
By Kathleen Richards

When Tommy Walker left eels after the critically successful yet personally unfulfilling *Beautiful Freak*, his goal was to start his own band and get signed. Eventually, Walker ditched the band and began to write and play his own music (save drummer Josh Freese) as Abandoned Pools. The Extasy Records' debut release, *Humanistic*, is reminiscent of the generative years for Alternative rock, melding pop sensibilities with heavy Modern Rock guitar, smart electronic samples, and Walker's Corgan-esque vocals.

From the time that you left eels and started this, how long was that? How did you get to where you are now?

That was like at the end of '97, beginning of '98. I wasn't really that prolific as a songwriter until I decided that I was gonna do something for myself. So I just instantly started writing a lot of songs, and then I hired myself out as a bass player so I went on tours with different bands, played on some records. And then for the first time, I put my own band together in '99 and played out for a while. And that went really

well, but it was the kind of thing where record labels would say, "Yeah great, love it, yeah. When's your show?" And then you say, "Well, we're playing at the Viper Room at this date," and of course they don't show up. And it becomes sort of frustrating. So then I just decided to break that band up and start refocusing my efforts, and instead of doing the conventional wisdom of "play live and get a following," it was basically, "Here's the demo. You can sign it or not." And that worked.



So you were on a mission to get signed.

Oh, hell yeah [laughs]. I mean, all artistic integrity included of course. That was part of the plan, like, "All right, I'm gonna give record companies almost everything they want." I should say that again—at least *some* of the things they want. Good pop songs are accessible and interesting so, "here's some things you get to work with and the rest of the record's mine." So then mid to late 2000, I found Melissa Joseph at Extasy and she's basically been my savior.

Your lyrics have a bit of a jaded or cynical quality to them. Was there some frustration you wanted to get out?

Well, there is sort of post-eels frustration with that scenario because it was like, this is supposed to be the best part of my life. And it was not that happy. It was actually people sort of going out of

their way to make it unhappy for me. But a song like "Ruin Your Life" is [saying] you should go through these things because you come out on the other side and you're gonna be better for it. So I hope that's what comes out in the long run. There is some of that frustration there but I don't mean to be complaint rock either.

Well it's not really because it's got this poppy side to it.

You know what it is, I guess it is kind of "smile while you say you hate somebody" [laughs]. It's almost as if you're sort of laughing at yourself, wishing you'd get mad about something. It's a process. You're like a big chunk of marble and you have to have others and yourself chip away at it until it helps to find you.

CONTACT ERIC BAKER, (323) 782-3675

ENTERING THE SPOTLIGHT Songs To Pick Up Before They Take Off

Mushroomhead

SINGLE: "Solitaire/Unraveling"

LABEL: Universal

STATS: Eight Cleveland guys who, like another Midwestern multi-member hardcore band, accompany their music with masks and — you guessed it — jumpsuits. Initially starting as a side project in 1993, the octet has since released five albums on their self-created label, and signed with Universal for their major-label debut, *XX* (which is a re-mix of their last album, re-mixed by Toby Wright).

CLAIM TO FAME: Unlike the aforementioned band that Mushroomhead physically resemble, their music is a less-angry, less-scary mixture of hardcore, rave-type beats, atypical song structure, and melodic vocals akin to Faith No More. The guys are also known for their theatrical stage presence which in the past has included exotic dancers, fog machines, and a concert-ending techno set during which fans dance on stage.

EARLY BELIEVERS: WKRL, WIXO, KMBY, WFNX, KLEC, WJSE

Contact: Howard Leon, (212) 373-0711

III Niño

SINGLE: "What Comes Around"

LABEL: Roadrunner

STATS: More melodic metal, but with a twist. The six members, though from New Jersey, also have roots in South

America, which gives songs like "What Comes Around" a distinct Latin flair with Flamenco guitar, the occasional Spanish lyric, and south-of-the-border rhythms.

CLAIM TO FAME: South America has produced plenty of hardcore bands that can spit blood (Sepultura, Soulfly) and III Niño are right there with them. With a little boost from production-god Ron St. Germain (311, Soundgarden, Tool), *Revolution... Revolucion* has got the ingredients to help strip the paint off your walls...but beautifully.

EARLY BELIEVERS: WXRK, KTEG, WXTW, KCXX

Contact: Dave Loncao, (212) 274-7544



Kidneythieves

SINGLE: "Black Bullet"

LABEL: Extasy Records International

STATS: Singer Free Dominguez met musician, engineer, and partner-in-crime Bruce Somers by happenstance, and after enduring several logistical nightmares Kidneythieves finally released their second album, *Zerøspace*.

About the album, Dominguez states, "It's all about the search for balance in life, and how you really can't ever find it unless you acknowledge the presence of and understand the extremes."

CLAIM TO FAME: Somers' admiration for Nine Inch Nails' ability to make industrial music mainstream gives Kidneythieves a different edge in the contemporary Alternative soundscape, not to mention the sultry yet savage vocals of Dominguez.

EARLY BELIEVERS: KMBY (C'mon peoples!)

Contact: Eric Baker, (323) 782-3675



TO GET YOUR SONG IN THE "SPOTLIGHT," SEND NEW RELEASES TO KATHLEEN RICHARDS, GAVIN, 140 SECOND STREET, 5TH FLOOR, SAN FRANCISCO, CA 94105.



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

Adult Contemporary: Know Who You Are

By Mike McVay

The year is winding down and thoughts are turning to next year; the second of this new millennium. We still haven't figured out how to qualify this era numerically. I hear stations saying, "The best of the '70s, '80s, '90s, and today," but beyond the word "today," no one has figured out what to call the 2000s. It may be as simple as calling it that but that's not the purpose of this article.

In the new millennium (sorry) Adult Contemporary continues to be a largely unchanged format when it comes to *usage*. Over the years the artists have changed, but the way in which people use Adult Contemporary stays largely the same. The demos have changed because many of those who were 25-34 when the format began are now 45-54 or even older. Some of those people have become disenfranchised and do not have a home for their music anymore. The 35-44 demo continues to be the central focus

Adult Contemporary gets into trouble when broadcasters (owners, general managers, operations managers, sales managers, and/or PDs) try to make it something it's not.

of Adult Contemporary. The age split that occurs inside the 25-34 cell pretty much ensures that 35-44 will likely remain the *true* Adult Contemporary target demo.

Adult Contemporary gets into trouble when broadcasters (owners, general managers, operations managers, sales managers, and/or PDs) try to make it something it's not. I can't count the number of conference rooms I've sat in and observed broadcasters as they altered the complexion of their station for their own personal wants or needs. "It's too boring, it's too soft, it's too sleepy, it's too old, and it's not fun!" So, these broadcasters begin to make their stations intrusive. They take away the songs listeners want and replace them with songs driven by tempo, versus

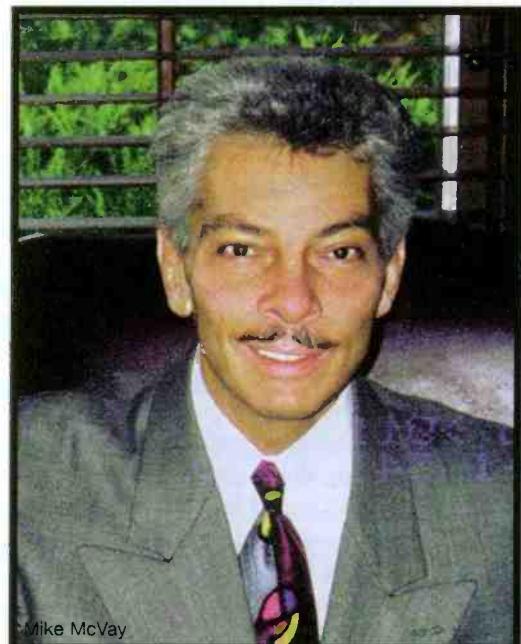
popularity. They clutter their stations.

Regardless of which of the three 10-year demos you're looking at, Adult Contemporary is designed as a usage format, a "companion." It's the radio station listeners turn on and leave on at work. It's used much like Beautiful Music or Easy Listening was in the '60s and '70s. It's by nature meant to be an "agree upon" radio format. That doesn't mean that the station needs to be boring, but that does mean that it has to be consistently palatable.

Adult Contemporary has a challenge in that so many of its songs sound similar to one another. It's difficult to schedule music by test score alone. Sound codes and (dare I say it) a programmer's ears have to come into play in scheduling the music. Music has to be properly coded and then formatted into an hour in a fashion that emphasizes variety. You and I both know it's variety of the same songs over and over again, but that works. It's variety of sounds and types.

My experience has been that A/C stations are largely female magnets. When done properly, you will not only attract the women, but you become a media darling. The advertisers want the Adult Contemporary audience. To those who are

untrained in the format, it appears to be boring. The simplicity of the format is too easy for them, and they insist on making it much more difficult than it needs to be. The format has such an unusually long TSL because A/Cs play songs in a fashion where repetition is not obvious. To keep TSL up, the music should be divided into power and regular categories based upon music research. The most popular songs go into the power category. The next tier of music goes into the regular category. Some stations use a tertiary gold or lunar category for fill songs. I dislike playing fill songs anywhere outside of overnights or weekends. They should be used as music helper. That's to say the same way we once used Hamburger Helper, we use tertiary testing songs



Mike McVay

to extend our library.

Currents have a place on A/C radio. There are those who will argue they don't. I do not believe you can look at a current the same way as you look at a gold song, but currents by core image artists keep your radio station in the "today." Otherwise, why do I need to come to your station on a daily basis? If everything is the same, over and over again, it becomes like the movie *Groundhog Day*. In that movie Bill Murray awoke every day to hear the same Sonny & Cher song at the exact same time. Some radio stations, because they fail to schedule music properly or because they ignore currents, create their own version of *Groundhog Day*, the radio station.

The greatest challenge for Adult Contemporary programmers in the year 2002 will be to remain true to what the format is all about...period. Every time I've tried to create a nuance of A/C, we have ended up being a middle tier radio station. Be true to the format and the audience will be true to you. While it's not a great "loyalty" format, A/C *does* build a coalition of heavy users. A/Cs seldom have huge cume, but the large TSL generated from doing A/C properly can put your station in the Top Three, 25-54 adults. ■

FOR MORE ON MIKE MCVAY OR HIS CONSULTANCY, VISIT WWW.MCVAYMEDIA.COM.

PD PROFILE: CHRIS REYNOLDS WDZZ-FLINT, MICH.

How did you get into the business?

A childhood friend challenged me to mimic Doc Soul, my favorite radio DJ on KKUL. My very first job came during my senior year of high school, which was a part-time on-air position at a commercial cable FM/AM radio station.

What is your greatest accomplishment?

The ability to program multiple stations with similar but different formats. When I arrived four years ago from Dallas to program WDZZ here in Flint, it was the market leader in ratings and revenue. My three-year run with WTLZ in Saginaw was probably my most rewarding accomplishment because this was a station that had no focus, direction, or defined tar-



get! In essence, I had to assemble a staff and re-invent the product to the audience. As of the spring 2001 Arbitron, the station went from a 7.3 to 8.0 12+, which, ranks the station at #5 in the market! The 18-34-target demo for the station is ranked #4. These are some of the best numbers in the station's history in a market that is only about 10 percent African-American, and it's due to a great staff of people who want to win and know how to win!

What would you say has been your greatest challenge?

Programming two stations thirty-five miles apart and working a mid-day airshift at the same time.

If you could have done something differently, what would it have been?

Adhere to any and every request a program director ever made of me earlier in my career.

If you weren't a PD, what would you be doing?

Looking for a PD job.

What makes you happy?

Achieving goals; work related and personal.

Things would be perfect if...

Perfect is a word that should be wiped from the dictionary. Perfect is impossible!

What do you plan to be doing in five years?

Programming in a major market within the next two years. Followed by becoming a VP/Programming with a company that seeks the knowledge, vision, focus, and professionalism of a person who knows how to win!

Do you have an all-time favorite song?

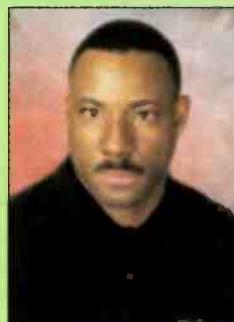
I am, and have always been, a person of substance; so I would have to say "People Make The World Go 'Round" by the Stylistics!

The artist you're diggin' right now?

Michael Jackson!

What artist do you think will "blow up" soon?

Alicia Keys



THE REYNOLDS WRAP:

Hometown: Tulsa, Oklahoma

Age: 30-something

Nickname: Several

Astrological sign: Pisces

Marital status: Married

Children: One

Hobbies: Reading, traveling, and meeting interesting people

Secret hobby: Spirituality

Favorite team: Dallas Cowboys

The station I loved growing up: KKUL

Favorite restaurant:

Pappadeaux Seafood Restaurant

Favorite food: My wife's Jamaican dishes

Favorite city: Dallas

Favorite vacation place:

Jamaica—it's my second home.

Favorite artist of all-time:

Earth, Wind & Fire

Favorite current artist:

Too many to mention

In my CD changer right now:

Gerald Levert, Kenny Lattimore, Mary J. Blige, Ja Rule, Jay-Z, and Alicia Keys

Favorite book: *The Seven Spiritual Laws of Success*

Favorite actor/actress:

Samuel L. Jackson/Angela Bassett

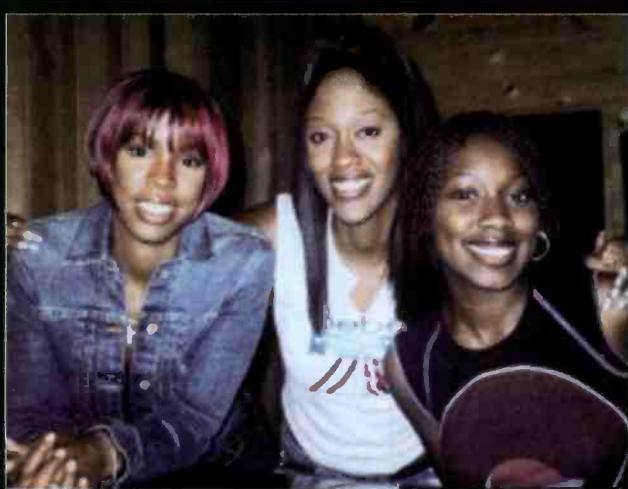
Favorite current movie:

Don't Say A Word

Favorite movie of all-time:

Shawshank Redemption

Radio stations I admire: WBMX-Chicago, WHUR-Washington, KMJQ-Houston, WBLS-New York ■



SISTERS THAT SING. Former SWV member Coko (center) along with Destiny's Child member Kelly (left) and former 702 member Meelah took a break to smile for the camera while recording a new song titled "Let Him Go" for Coko's forthcoming LP *Music Doll* due out early next year.



BUSTA SMILE. J Records/Flip-mode recording artist Busta Rhymes is feeling quite cozy with WUSL-Philadelphia MD Coko Lani backstage at the station's recent Powerhouse concert where Busta performed.



LIVING LEGEND. Motown legend Smokey Robinson was the featured artist for Majic 102.3/WMMJ-Washington's 12th anniversary concert. L-r: WMMJ GM Michelle Williams, Smokey, and WMMJ PM driver Alvin John Waples.

urban/urban a/c

Mic Patrol



THE POETESS
poetess92@aol.com

By The Poetess

In 1993 when Jermaine Dupree started So-So Def Recordings, one of the most successful independent record labels in black music today, he was barely out of his teens. The young producer and rap star discovered and developed platinum acts such as Kris Kross, Da Brat, Xscape, and more recently Jagged Edge and Lil Bow Wow. Nearly ten years later, Dupree is still in the game and he's playing by his own rules. He's just dropped his second solo album, dubbed *Instructions*, that he describes as a more "personal" album. I caught up with JD while he was making his station rounds and asked him a few questions:

POETESS: What could we expect from this second solo album?

JERMAINE DUPREE: The second album is basically like a day in the life of JD. The difference is the topics on the album. It's more like stuff that I would do, you know, that I do every day. The first album was a little bit of everywhere—a lot of different topics. This album I just wanted to let people kinda get to know me. You know, on the first album I didn't even put my face on the cover. On this album I wanted people to at least get to know me for the first time or be more up close and personal with me.

Know you more as an artist or...

Just know me more as a person period. If you see me you'll be able to say "OK, I know" I made a song "Welcome to Atlanta" just lettin' people know where I'm from. Just making it more personal.

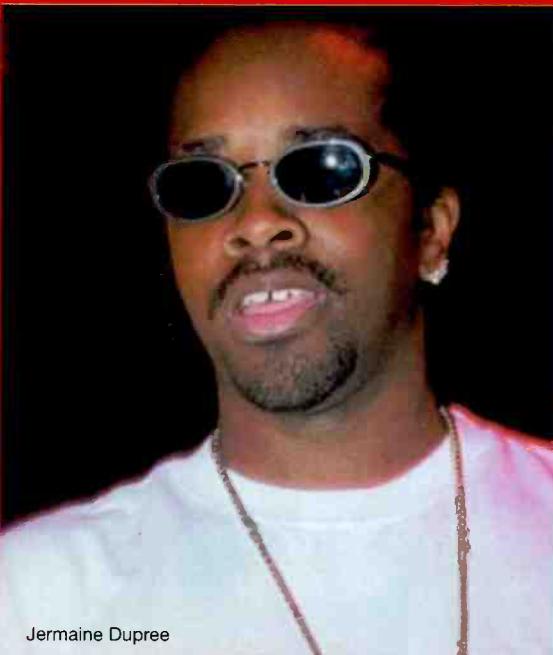
What is a day in the life of JD? What's it like from the time you get up in the morning?

It's kinda crazy cause it just depends on what's going on, like my mornings could be full of just all kinds of label hell. Where it's like you got Bow Wow in one city doing radio and they trippin' cause he won't come to another radio station and something crazy like that. Then you got Jagged Edge that might be in another city so I have to deal with that. Then I have to deal with me being in the studio and just trying to figure out my time from running back and forth from the office to the studio. Then, I got a little daughter that I try to be in her life as much as possible and play as

much a father role as I'm supposed to be in and really, really be in her life. It's stressful. I'm a little bit everywhere. I need a clone. I try to pull it off and just deal with it as it goes.

look for?

I'm looking for like the hunger in somebody's eyes. Just the fact they just want to be in the mist of everything. A lot of artists want to be artist but they



Jermaine Dupree

Never a dull moment, huh?

Naw, never dull. And at night I got to find a way to get to the club. [laughs].

If you didn't choose the music business, what would be your second career choice?

Man, I don't even know. I've thought about this. I would still be in the music if I wasn't in this part of the music industry. I would be doing *something* in the music. I might be on the radio. I probably would be DJ-ing on the radio. I mean DJ-ing not as an air personality but I'd be a DJ.

So you got DJ skills?

Yeah.

I think that most people who are in the business feel there's no other business they'd rather be in. I would do *something*. I'd probably work on tours. I'd be a roadie. One thing that I believe in, is that everybody can't be producers and rappers and singers so you gotta find out what's your thing. A lot of people these—days just everybody think they can rap. Everybody think they can sing but there's another job out there for some of them people.

When developing new talent what is it that you

"I'm one of the only cats really that's left in the music industry that does artist development. Every year I come out with a new artist."

—Jermaine Dupree

don't want to take the responsibility that comes with it—and it's a lot of responsibility. You got to get up in the morning. You got to rehearse if you want to be a superstar. Everybody wants to go to this high level but they don't want to work for it. Those are the type of people that I try to avoid.

What do you feel has been your biggest lesson from being in the business all these years?

My biggest lesson is to never burn bridges. Always listen. Never think that you're too big to listen or too old or to grown to listen 'cause you can always learn something. I think that's the most important thing.

How do you want people to remember Jermaine Dupree?

I want people to remember me as just, you know...the future. Everything I did or everything I do I want it to be like that next big thing to come along. I want people to just remember me as just trying to be an innovator. I'm one of the only cats really that's left in the music industry that does artist development. Every year I come out with a new artist. I don't recycle talent over and over again. I mean once they blow they got to come out with another album. Usually all my artists are artists that no one has ever seen before, and I take them to put them in the sky. ■

FOR THE MIC PATROL...I'M THE POETESS AND I'M UP OUT THIS PIECE, Y'ALL!

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ONLY COMPLETED BALLOTS WILL BE ACCEPTED. BALLOTS MUST BE RETURNED BY DECEMBER 14.

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GAVIN MAJOR/LARGE MARKET COUNTRY STATION OF THE YEAR:

- KMLE-Phoenix
- KNIX-Phoenix
- KPLX-Dallas
- WMIL-Milwaukee
- WSIX-Nashville

GAVIN MAJOR/LARGE MARKET COUNTRY OM/PD OF THE YEAR:

- Mike Kennedy, KBEQ-Kansas City
- Gregg Swedberg, KEEY-Minneapolis
- Ken Boesen, KWJJ-Portland
- Kerry Wolfe, WMIL-Milwaukee
- Eric Logan, WQYK/WRBQ-Tampa

GAVIN MAJOR/LARGE MARKET COUNTRY APD/MD OF THE YEAR:

- Chris Loss, KMLE-Phoenix
- Tony Thomas, KMP-S-Seattle
- Gwen Foster, KNIX-Phoenix
- Greg Frey, KSON-San Diego
- Jay Thomas, WWYZ-Hartford

GAVIN MEDIUM MARKET COUNTRY STATION OF THE YEAR:

- KSFS-Fresno
- KTOM-Salinas
- KUZZ-Bakersfield
- WGGY-Wilkes Barre
- WSSL-Greenville

GAVIN MEDIUM MARKET COUNTRY OM/PD OF THE YEAR:

- Mike Peterson, KSFS-Fresno
- Evan Bridwell, KUZZ-Bakersfield
- Coyote Calhoun, WAMZ-Louisville
- Mike Krnik, WGGY-Wilkes Barre
- Shelley Easton, WRBT-Harrisburg

GAVIN MEDIUM MARKET COUNTRY APD/MD OF THE YEAR:

- Tony Travato, KDRK-Spokane
- Kris Daniels, KUZZ-Bakersfield
- Dan Holiday, KZSN-Wichita
- John Collins, KIIM-Tucson
- Dandelion, WRKZ-Harrisburg

GAVIN SMALL MARKET COUNTRY STATION OF THE YEAR:

- KJUG-Visalia, Calif.
- KXZB-Manhattan, Kan.
- WDEN-Macon, Ga.
- WOVK-Wheeling, W.V.
- WUSY-Chattanooga, Tenn.

GAVIN SMALL MARKET COUNTRY OM/PD OF THE YEAR:

- Dave Daniels, KJUG-Visalia, Calif.
- Dan Engle, KZBZ-Manhattan, Kan.
- Ed Walker, WHWK-Binghamton, N.Y.
- Jack Douglas, WPSK-Radford, Va.
- Clay Hunnicut, WUSY-Chattanooga, Tenn.

GAVIN SMALL MARKET COUNTRY APD/MD OF THE YEAR:

- Lou Ramirez, KRYC-Corpus Christi, Texas
- Laura Starling, WDEN-Macon, Ga.
- Shane Collins, WPAP-Panama City, Fla.
- Ryan McCall, WGLR-Lancaster, Ohio
- Bill Poindexter, WUSY-Chattanooga, Tenn.

GAVIN G2 GOLDEN EAR OF THE YEAR:

- Chris Halstead, KAFF-Flagstaff, Ariz.
- Stefan Carpenter, KUBB-Merced, Calif.
- Ryan McCall, WGLR-Lancaster, Ohio
- Jack Douglas, WPSK-Radford, Va.
- Lance Houston, WYGC-Gainesville, Fla.

GAVIN COUNTRY PROMOTER OF THE YEAR:

- Diane Richey, Diane Richey Promotions
- Katharine Chappell, DreamWorks Records
- Jerry Duncan, Jerry Duncan Promotions
- Kimberly Dunn, MCA Records
- R.G. Jones, RCA Label Group

GAVIN COUNTRY REGIONAL PROMOTER OF THE YEAR:

- George Briner, Midwest, DreamWorks Records
- Jimmy Harnen, Northeast, DreamWorks Records
- Theresa Durst, Southeast, Lyric Street Records
- Denise Roberts, West Coast, MCA Records
- Chad Schultz, Southwest, Mercury Records

GAVIN COUNTRY NATIONAL PROMOTION DIR. OF THE YEAR:

- Mike Rogers, Columbia Records
- Bruce Shindler, DreamWorks Records
- John Ettinger, Mercury Records
- Brad Howell, Warner Bros. Records

GAVIN COUNTRY SR. VP/VP OF THE YEAR:

- Tom Baldrica, BNA Records
- Scott Borghetta, DreamWorks Records
- Kevin Herring, Lyric Street Records
- Bill Macky, MCA Records
- Michael Powers, Mercury Records
- Mike Wilson, RCA Records
- Nancy Tunick, VFR Records

GAVIN COUNTRY RECORD LABEL OF THE YEAR:

- Arista Records
- Capitol Records
- DreamWorks Records
- MCA Records
- Mercury Records

GAVIN COUNTRY BREAK-THROUGH ARTIST OF THE YEAR:

- Chris Cagle (Capitol)
- Cyndi Thomson (Capitol)
- Jamie O'Neal (Mercury)
- Mark McGuinn (VFR)
- Blake Shelton (Warner Bros.)

GAVIN COUNTRY ARTIST OF THE YEAR:

- Brooks & Dunn (Arista)
- LoneStar (BNA)
- Keith Urban (Capitol)
- Tim McGraw (Curb)
- Toby Keith (DreamWorks)
- George Strait (MCA)

Awards will be presented during the GAVIN Seminar Country Awards Luncheon on February 22 in San Francisco.

Name: _____

Title: _____

Station/Company: _____

Kevin Denney

Label: Lyric Street Records

Single: "That's Just Jessie"

Album: Kevin Denney (in stores March 2002)

Stats: Wife—Amber Dawn (newlyweds!), one dog—Elvis.

Hometown: Monticello, Ky.

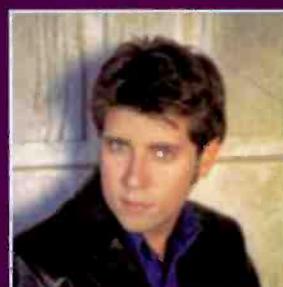
The road to Nashville: My parents were part of a gospel group and they bought me my first guitar when I was 3 and a banjo when I was 11. I was surrounded by gospel and bluegrass music and a few years later I joined my cousin's bluegrass band which gave me the opportunity to develop my musicianship and singing voice. But it was during a George Strait concert in Lexington, Ky. at age 18 that I definitely knew I wanted to be a country performer. I joined a band that was looking for a singer and we played as much as we could. I saved my money

and eventually moved to Nashville. The big deal: I moved to Nashville when I was 20 years old. I met my producer Leigh Reynolds and we worked for a couple of years cutting guitar and vocal demos in his basement studio. Lyric Street Sr. VP of A&R Doug Howard took us under his wing. We had already been writing songs and we also found outside material.

Eventually we got the go ahead from Lyric Street and recorded our first album.

On the debut: It's so cool to get to make music and to be able to express myself in songs. It's been quite an experience to be involved in the setup of my first single. One of the most awesome experiences so far was driving down the road and hearing my single on the radio for the first time. It's an indescribable feeling.

Inspiration for songs: I like to write about real life things that everybody can relate to. I love to co-write, especially with veteran writers that I look up to and can learn from.



There's also times when I like to sit alone and write.

Musical influences: George Jones, John Conley, Keith Whitley, Porter Wagoner, and Elvis Presley.

Currently in the Walkman: I like a lot of classic country music. Some of my favorites are Lee Ann Womack and Alan Jackson. I also listen to a lot of bluegrass.

Ultimate duet partner: Dolly Parton

Previous gigs: I was the merchandise rep for Lorrie Morgan. I've done apartment maintenance, western wear retail, and I remodeled George Jones's pool.

First paying gig: It was at a community center in my hometown and I earned \$8 an hour.

Career crossroad: If I didn't have a music career I would probably have something to do with the outdoors. Maybe a game warden or something like that.

One question: I'd ask Keith Whitley to sit down with his guitar and sing any song he wanted to. ■

It's Been A Dream Year...

TOBY KEITH

ACM and CMA Male Vocalist of the Year!

"How Do You Like Me Now" — PLATINUM

"Pull My Chain" — PLATINUM

"You Shouldn't Kiss Me Like This" — #1

"I'm Just Talkin' About Tonight" — #1

"I Wanna Talk About Me" — #1

JESSICA ANDREWS

"Who I Am" — #1

And much more to come. Thanks for a great year!!!!

Vote for the Dream Team



TOBY KEITH
Gavin Country
Artist
of the Year



SCOTT BORCHETTA
Gavin Country
Sr VP / VP
of the Year



BRUCE SHINDLER
Gavin Country
National
Promotion
Director
of the Year



DREAMWORKS NASHVILLE
Gavin Country
Label
of the Year



GEORGE BRINER
Gavin Country
Regional
Promotion
Director
of the Year



JIMMY HARNEN
Gavin Country
Regional
Promotion
Director
of the Year



KATHARINE CHAPPELL
Gavin Country
Promoter
of the Year

We Believe!

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BUSINESS & MEDIA
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Dutch Judge Orders KaZaA to Shut Down

In a European reprise of the Napster saga that played out in San Francisco courtrooms this summer a Dutch judge has ruled that KaZaA—which uses a new and increasingly popular file-sharing software—must stop its users from sharing copyrighted music files within 14 days or face fines of more than \$40,000 per day. However, the company said that it could not comply with the court's decision because, unlike Napster, it does not know who is using the program.

The litigation, which extends the copyright wrangling begun by the RIAA and Napster in the United States, has landed on European shores as KaZaA has become the target of music publishing rights organization Buma/Stemra. In issuing the ruling, the judge suggested that KaZaA and Buma/Stemra should resume licensing negotiations within two days.

KaZaA has built its service with software from Netherlands-based FastTrack. Interestingly, both firms

are run by Niklas Zennstrom, a 35-year-old Swede. FastTrack technology is also being employed by popular file-swapping services Grokster and Morpheus's Music City Networks. According to research from Webnoize, those services combined to allow consumers to transfer 1.81 billion files last month alone.

FastTrack technology goes even further than Napster in allowing consumers to easily share copyrighted materials, allowing the trans-

fer of large film files. KaZaA, Grokster, and Music City have all been named in a separate lawsuit filed by the RIAA and the Motion Picture Association of America (MPAA).

KaZaA has filed a counter-suit, charging Buma/Stemra with antitrust violations for refusing to negotiate.

Napster, now backed by Germany-based media powerhouse Bertelsmann, says it will re-launch with a legitimate, copyright-protected subscription service in early 2002.

MusicNet Debuts with RealOne

RealNetworks has announced the availability of RealOne, a new digital entertainment subscription service that includes content from ABC-NEWS.com, CNN, FoxSports.com, Major League Baseball, the NBA,

service, and launch announcements from the two other MusicNet channel partners, AOL and Napster, are expected in coming months.

"We've been fully dedicated to bringing music fans a compelling and robust service and we're thrilled to support the launch of the first consumer

consumers and the industry," said Rob Glaser, chairman and CEO of RealNetworks. "With RealOne, consumers now have access to the richest media experience ever available on the web, and media companies have an unprecedented platform to build new revenue streams."

The user interface of the new offering sets it apart from existing entertainment subscription services by combining the functions of RealPlayer and RealJukebox with a complete web browser in a 3-pane user interface that enables naviga-

Within the RealOne Music environment, members can combine music from MusicNet with their existing collections and compile personalized playlists of downloaded or streaming tracks.

RealOne Player is available for free download for the Windows XP, Windows 98, Windows 2000, Windows Me, and Windows NT operating systems. The basic RealOne membership (which comes with access to entertainment and



and—for the first time ever—MusicNet. In development for more than a year, MusicNet combines the music catalogs of major and independent record labels—which now include Warner Music Group, BMG Entertainment, EMI Recorded Music, and Zomba, with media delivery technology from RealNetworks to create a subscription-based technology platform.

RealNetworks is the first of MusicNet's channel partners to unveil a fully available consumer

offering of MusicNet through RealOne Music," said Alan McGlade, CEO of MusicNet. "MusicNet provides RealOne Music subscribers a reliable and legal way to both stream and download music from their favorite artists."

McGlade added: "The consumer launch of MusicNet is a great milestone for our company. We're committed to continually advancing the MusicNet platform in this exciting emerging era of digital music."

"This is a watershed event for



information channels) is \$9.95 per month. RealOne Music costs an additional \$9.95 a month and offers 100 streams and 100 downloads per month. For \$19.95, RealOne Gold Membership provides access to both premium content and 125 music downloads and 125 music streams.

BMI Agrees to Interim Rate for Streams

BMI has approved an interim license agreement for radio stations streaming their over-the-air broadcast signals on the Internet. It's a move that many webcasting proponents hope will be a watershed event for streaming on-air broadcasts over the Internet.

In a printed statement, John Shaker, SVP of Licensing for BMI said, "BMI believes that streaming will increasingly become an important way for stations to extend their brand and image and connect with their listeners. Radio stations that stream their signal over the Internet also afford BMI writers, publishers and composers greater exposure of

their music and hopefully an additional source of income in years to come."

The Internet streaming license was agreed to by BMI and the RMLC as an interim measure pending the outcome of the rate court proceeding. The agreement will be offered to a majority of U.S. radio stations that are re-broadcasting their signals on the Internet.

BMI's interim fees for stations already covered by a BMI blanket license will be 1.605 percent of the station's streaming Internet revenue. This rate is the same as the interim rate those stations pay BMI for over-the-air broadcasting. BMI per pro-

gram-licensed stations who simulcast their stations' signal will pay the same net effective license fee as their over-the-air per program rate. The minimum fee for all stations streaming BMI music is \$259 per year commencing in 2001 and increasing by CPI annually. The agreement also provides for retroactive coverage for stations that may have been streaming their signals online since 1997. The interim fees may be subject to either an upward or a downward adjustment based upon the court's final decision in the rate proceeding.

The agreement is available to radio stations represented by the Radio Music License Committee (RMLC),

which is currently involved with BMI in a proceeding in U.S. District Court to determine final license fees and terms for broadcasting BMI music both over-the-air and streaming of broadcast signals on the Internet.

The RMLC's position in the proceeding is that stations should not need a separate BMI license for streaming their over-the-air signals and should not have to pay separate fees to BMI. BMI's position is that a separate license be required and that stations should pay 1.8 percent of gross revenues (less certain deductions) from their websites, the same as the proposed over-the-air broadcast rate.

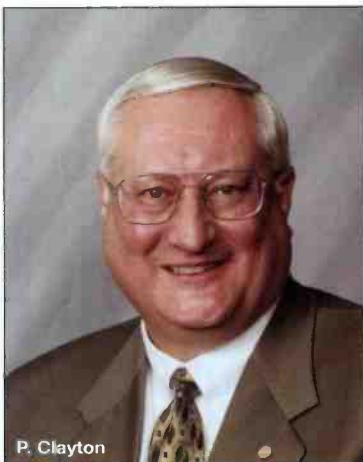
Sirius Gets New CEO

Sirius Satellite Radio has appointed electronics and telecommunications veteran Joseph P. Clayton to the post of president and CEO. Clayton succeed Sirius founder and chairman David Margolese, who stepped down in October. Clayton joins Sirius from Internet and long distance services provider Global Crossing where he was vice chairman. Clayton previously served as chief executive officer of Frontier Corporation, a Rochester-based national provider of local telephone, long distance, data, conferencing, and wireless communications services.

"I'm very excited to take the helm of Sirius," said Clayton. "Sirius offers a tremendous opportunity—a unique branded service that will revolutionize the way people listen to radio. With our commercial launch set for early 2002, Sirius is poised to complete its transformation from a development stage enterprise into a premier entertainment company. I am looking forward to leading Sirius and making the Sirius brand a household name."

In a printed statement the company's board of directors of Sirius said, "Joe's wealth of

experience in bringing high-tech products and services to consumers makes him the logical choice to lead Sirius forward. He is a strong manager and a proven leader with a great track record in building stockholder



P. Clayton

value. He understands technology, but most important, knows how to market and create brands in the consumer electronics field. Joe's reputation and stature across corporate America will facilitate our existing relationships with our strategic partners and, we are certain, lead to new and enhanced opportunities, especially with partners in the consumer electronics distribution and OEM categories. We are thrilled he is joining the team."

Bertelsmann's Internet Commerce Chief Quits

Andreas Schmidt, the man responsible for leading Bertelsmann's online strategies such as its alliance with Napster, has left the company. Frankfurt-based Bertelsmann said that Schmidt resigned of his own volition to "pursue new entrepreneurial opportunities," but some observe that he had been considered a maverick in the company and may have been forced out.

Schmidt played a leading role in Bertelsmann's expansion into online music and was a central figure in Bertelsmann's deal with Napster. Schmidt also led the company's acquisition of web retailer CDNow as well as Bertelsmann's

\$30 million purchase of online music locker Myplay.com in May.

Bertelsmann chief executive Thomas Middelhoff thanked Schmidt for his "major role in making Bertelsmann the internationally leading enterprise in digital music distribution today."

"Andreas Schmidt has expanded the position of Bertelsmann in the international e-commerce business with his creativity and commitment," Middelhoff said in a printed statement. "And for that we are grateful."

In Schmidt's absence, the company's e-commerce division's efforts will be taken over by Bertelsmann's BeMusic unit.

Hiwire Expands Advertising Sales Team

Hiwire, a provider of advertising solutions for streaming media, has expanded the company's national advertising sales force. Bob Nagengast has been selected as vice president of national sales, Glenn Littman tapped as director eastern division sales, Jared Stehney named director western division sales, and Jan Hummel identified as director central

division sales.

"Hiwire used the combination of our financial strength and our leading station line-up to help us assemble a unique sales team," said Steve Goldberg, president and CEO of Hiwire. "Compared to the competition, Hiwire currently has more people deployed and our people have more radio and agency experience."

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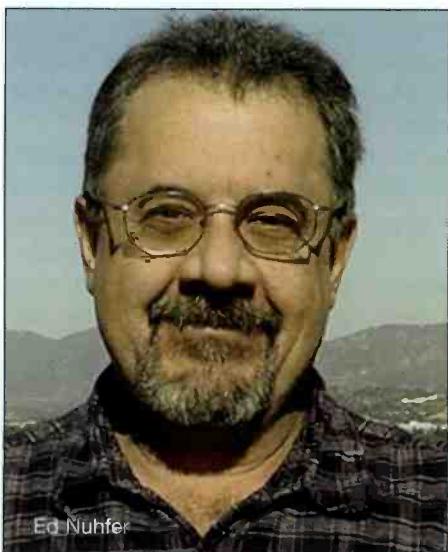
Warner Music Group Likes Its Information Delivery Solution

BY DOUG WYLLIE

The way companies handle information can be the difference between getting ahead and falling behind, and major media companies such as AOL Time Warner, ABC, Disney, Fox, and Warner Music Group are using a new software solution to streamline information exchange across their enterprises.

Vast volumes of data ranging from BDS, to SoundScan, to internal tracking mechanisms can be managed by the application of software created by one of the leading providers of "Information Delivery," South San Francisco-based Actuate Corporation. Here's a look at how the adoption of Actuate's e.Reporting solution, an advanced, web-based, business reporting software, has helped to substantially increase Warner's efficiency.

Simply put, the Actuate Information Delivery solution compiles, crunches, and disseminates



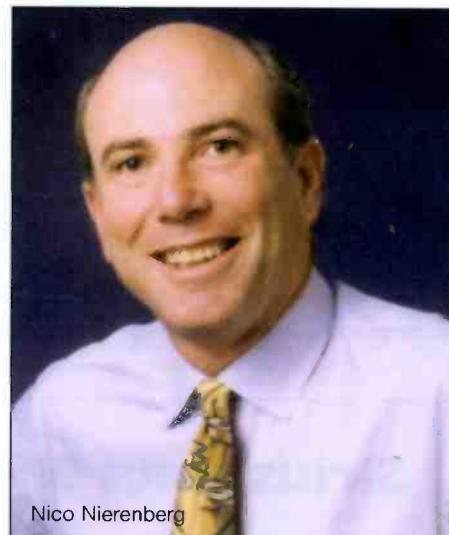
data in timely and useful manners by taking advantage of the immediacy and interactivity of the web.

Warner Music Group has been using Actuate software for roughly two years, currently employing version five, with plans to migrate to version six when it becomes available in early 2002. WMG uses Actuate's e.Reporting in several ways, one of which is the label's internal sales and airplay reporting system, dubbed Data on Command (DOC).

Ed Nuhfer, a 30-year veteran of record promotion (24 years promoting records at Warner Music Group), is now director of information technology for WMG. Nuhfer explains, "DOC is a system that marries Warner Electra Atlantic sales

data, BDS data, and SoundScan data in a series of reports, many of which are extremely unique and can only be received through the DOC system. We're also about to debut another system which we call Global Daily Sales System, or GDSS, which takes sales and shipment data from Warner Music International and WEA and combines them into a series of reports. Both systems create reports that are used at the highest level (such as the chairmen, CEOs, and CFOs), all the way down to the people in the field."

Actuate board Chairman, founder, and chief architect Nico Nierenberg adds, "Actuate's e.Reporting product offers unique features to enable publishing of corporate information to the web. These features include the ability to access any enterprise information source, create a report with any conceivable layout, leverage existing internal security to control access to content, and deliver interactive content in multiple formats to large user populations."



Nico Nierenberg
Suffice it to say, Actuate's software is extremely flexible. WMG has created many sets of "rules" whereby only the data that a particular individual needs (or has access) is made available

"Since Actuate helps us save and make money, funding was granted. In order to do what our customers were requesting it was a must-have. They wanted reports that have sortable columns. Well, you couldn't do that in HTML.

They wanted reports that could be done on the fly. They wanted some very intensive reports that contained a tremendous amount of information all in one. This solution enabled us to be able to deliver things like that."

—Ed Nuhfer, Director of Information Technology,
Warner Music Group

to them. Moreover, WMG has set its web-based reporting interface to allow viewers to—with a single mouse click—view graphs generated directly from the raw data.

Actuate's e.Reporting server seamlessly integrates with a company's existing technology infrastructure. For example, WMG's DOC system was a legacy system that was converted to include Actuate's features and functionality. Meanwhile, GDSS and another system now being created internally at WMG were virtually built around Actuate's offering. "Actuate is the tool that we've selected as our enterprise-wide reporting tool. So not only is it used at the Warner Music Group corporate offices, it's also used by Warner Elektra Atlantic (WEA)," Nuhfer points out. "WEA uses it for a thing that the distributor calls the Sales Inquiry System. They also use it to do reports for four other applications."

But the software is not simply for tracking inventory of records in different markets, and accessing whether supply meets demand in a given DMA. Nuhfer says that the WMG's use of e.Reporting software lets their people know exactly what the company needs to manufacture and ship to each of the fulfillment branches. "It goes a lot deeper than tracking inventory and moving something from one place in the country to another. It goes all the way down to knowing how many jewel boxes and inserts you need on the production line."

"When you create content in Actuate, you can take advantage of powerful data access capabilities to make sure you have the right information on the report," Nierenberg says. "This includes the ability to access any data source—relational or otherwise. It also includes the ability to merge the results of mul-

tiple queries from disparate databases. Actuate has a built-in facility called a Multiple Input Filter which allows the person creating the report to graphically define multiple queries and associate them with a single result set."

In the current business climate, securing a commitment across an organization to fund projects such as the ones under Nuhfer's command is difficult, but he says that because information is critical to success, getting behind things like Actuate's information delivery solution is just as critical. "Since Actuate helps us save and make money, funding was granted. In order to do what

Our whole mission here is really to make it easier for our people to do their jobs and to work smarter."

An example of that is a promotion person on the road, sitting in her hotel room with a very limited amount of time before she has to get across town to a station, pitch her record, and then get to the airport. She logs onto the Internet, goes to BDS, runs a bunch of reports and studies them. She goes to SoundScan and repeats the process. Then she logs onto the label's internal system and looks at that data. With Actuate's e.Reporting Solution, that individual gets all that information in a one-stop shop.

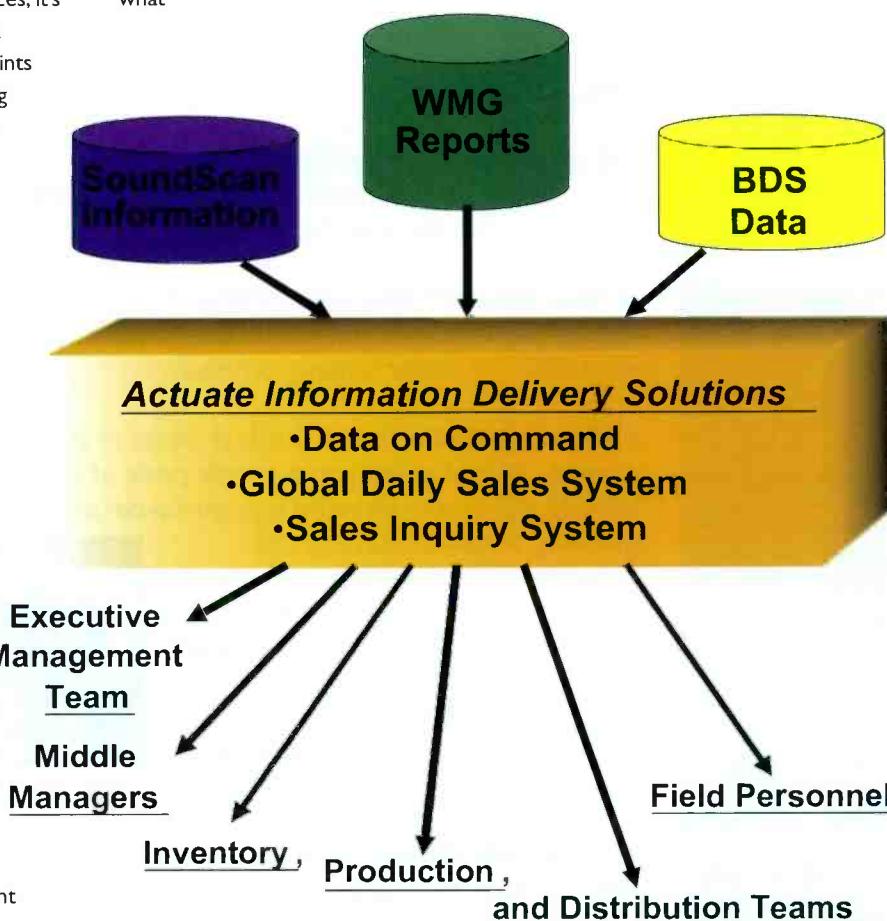
created on a set schedule and then create a channel that a group of people can see. So that head of promotion is now sure that everybody on his staff is absolutely on the same page, looking at the same thing."

The value of that increase in efficiency cannot even be measured, says Nuhfer. "You know, you really can't measure the ROI on this. What we're doing is giving more tools to our people, helping them to work smarter and helping them spread the enthusiasm for our artists to radio programmers. That's the best thing we're doing with DOC. And over at WEA we're using the Actuate tool for several systems that's making it easier for their sales and marketing people to deliver to their customers good information that tracks what they're doing. It eliminates a lot of hand generated paperwork and makes it easier to track performance."

Nierenberg says that the company will release an enhanced version of its product early next year, focusing on broadening the range of applications that can take advantage of the product's information delivery capabilities. He says, "The focus will be on increasing the scalability of the Information Delivery solution, both from an administrative and a performance perspective."

Nuhfer says the thing he enjoyed most about being in record promotion, other than the music itself, was getting a record added on radio on Tuesday. He laughs as he concludes, "Other than the music, the best thing about my job now is empowering all the people throughout our enterprise to work smarter with the right information, to go out there and get an add on Tuesday."

Way to go Ed. ■



our customers were requesting [Nuhfer calls all WMG employees his customers] it was a must-have. They wanted reports that have sortable columns. Well, you couldn't do that in HTML. They wanted reports that could be done on the fly. They wanted some very intensive reports that contained a tremendous amount of information all in one. This tool enabled us to be able to deliver things like that.

A head of marketing or promotion wants his people to see certain data but he wants them to save time by not having each look it up on SoundScan and BDS. Or he wants to free up his assistant from having to do all that research and compiling the data into an Excel document and emailing it to everybody," says Nuhfer. "With the Actuate tools, we can set it so that those reports are automatically

PROMORAMA

NO FEAR OF HEIGHTS...JUST WIDTHS.

KLUC-Las Vegas morning guy Chet Buchanan has been suspended. "That's right," says PD Cat Thomas. "As we speak, he's 30 feet above one of the city's busiest intersections for the next 12 days." It's all part of the annual KLUC 98K Toy Drive. "98K was our original goal, but we raised 218,000 toys last year," Thomas tells GAVIN. Buchanan will enjoy all the comforts of home on his swaying platform-of-doom: tent, air mattress, and Porta-Potty (after 12 days, the fragrance should knock a buzzard off a garbage truck). "So many people are stopping by it's ridiculous," says Thomas. "Plus, there's a bunch of artists in town, like Petey Pablo and Faith Evans. We're trying to coerce Shaggy, Mary J. Blige, and Alicia Keys to make an appearance...so if you're reading this, get off your ass and bring your artist by," he laughs.

STUPID TRUCK TRICKS.

Borrowing a page from one of David Letterman's classic stunts, i.e., crushing stuff with a big-ass vehicle, WKZL-Greensboro, well, crushed stuff with a big-ass vehicle. PD Jeff McHugh explains: "It's your typical North Carolina brand of home entertainment. Tie anything in with a monster truck—you can't lose with a hook like that," he laughs. *Murphy In The Morning's* "Crush Something Cool" had listeners (and their stuff) face off with a 600-horsepower monster truck for a chance to score an X-Box. "Folks brought vacuum cleaners, TVs, computers...one woman offered to bring her ex-husband," he tells GAVIN. The winner: "A pregnant woman wanted to win the X-Box so her husband would be able to entertain himself while she was in, er, dry dock," says McHugh. "They brought down an entire office: desk, chair, computer, filing cabinet, etc. that was pulverized...the crowd went crazy."

CRACK THOSE NUTS.

"The show was amazing—a great representation of a lot of the variety in the format right now," says WHFS-Washington MD Pat Ferrise, following last weekend's 'HFSNutcracker. For those of us shut-ins who couldn't make the show, here's Pat's mini-review: "System of a Down was awesome, as were Blink-182, Nickelback, and Puddle of Mudd. Coldplay did an incredible unplugged version of 'Shiver,' and our 'homey' Dave Grohl stopped by to hang out backstage and see the show," Ferrise tells GAVIN. "Everyone had a great time, and the show was a huge success!"

WE HAVE "WHO" STILL MISSING "WHERE" & "WHEN."

Unlike most of your standard-issue Jingle Ball-type things, KKFR-Phoenix forgot to provide some important details in its Jingle Ball Jam 3. We suspect they're hiding something. "The location is secret...and so is the date," says PD Bruce St. James. What we do know, is the line-up: "The Jingle Ballers" - Ludacris, Ginuwine, Faith Evans, and Warren G. Everything else is a mystery at this point. "And there are no tickets for sale - you can only win them - every day, every hour - even overnights," St. James tells GAVIN. "We're also giving away X- Boxes every day. At first, we thought about doing an 800 number and having people compete with the rest of America just to qualify to win...then decided just to give the prizes to people who listen to us here in Phoenix," he says. "We figured the odds were better that you would get hit by lightning six times before you could win their contest..."

COMING NEXT ISSUE:

• Special: Year-End Review

None of us will forget 2001, and GAVIN editors sharpen our memories further with a look back at a year that had more than September 11 in it. Bests & Worst, Farewells, Industry Folks Weigh In... Plus, GAVIN Award Nominees and The Mediabase Top 50 for 2001 in each format!

• Special: Country

Country's Annual Best & Worst spotlighting the faves and snoozers of 2001!

ALSO:

- **Zap!** Consultant Guy Zapoleon offers his observation on the current and future state of Pop radio. Be there or be on the air!



Guy Zapoleon

- **"You Said It!"** Alternative Editor Richard Sands gathers your notable quote from the year 2001, a rather spacey odyssey.



Nickelback

- **Morning Radio II.** For our last issue of 2002, A/C-Hot A/C Editor Annette M. Lai gives you a sneak peek at KFMB/FM-San Diego VP/GM/PD Tracy Johnson's soon-to-be-published book, *Morning Radio II: Turning the Science Into Art*, where Johnson delves into his "treasure chest of ideas" and gives constructive ways of implementing them with your own morning show. Also,

Nickelback Attack! The Canadian quartet's "overnight" multi-format success ain't copper-plated.

- **Urban Christmas.** Urban & Urban A/C Editor Kevin Fleming surveys Urbanites on their favorite Christmas songs.

- **Triple A Retrospective.** Editor Dave Einstein lays down a month-by-month timeline of the events that shaped Triple A in 2001.

- **www.2001.com.** From Sean Fanning to Lee Abrams; from MusicNet to Grokster; from privacy to piracy; from ad insertion to song recognition; GAVIN takes a look back at the events of the tumultuous twelve months in Internet audio.

IMPACT DATES (SUBJECT TO CHANGE)

TOP 40, A/C & HOT A/C, RHYTHM CROSSOVER

DECEMBER 10 & 11, 2001

Missy Elliott featuring Dr. Dre "Knoc-Turn'al" (Gold Mind/Elektra/EEG), Crossover Jay-Z "Girls, Girls, Girls" (Roc-a-Fella/IDJMG), Top 40

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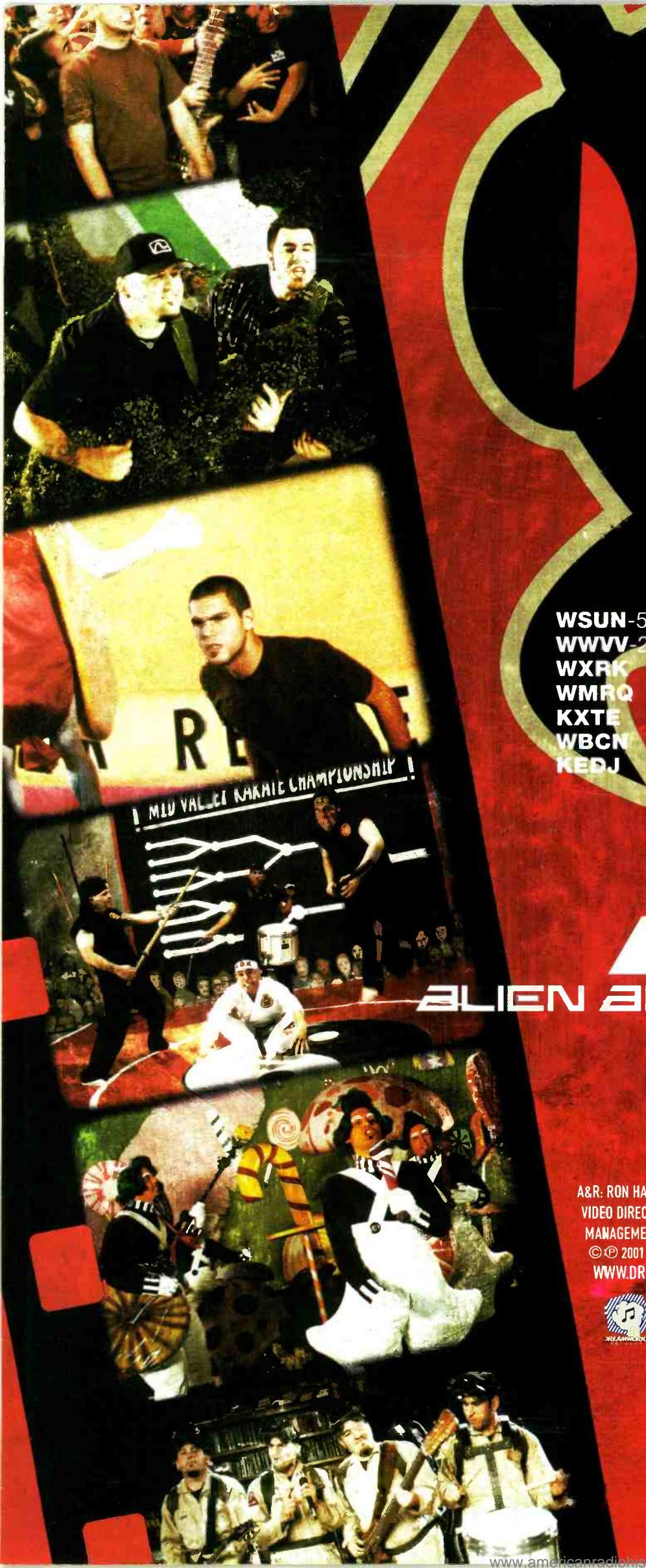
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