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JANUARY 11, 2002 • ISSUE 2358

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TO PAGE
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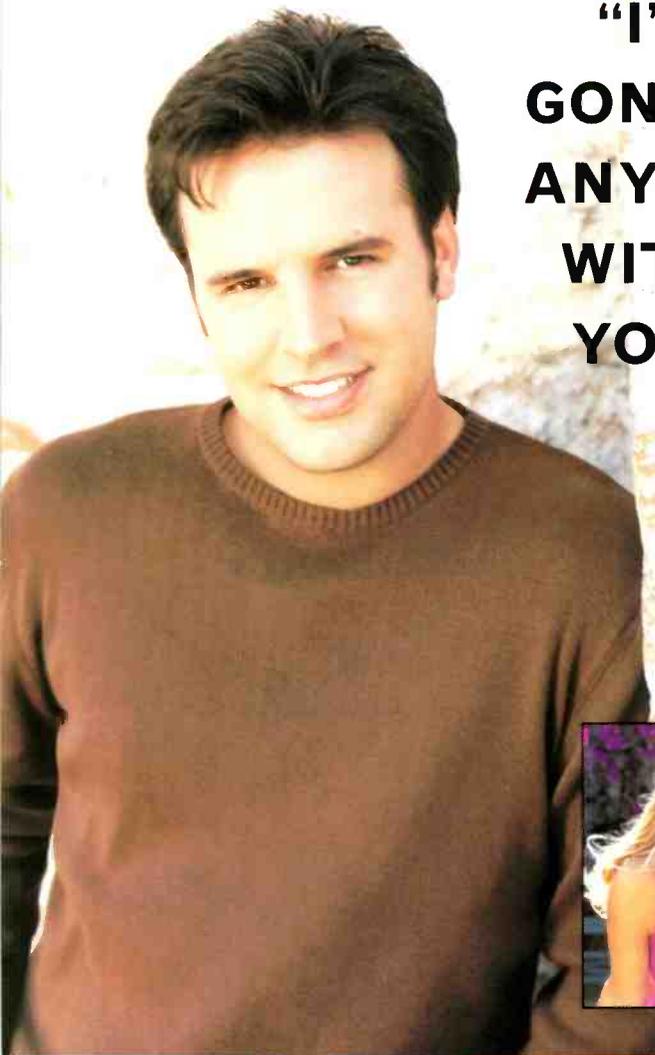
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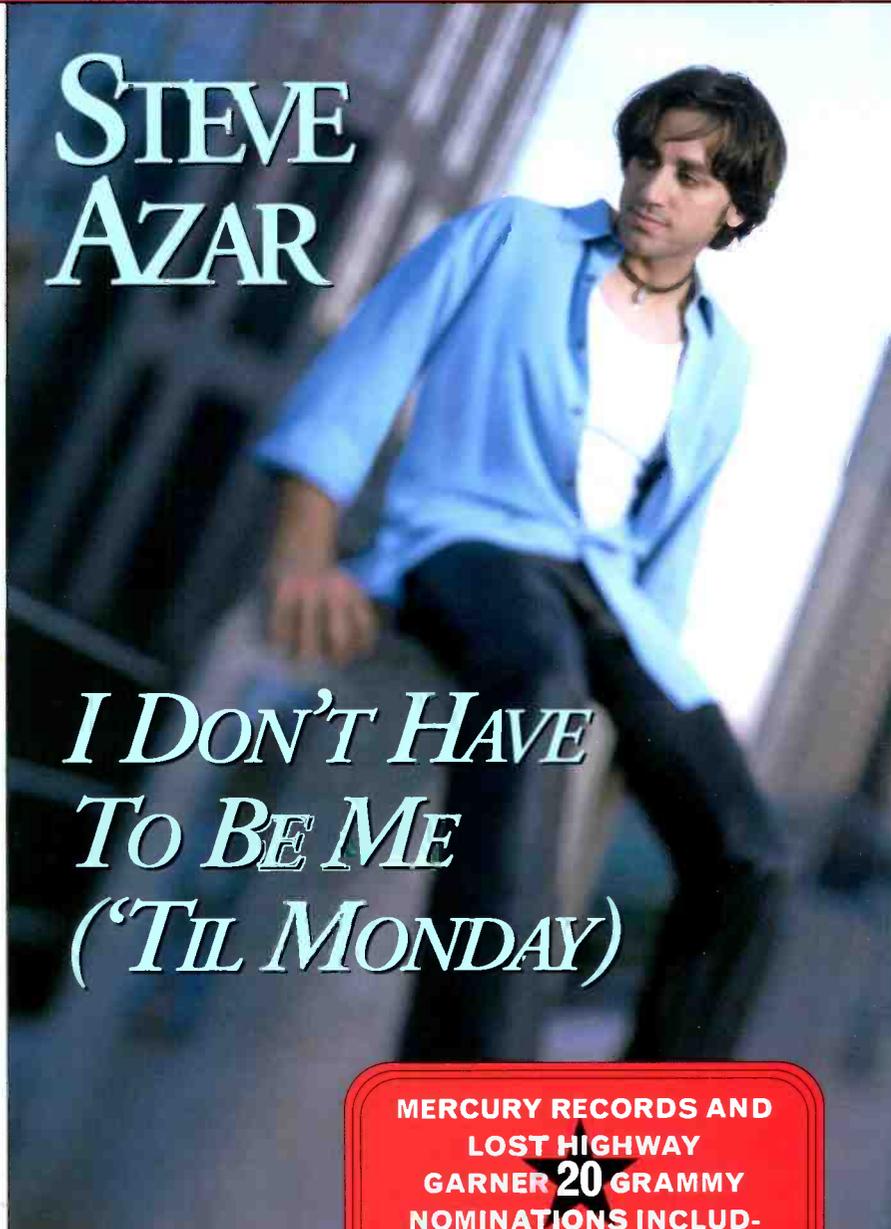
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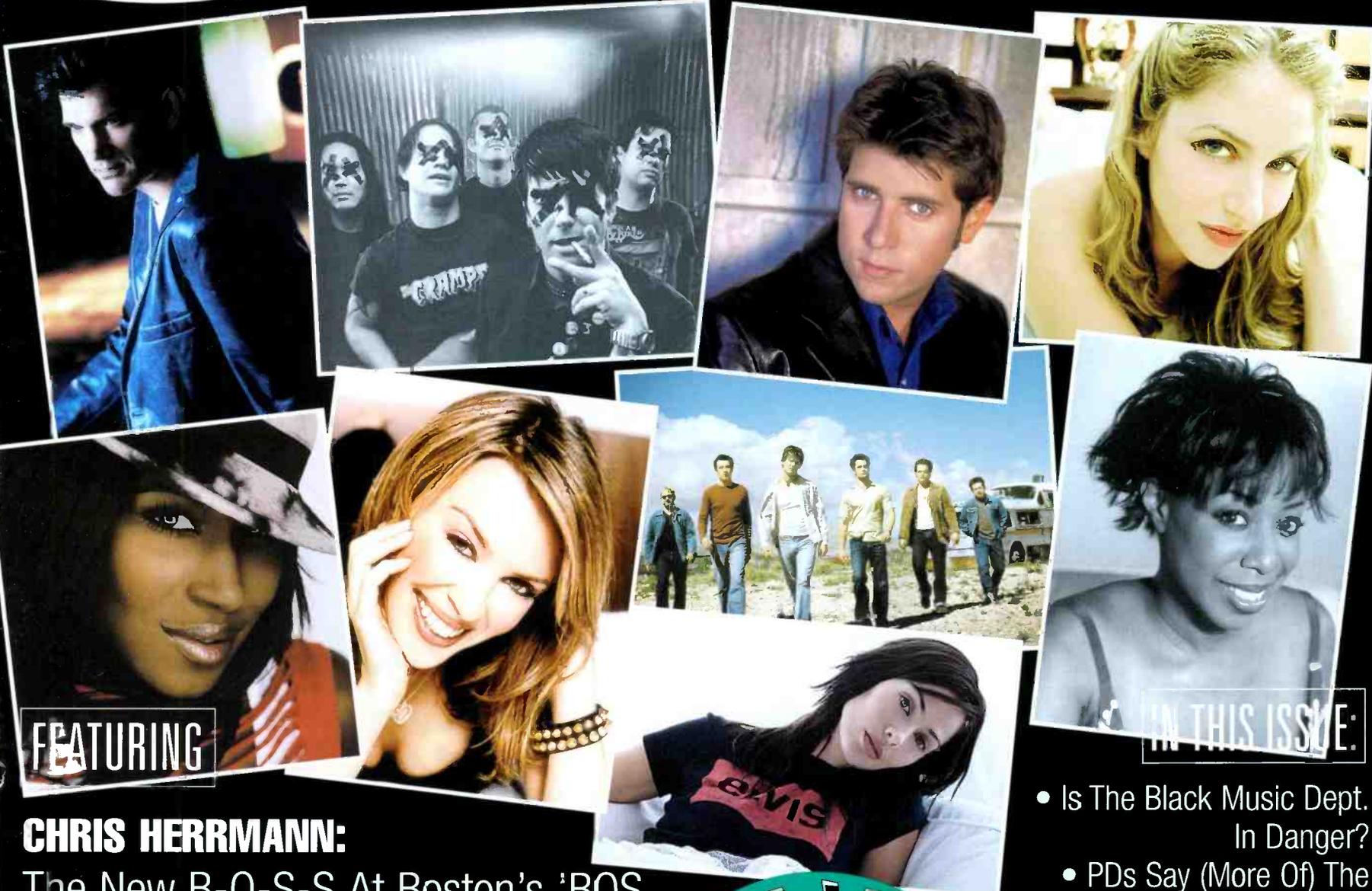
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GAVIN

JANUARY 11, 2002 • ISSUE 2358



FEATURING

CHRIS HERRMANN:
The New B-O-S-S At Boston's 'BOS

PAIGE NIENABER:
Promises Not To Do That Again

DASHBOARD CONFSSIONAL:
Catches Up, Catches On



IN THIS ISSUE:

- Is The Black Music Dept. In Danger?
- PDs Say (More Of) The Darndest Things
- Wake Up To The Dawn Of Digital Distribution
- Alt, A/C & Hot A/C First Quarter Releases

ON THE COVER: GAVIN Guarantees: Class of 2002

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music week

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GAVIN Guarantees:
Class of 2002
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Paula Erickson, Country (615) 255 5010
Kevin Fleming, Urban (323) 258 9377

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FEATURES

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14 NOTABLE QUOTAGE. Hey, don't blame GAVIN—they said it. Please enjoy another heaping wad of loose talk that's been floating aimlessly around the world of Top 40 and Rhythm Crossover.

16 FREE PLUG DAY: ALTERNATIVE'S FIRST QUARTER RELEASES. Break out all the old "New Year, New Beginnings" clichés. Actually, screw the clichés. Alternative Editor Richard Sands is already tired of hearing them. Nonetheless, this is the beginning of a new quarter. So to do his part in making sure you know what's up, he offers up his section to his record friends who tell us what's next.

19 MUSICAL DELIGHTS FOR THE NEW YEAR. It's a brand new year so that means we can expect some great new music. A/C and Hot A/C Editor Annette M. Lai catches up with some of our label friends who give us a brief preview of some of the artists and music you can expect to hear during the first quarter.

22 THE BEGINNING OF THE END? With massive downsizing at major record labels, Urban departments have been hit hard with cuts, restructuring and, in some cases, elimination. Is this the beginning of the end of the record company Black Music Department as we know it?

26 CHRIS HERRMANN, THE NEW B-O-S-S AT BOSTON'S 'BOS. WBOS's signal is strong, its call letters are perfect, its demographic rich. Yet the rating successes of giants like KFOG and KBCO have been elusive in Boston. To wit, station owner, Greater Media, recently transferred a man with a plan, Chris Herrmann from Detroit back to his hometown of Boston and made him PD. Triple A Editor Dave Einstein punches up Beantown.



Chris Herrmann

28 NEW YEAR, NEW START, NEW YOU? One of the great things about the New Year is the chance to "start over." To kick off our New Year Country Editor Jamie Matteson enlists motivational speaker Pat Lynch.

32 DAWN OF DIGITAL DISTRIBUTION. Digital distribution is the oldest new thing out there. Napster's for-free file-sharing service has been silent for more than six months, and in its stead have appeared two rival "legit" services from consortiums comprised of the Big Five record labels. MusicNet and pressplay have been key in leading this fundamental shift in the consumption of music entertainment. Which is poised to be successful? GAVIN Business and Media Editor Doug Wylie takes a hard look at the hurdles in this new game.



EDITOR'S NOTE

"YOU'RE GONNA LIKE THE WAY YOU SOUND. I GUARANTEE IT."

It's a new quarter, and there's a new class of artists and projects matriculating to your desks for consideration. Check out this issue's special feature on page 9, GAVIN Guarantees: The Class of 2002. Will one, some, or several of our GAVIN Guaranteed artists lead their respective format to new, unexplored creative ground?



Everyone has the sense that music is ripe for "the next thing." Will it come this quarter? You can almost sense the tension. It's like we're at a party where everyone stops to look at the new person coming in the door.

On New Year's Eve a boy band was mercilessly booed during a lip-synced halftime performance at a college bowl game, and 'NSYNC was recently and brutally skewered on *Mad TV*. Of course, this doesn't necessarily mean that the kids who tune to Top 40 and buy Britney by the backpackful are burned out, but we all know that cycles are getting shorter and shorter and that boy bands, for example, have enjoyed a rather leisurely stroll down the bell curve. But until something else pushes them off the air...until a more interesting person walks into the party, we're still chatting up the same cats.

So we turn to the A&R folks. Who have they invited to the party?

For Pop, Kylie (formerly Kylie Minogue)—who's ruling Europe right now with the album due here in the States this month—might be shepherding in the next phase. Her offering in the post 9/11 world is pure dance bliss. As our new Top 40/Rhythm Crossover Editor Wayne Coy says, she unabashedly includes the word *disco* in three of the album's cuts.

In Rhythm, Urban, and Urban A/C, both Coy and GAVIN vet Kevin Fleming are endorsing the dramatic Tweet, a new artist from Atlanta who'll splash with a style that straddles hip-hop and R&B and that Fleming tags as "nuevo blues."

In Hot A/C, could Connecticut-bred singer-songwriter Rosey make a dent in that format's matchbox twentyfication? Her danceable approach to rock, folk, and soul is one that Island/IDJMG Senior Director of A&R Diana Fragnito describes as "Urban rock & roll."

A never-ending party needs never-ending new blood...

And hey, with Kid Rock here we need more beers too.

Todd Spencer
Managing Editor
todd@gavin.com

On the cover: (clockwise from top left) Chris Isaak, Unwritten Law, Kevin Denney, Rosey, Oleta Adams, Emerson Drive, Natalie Imbruglia, Kylie, and Tweet.

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GAVIN Taps Coy Top-40 Editor

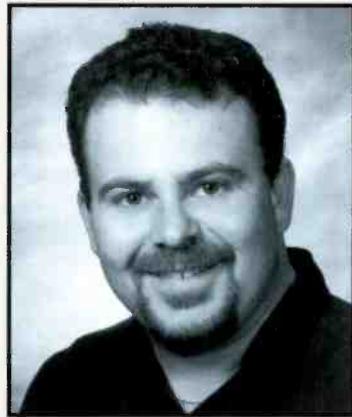
Radio Industry Veteran Joins the Most Trusted Name in Radio

GAVIN has confirmed the appointment of veteran radio programmer and air personality Wayne Coy to the post of Top40/Rhythm Crossover Editor. Coy joins GAVIN after 20 years in radio including stints in Norfolk/Virginia Beach, San Jose, Mobile, Green Bay and most recently, as Senior Program Director/Morning Driver at Sweet 98 KQKQ-Omaha.

"GAVIN is known as the most trusted name in radio for a reason. Bill Gavin and Dave Sholin were two of the biggest influences on me as a broadcaster and being given the chance to continue their legacy with such a great staff is an absolute honor." Coy will oversee the GAVIN Top40 department, contributing a bi-weekly column to the GAVIN magazine. He will also be responsible for writing and editing **gmail**, GAVIN's daily fax.

Upon issuing the announcement, GAVIN President and Publisher Paul

Gallo said, "The underlying value of GAVIN is the quality of our personalities, so we're excited to welcome Wayne to GAVIN. His success in radio and his knowledge of the record industry will be an invaluable addition to the GAVIN team as



we prepare for our upcoming Seminar and address the many issues that confront radio. Wayne's deep respect and detailed understanding of this powerful medium as well as the people who make it

so exciting and influential will be a vital element in GAVIN'S ongoing success."

A Northern California native, Coy looks forward to coming home to work for the San Francisco-based publication, "You can only get the voices of Dave Einstein, Annette Lai, Richard Sands, Kevin Fleming, and Jamie Matteson in the pages of GAVIN. I'm so pleased to join this team, and I've got to say that being at home more doesn't exactly suck. We're going to stay in Omaha but, I'll be out in San Francisco often, especially during the GAVIN Seminar in February." Incidentally, Coy and his former station are nominated for GAVIN Awards at the upcoming Seminar. "Yeah, that's a little weird. We won last year and now I'm sure it would make people wonder what's up if it happens this year."

Coy is married and has four children.

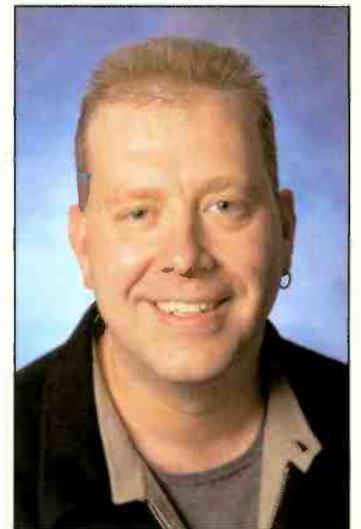
ARTISTdirect

Names

Michael

Whited VP

Marc Benesch, ARTISTdirect Executive Vice President of promotion recently announced the appointment of Michael Whited to the post of Vice President of Top 40/Rhythm Crossover Promotion. Whited starts his new post immediately and reports directly to Benesch.



In his new capacity, Whited will oversee promotion of all ARTISTdirect Records' artists at the Top 40 and Rhythm Crossover formats, and brings with him more than a decade of solid promotion experience.

"Michael's track record speaks for itself. His ability to develop and break new artists at the Pop and Crossover formats is second to none. His relationships in the radio community, along with his ability to direct a field staff, will prove a tremendous asset in spearheading our efforts in the marketplace in 2002."

"I'm very excited to be part of the ARTISTdirect Records team," Whited said. "Ted Field, Marc Geiger, and Marc Benesch have a sincere love and respect for the music and for the artists, so for me, it's a win-win situation."

Arbitron Enhances Race/Ethnicity Measurement

Arbitron has announced two improvements in the techniques that the company uses to track the race/ethnicity and language preference of the people contacted to participate in its radio surveys. The improvements, slated to be implemented beginning with the Winter 2002 survey (January 3, 2002-March 27, 2002), are designed to enhance the measures Arbitron uses to track the quality of the radio diary samples.

Arbitron now will ask the race/ethnicity question of consenting households in all markets during the diary placement call. This information will be collected to support Arbitron's network and national radio ratings services. Previously, Arbitron asked a race/ethnicity question only in the 167 markets that qualified for Hispanic and Black differential sur-

vey treatment (DST.)

In the 68 Hispanic DST Metros, Arbitron will use the diary placement call to ask for the age, sex, and language preference for persons in those households where the



consenter identifies the household as Hispanic. Arbitron will no longer use questions in the diary to determine language preference.

The language preference for each member of a Hispanic household, age 12 and older, will be collected using the following question:

"Now, thinking about the languages (he, she uses/you use) in the home, would you say (he, she speaks/you speak) only Spanish in the home, mostly Spanish but some

English, mostly English but some Spanish, or only English in the home?"

This new technique promises to provide Arbitron with a larger sample of Hispanics from which to measure their language preference since the company will have information not only from those who return diaries but also from all consenting Hispanic households. In addition, Arbitron expects to have the ability to determine whether or not there is any difference in primary language between those Hispanics who return diaries and those who do not.

The new methodology will provide the company with a broader view of the Hispanic population and the ability to evaluate the diary return of Hispanics by language preference.

First Ever Woman Named as President of Island Records

Island Def Jam Music Group President and CEO Lyor Cohen recently announced the promotion of Julie Greenwald to President of Island Records. Greenwald had, until this appointment, served as Senior Vice President of Marketing for The Island Def Jam Music Group.

In addition to that announcement, Cohen has named Greenwald and Def Jam/Def Soul Records President Kevin Liles to the additional positions of Executive Vice Presidents of The Island Def Jam Music Group.

As President of Island, Greenwald will oversee all aspects of the label, which serves as the Rock and Pop division of The Island Def Jam Music Group. She brings more than a decade of management, operations, and marketing experience. As one of the first executives to join Def Jam Records little more than 10 years ago, Greenwald is credited with establishing the seminal label's award-winning marketing department and building a first-class team.

In making the announcement, Cohen said, "Julie has been a member of my team since the beginning of the Def Jam legacy, and in that time, both Russell Simmons and I have



had the pleasure of watching her grow into one of the industry's most formidable music executives. She is a world-class marketer and developer of talent, and has written the rules for marketing in this industry. She is exceptionally gifted, excelling in both her creative instincts and extensive industry-wide relationships. Her well rounded understanding of the creative process is stellar, and she is an extraordinary problem solver and resourceful thinker. Moreover, naming both Julie and Kevin to the post of Executive Vice President not only underscores the breadth and depth of our management talent and commitment to building The Island Def

Jam Music Group, but clearly acknowledges the critical importance they continue to play in the senior management of this company."

Greenwald said, "I'm truly grateful to Lyor for giving me the honor and challenge to lead Island Records, a label that is home to such dynamic talent and a rich history. Having worked closely with him over the past 10 years, I have experienced first hand the incredible level of quality and excellence that he has established. I'm also thrilled to have the opportunity to continue working closely with the many of the most talented A&R, promotion and marketing people in the entire industry."

Clear Channel Names Chuck Poet VP/GM in Parkersburg/Marietta

Clear Channel Radio Regional VP Tom Thon has named Chuck Poet as the general manager of the Parkersburg/Marietta cluster. Poet moves eastward from the Findlay/Tiffin, Ohio market where he's been GM since 1998. Clear Channel



Radio's Parkersburg/Marietta group includes a six-station cluster between the two cities.

Commented Thon: "I'm delighted that we're able to promote from within and get a quality manager like Chuck for Clear Channel Radio's Mid Ohio Valley. Chuck has demonstrated outstanding leadership, managerial and broadcast cash flow growth skills during his time in Findlay/Tiffin. His uncanny ability to be in two places at one time (after all, he's covered 'Findlay/Tiffin' for years) made him the obvious choice to continue his magical ways for 'Parkersburg/Marietta!'"

Poet, who started his broadcast career over two decades ago, has criss-crossed the northern tier of the Midwest serving as GM or GSM in Northwest Michigan, Duluth, Green Bay, Quad Cities, and Dayton before landing in Findlay/Tiffin four years ago. Said Poet, "I'm very excited about the new challenge in Parkersburg/Marietta. Clear Channel has put together a great cluster of signals in the market. I'm looking forward to working with the staff to continue to grow the programming, ratings, and revenue. Plus, I've set a new southern border—Parkersburg will be the warmest place I've worked in twenty years!"

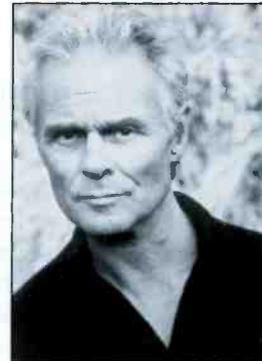
Poet's new responsibilities are effective January 14th. Word on his replacement in the Findlay/Tiffin market is expected shortly.

FRIENDS OF RADIO

BY ANNETTE M. LAI

Michael Des Barres

ACTOR/MUSICIAN



If Michael Des Barres isn't familiar to you...he should be. Talk about someone who's done it all! He made his acting debut back in the 1967 flick *To Sir With Love* with Sidney Poitier. He's also been a stage actor, a glam-rocker, a songwriter (he penned "Obsession" for Animotion in 1985), and even fronted Power Station at Live Aid after Robert Palmer

left the group. Now, he's gearing up for his new TV series this spring on the WB Network titled *Young Person's Guide To Being a Rock Star* in which he portrays a former one-hit wonder rocker, whose son is about to hit it big. He can also be seen in the feature film *The Man From Elysian Fields*, which stars Mick Jagger and Andy Garcia. Recently, Des Barres taped an episode of *Providence* that will air later this season. And funny, guess what's he was cast as? That's right...a rock star.

Hometown: London

What radio stations did you grow up listening to? In England, when I was a kid there was this phenomenon called Pirate Radio, where illegal radio stations would set up offshore. They played all the blues and Little Richard and Elvis that I needed to hear so bad.

What stations do you listen to now? When I'm in LA, KROQ; classic rock radio; and KCRW and Nic Harcourt. When I travel, it's about whatever God guides me to.

What's the last CD/album you went out of your way to listen to? Ryan Adams. My ex-wife [Pamela Des Barres of *I'm With the Band* fame] is raving about him.

Briefly explain what viewers can expect from you on your new TV series, *Young Person's Guide To Being a Rock Star*. Audiences are so much more aware of the reality of rock & roll since *Behind the Music* and shows like it. We all know what Billy Idol had for breakfast, so I think our audience will enjoy the authenticity of the show. And I also think it proves you can wash the dishes while wearing leather trousers.

What do you like most (or what will the audience like most) about your new TV character? My wardrobe!

What did you enjoy most about working with Mick Jagger and Andy Garcia on the upcoming film *The Man From Elysian Fields*? The difference in their acting styles. Mick's instinctive energy and Andy's meditative concentration.

What song do you wish you'd written? "White Christmas"—for the royalties.

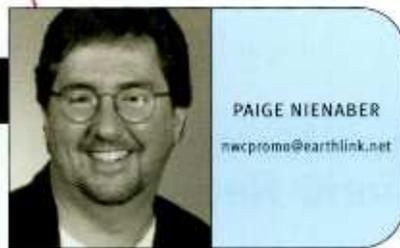
Who is someone you'd still like to work with? On a professional level, the Coen brothers, PT Anderson, Quentin Tarantino, Christopher Nolan, Martin Scorsese. On a personal level, Britney Spears.

If a movie of your life was made, what would be the title and who would play you? Well, my ex-wife's book is being made into a movie, and my son Nick will play me. The title of my movie would be *You Lucky Bastard*.

Best career moment: Winking at two billion people when I played Live Aid with Power Station.

Future ambitions: There is no future. There is no past. There is only now.

#360



“Resolutions, Part I”

By Page Neinaber

If you do anything long enough you're bound to have an occasional snafu. An event or incident that hopefully, sometime, somewhere down the line you can look back on and laugh at. Laughter is healthy. It's part of the healing process and it's also a great mask to hide the overwhelming embarrassment that lingers years later.

Since I began writing for GAVIN a couple of years ago, I've tried to kick off each New Year with a compilation of resolutions from friends in the industry. This has given me a chance to not only air my colleagues' dirty laundry, but also point out some land mines for the rest of us to avoid.

In keeping with the whole “stones-glass houses” thing, I'll be the first to start: I actually thought that I'd touched on all of my promotional disasters in the past hundred or so GAVIN columns, but there's rarely a night at the bar with old radio friends that some wisecrack (and just what the hell does *that* mean?) doesn't dredge up another Paige Promotional Disaster (or P.P.D.)

So I hereby resolve to never, ever, do an on-air contest that has listeners writing letters to a spokesperson of a national hamburger chain, subsequently to be read on the air in hopes of winning gift certificates. We ran 10,000 pre-recorded promos and got nary an entry. This was when I initiated my “Who Cares?” gut check to which I now hold all promotional requests. In my defense, I got snaked on this one. I was in Minneapolis getting married and the GSM signed off on it in my absence. I know; a lame excuse, but it's all I can offer.

So what else do people resolve to avoid?

**Michael Sanders
Operations Manager
Clear Channel-Evansville**

Michael got the same response as

my “Letters To Dave” promotion (zip, nada, zero) when he was roped into a “Stinky Clothes Stories” client promotion with a clothing freshening fragrance. “The AE never consulted anyone in programming because we would have said ‘No way!’” The promotion involved people sending us letters to tell how their husbands' clothes stank after a day at the construction site, or whatever. Thankfully no one sent any in, relieving us of having to read this stuff on the air,” says Sanders.

**John Candelaria
Operations Manager
Power 102-EI Paso**

Candy learned the error of trying to be too hip for the room when he gave away two-way pagers on the air. “The majority of callers had no idea what these were and we only got three or four calls for every contest, much less the designated 12th caller,” says Candelaria.

**Dave Ryan
Morning Guy Extraordinaire
KDWB-Minneapolis**

Dave learned that sometimes it's best to just let TV shows fade off into the sunset when he did a *Cosby* farewell party in '92. “I thought it



would be huge to have a final episode viewing party. And so did the other two people who showed up,” reminisces Dave.

**Rick Thomas, Operations
Manager, XHRM-San Diego**

Rick's promotion director agreed to have listeners call in in the midday to give their best cold/flu “sick

voice” to win a prize pack from said advertiser. “I took Sergio out back and shot him with a water balloon launcher for doing this to my station,” says Rick.

**Carlos Pedraza
Marketing Director
KYLD/KMEL-San Francisco**

‘Los has been there, seen it, and done it at stations from the east coast to the west coast and has some sage advice: “If you're going to do an outdoor show in Florida in the summer time, take out rain insurance. It rains there basically every afternoon. And before doing a big, multi-act-show, do some research and find out if any of the artists have, uh, conflicts with each other. And then make sure they're not at the venue at the same time,” cautions Pedraza. This last bit of wisdom was courtesy of a barely-avoided backstage gunfight.

**Charly Kayle
Mornings
Star 98-Memphis**

Don't wear high heels on ice. Period. Charly can attest to the fact that this is just asking for trouble, when she was asked to escort the Captain of the Memphis Fire Rescue Squad (fresh from duty at the Pentagon attack) to the center ice of a CHL hockey game. “They said to dress formal, so I wore a red-sequined spaghetti-strap dress, cut just above the knee. They'd just Zamboni'd the rink and the two of us made it about ten steps before I completely lost my footing, my dress flew up and I pulled the Captain to the ice. The crowd roared. *At me,*” she says. But the management must have liked what they saw: Charly's been invited back to PA announce and emcee *every* home game.

MORE NEXT ISSUE AS KGGI LISTENERS ATTACK TACO BELL SIGNS, BEAT FANS IN AUSTIN BELLY FLOP ON CONCRETE, AND WILD LISTENERS IN SAN ANTONIO STAY AWAY IN DROVES FROM A PET EXPO...

Founded by Bill Gavin in 1958



United Business Media

140 Second Street
San Francisco, CA 94105
Phone: (415) 495-1990
Fax: (415) 495-2580
http://www.gavin.com
email: editorial@gavin.com

Chief Executive Officer PAUL GALLO
Executive Director, Sales & Mktg. VANESSA THOMAS

EDITORIAL/ART

Managing Editor TODD SPENCER
Business and Media Editor DOUG WYLLIE
Art Director GABRIELLA NEAL
Graphic Designer BEN LEON

Top 40, Rhythm Crossover
WAYNE COY (Editor)

A/C, Hot A/C
ANNETTE M. LAI (Editor)

Urban
KEVIN FLEMING (Editor)

Country
JAMIE MATTESON (Editor/Nashville Bureau Chief)

Triple A
DAVE EINSTEIN (Editor)

Alternative
RICHARD SANDS (Editor)

Senior Music Research Editors
JIMMY LESLIE
MARCUS ROWE
Music Research Editors
DELPHINE HWANG
KATHLEEN RICHARDS

SALES & MARKETING

A3, A/C, Alternative Marketing – RICK GALLIANI
(415) 495-1990 ext. 637, Fax: (415) 495-1799
Top 40/Rhythm Crossover Marketing – STEVE RESNIK
(818) 951-6700, Fax: (818) 951-6800
Urban Marketing – KEVIN FLEMING
(323) 258-9377, Fax: (323) 258-9758
Country Marketing – PAULA ERICKSON
(615) 255-5010, Fax: (615) 255-5020
Director, Gavin Radio Services LOU GALLIANI
(805) 542-9999 Fax: (805) 542-9997

FINANCE & ADMINISTRATION

Business Manager
JENNIFER HILL
Manager of Administrative Services
ANNIE MELTZER
Circulation/Information Services Manager
ANNALISA WILLIAMS
Manager of GAVIN Radio Services/Administrative Assistant
ALISON DAHOUT

INFORMATION TECHNOLOGY/ONLINE SERVICES

Manager, Information Technology AARON CARLSON
Web Manager, gavin.com KEVIN KLEIN

CONVENTION SERVICES

Executive Director NATALIE DUITSMAN
Gavin Seminar Special Counsel RON ALEXENBURG

NASHVILLE OFFICE

209 10th Avenue South, Suite 516, Nashville, TN 37203
(615) 255-5010, Fax: (615) 255-5020

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GAVIN format editors have worked long hard weekends and nights calculating final grades of the music industry's latest graduates and comeback kids, and the results are in. Read on for who we think will be most likely to succeed in first quarter 2002:

Top 40

NATALIE IMBRUGLIA

RCA

By Wayne Coy

It's been three years since Natalie Imbruglia gave the format and the world a #1 hit with "Torn" and now this Australian recording/TV star is back with her second album, *White Lilies Island*. The new album finds her in a different place musically. Imbruglia says it has a lot to do with maturity. "I'm four years older, and you get more comfortable with yourself whatever job you do. I'm mentally more together and more confident musically because I took my time and waited till I got a direction and music that felt right. It would have been easy to release the album a few years back and there would have been less pressure, but it would have been a worse album. Even though I waited and tortured myself, it means for the campaign I'm going to be more confident." The first single to radio is the "Wrong Impression," a mid-tempo hook-fest about making sure the air has been cleared, and longing for love



on good terms. The song provides a perfect balance for Top 40 stations, buoyed by soaring acoustic guitars that glide along with Imbruglia's impassioned vocals. Other standouts are the first European single "That Day" co-written with Madonna collaborator Pat Leonard, and the plaintive ballad "Goodbye." From the sound of things, this sophomore will not slump. Natalie Imbruglia is back.

KYLIE

Capitol

By Wayne Coy

Kylie Minogue is another Australian female singer who, like Natalie Imbruglia, became a TV star first via the daytime soap called *Neighbours*. And like Imbruglia, she hasn't been heard Stateside at Top 40 radio in a while. OK...a long while. Try 1988 when Minogue's version of Goffin & King's "Locomotion" became the third hit version of that song, joining Little Eva's original and Grand Funk's 1973 cover. After modest success with a follow-up single called "I Should Be So Lucky," Minogue did a disappearing act from American hit radio. In the past decade she's continued to hit, at times even dominate, the European charts as a solo artist.

Now comes *Fever*, a new collection of dance floor oriented songs from Kylie (as she is now known) which has already spawned an international hit single "Can't Get You Out of My Head," co-written and produced by fellow hit maker Cathy Dennis (D'Mob) and Rob Davis. If early indications are accurate, it will be a hit here as well. The infectious single is being spun heavy at KIIS-Los Angeles, Y100-Miami, Z100-New York, and WIOQ-Philadelphia among others. Other standout tracks include the title cut,



"Fever," "Fragile," and "Burning Up."

There's no pretension on this album. The underlying message is D-A-N-C-E. You won't find a ballad on the CD, which is produced with precision. Kylie rides the tracks vocally like a good jockey rides a horse. Raising the genre's vocal bar beyond the breathy norm, Kylie twists and turns artfully without being so histrionic that the production becomes overwhelmed. In the dawning of a New Year, she provides a welcome distraction from the world's heaviness with this collection. Hell, on three of the tracks she actually resurrects the word *disco*. Get on the floor, Kylie's back and the party's already started.

Rhythm Crossover

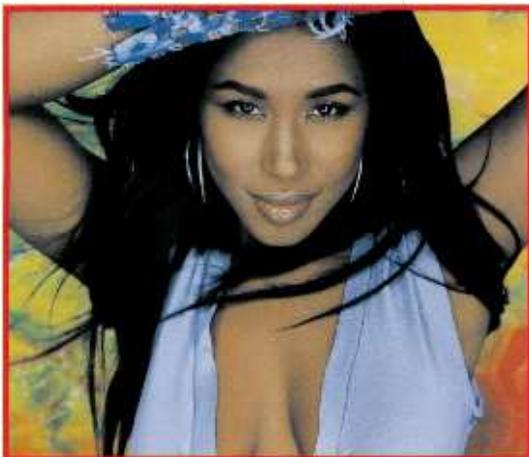
TWEET

Gold Mind Inc./Elektra/EEG

By Wayne Coy

Say hello to a young vocalist/songwriter/musician from Atlanta whose time is now. With help from producer Timbaland and best friend Missy Elliot,

Tweet's debut, *Southern Hummingbird*, runs the gamut from slow-and-sexy to spiritual to funky to folky. Deep lyrics ranging from the coming of age quandary of the slammin' first single "Oops (Oh My)" to the stark loneliness and name brand dropping of "Smoking Cigarettes." Compared to



artists as diverse as the late Minnie Riperton and Jewel, Tweet is refreshing in her originality and amazing talents.

If it truly is about "the song" in the end, then Tweet is already ahead of the game. Each on this amazing debut has its own unique story. "Motel" is about what happens when you catch the guy you love coming out of a room with someone else. "Best Friend" brims with positivity and the uplifting spirit that comes with being so close to someone that there's nothing you won't share.

Unlike other eclectic artists who garner critical support without much commercial appeal, the future is very bright for Tweet, who brings street cred and a ready-for-video look to match her vocal and instrumental prowess that should have her star shining bright in 2002 and beyond.

Mainstream A/C

OLETA ADAMS

Monarch/Pioneer

By Annette M. Lai

Over the holidays I enjoyed a wonderful evening of music with the *Colors of Christmas* tour, starring Peabo Bryson, Sheena Easton, Michael McDonald, and Oleta Adams. The woman sitting next to me commented to me during intermission, "That Oleta Adams sure is spunky!" and as I was leaving, I overheard another saying, "That Oleta Adams sure can

sing...I love her voice." The holiday tour was just the beginning of what is sure to be a very busy 2002 for Adams as she prepares to release *All the Love*, her first collection of new material since 1997.

No stranger to Adult Contemporary Radio, Adams burst onto the popular music scene in the early '90s after having been discovered by Tears For Fears in 1989 with her hit rendition of the Brenda Russell-written song "Get Here," which also became the unofficial anthem of the Gulf War. In 1997, Adams released the Contemporary Christian CD *Come Walk With Me*, which was nominated for both a Grammy and a Dove Award.

Her latest body of work is a collection of personal, contemporary, and thoughtful songs on life, love, and spirituality—half of which she wrote herself—including the first single, which also happens to be the project's title cut.

Adams, who dated her husband



John Cushon for 12 years before marrying him, says of "All the Love" and her marriage: "There are always new discoveries! I think people put up walls for years before they get married and sometimes even after. I don't know if men do this, but I know that women are always so afraid that they're not going to be loved the way they want to be loved, or expect to be loved. So for some people there's a certain amount of reserve that's left over and they go, 'OK, well I'm going to protect this part of me because I don't want to be hurt.' To love completely, you have to open yourself up

completely...and that's what this song is about."

Thematically the CD is positive and uplifting. Adams candidly tells us: "Don Boyer, who was the A&R person at Monarch, had a vision for a 'pop record' and I don't really know what that means today, so I'm going to say it means 'p for positive.' We definitely wanted something Adult Contemporary and that is opposed to when you usually look at someone with dark skin, some people expect to hear that other stuff you hear on the radio and I don't know nuthin' about that stuff [smiles]! The only thing I know is to do a good song—good production, lyrics, music, musicians...and put it out the best way that you know how. That's all I want to do and that's hopefully what we've done."

The most familiar song on the new album is Adams' own version of "I Hope You Dance," which country music's Lee Ann Womack took to the top of both the Country and Pop charts last year. "[Back when we were recording] I knew it was Number One at Country and remember asking Don Boyer, 'How's it doing?' He told me, 'She's at the top of the charts with it at Country, but because

of her voice she probably won't crossover.' Yeah, right..." she laughs. Adams holds Womack in high regard and has no regrets about having the song on her new album. "OK, so it crossed over and won all these awards, but if it's a great song, you do

it, and I still love it."

Among the more personal offerings on *All the Love* is a song Oleta wrote and dedicated to her "sister," Debbie, called "Learning To Love You More." Not a blood sister, but someone who Adams was raised with and experienced her share of sibling rivalry with, their bond had its share of strife. Around the time she was touring with Tears for Fears, Adams came home on break, and found out Debbie was in a coma because of a traffic accident. To compound the problem, a rumor had started at the convalescent facility that Debbie had

AIDS. Oleta went to visit her and found out that "The rumor wasn't true; but still no one touched her. They wouldn't brush her teeth or wash her hair, and when I discovered this I just went ballistic! For me, our not having gotten along in the past really didn't have nothing to do with anything; and now, it was a very precious life that needed to be helped." In short, today Adams is Debbie's legal guardian and together the two women have come to accept the other for the persons they are.

Adams, who enjoys writing songs but doesn't necessarily consider herself "prolific," is also very proud of a song about a hard-working single mother that she co-wrote with Peter Wolf and his wife Michelle called "Sweet Side of Life." She says, "We wanted a story-type song and there are an awful lot of single parents out there who can understand what it's like raising a child on their own these days. Plus, I like to write songs that deal with adults, that'll help them to get along better in life."

Oleta Adams is a confident and talented woman who speaks her mind in words and music. Both GAVIN and I sincerely hope A/C radio welcomes her and *All the Love* back with open ears and arms.

Hot A/C

ROSEY

Island/IDJMG

By Annette M. Lai

If you're already familiar with singer-songwriter Rosey, it's because you've come across her cool song (and soon-to-be-released single) "Love," that's featured on the now-Grammy Award nominated *Bridget Jones's Diary* soundtrack or her more recent "Afterlife" from the soundtrack to the Gwyneth Paltrow/Jack Black comedy *Shallow Hal*. Born in Connecticut and raised in the New York area (now living in Los Angeles), Rosey is ready to make 2002 her year.

The road to stardom for Rosey has been circuitous at times, but family played a key role in setting her on the path to her dream. Rosey's grandfather was a DJ way back when on WOR-New York. She says, "His claim to fame is that he was one of the first DJs to accompany himself on the

piano while he emceed. Because he was classically trained, he could just talk, talk, talk and play at the same time, and that definitely inspired me.” So Rosey went to school to become,



what else? That’s right...a DJ. But as she learned more about the industry, she eventually gravitated towards the record industry and her career focus shifted towards possibly becoming an A&R person. “At one time, my goal was to work for someone like Peter Gabriel and just fly all over the world looking for fantastic, eclectic groups and sign them up.”

Rosey immersed herself in everything related to the music business—she worked at record labels, in clubs, and was even a concert promoter for a time. “The main thing is that you have to do what you love and you have to make sure there’s passion in whatever you do. I just followed my heart and it told me to learn more about the music industry, but I wasn’t sure why. I didn’t know that I was an artist when I started on my quest, but as I learned more, I opened up myself more and more and that’s sort of when these songs just started coming out of me.”

She describes her debut record as one “with so many different kinds of flavors. There are songs that are Led Zeppelin in style because I love to rock out. Then there are songs that are more hip-hop-based that you would hear in a club because I also love to dance. It was very important to me to give people songs that they can shake their booty to,” she laughs. Rosey also gives high marks to her main producer Daryl Swan. “Daryl is my hero...he challenged me. Daryl took me out of myself and made me try so many things. He made me

experience so many emotions and just made this thing come to life.”

One person who is helping make Rosey’s dreams come true is the woman who signed her to Island Def

Jam, Diana Fragnito, Senior Director of A&R for the label, who tells us what makes Rosey a special artist. “We sometimes refer to Rosey’s music as ‘Urban rock & roll’—because she combines ele-

ments of rock, folk, hip-hop, and soul with some international flavors thrown in as well, and on top of all that is that voice of hers! The first time I heard her sing—I had chills run through me. When an artist has that kind of affect on you, you welcome it with open arms.”

As for her initial associations with the two aforementioned soundtracks, Rosey gets asked a lot if she wrote specifically for these films and the answer is, “No. But if I had the opportunity to sit down, read a story, and write a song about it, that would be really fun. I also love sitting down and writing with other people because I tend to write things I normally wouldn’t write just by myself.” Topping Rosey’s wish list of future collaborators are folks such as Radiohead’s Thom Yorke (“I love Radiohead!”) and P.J. Harvey.

Rosey, the songwriter, owns a lot of journals and is “constantly writing stuff down,” which she admits got distracting while she was also trying to record the album, but she’s very proud of the finished product. “I think all artists kind of write about the same thing—life, love, and loss; but a lot of these songs are about journeys—like trying to pull myself out of me. It was very therapeutic and I hope that people can feel all the love that went into this project.”

Expect Rosey’s debut single “Love” in early spring, followed by her Island/IDJMG debut album, tentatively titled *Dirty Child*, in early summer. For more information on Rosey, contact

the label’s Patty Morris at (212) 333-8518 or visit www.roseymusic.com.

Urban & Urban A/C

TWEET

Gold Mind Inc./Elektra/EEG

By Kevin Fleming

You’ve heard of the story of the Phoenix rising from the ashes. Here’s one better. Tweet has dreams of become a singing star, joins a girl group called Sugah, and is signed to a novice production company. Promises are made and never kept. Meanwhile, she watches her best friend blow up in the business. Her love life is suffering, and she’s broke—financial and spiritually.

In frustration she retreats to her parents’ home and thinks about giving up on her dream. “It was worse than that,” adds Tweet. “I was so depressed I began to contemplate suicide.” Then the day before she planned to take a bunch of pills and end it all, she got a call from her old friend inviting her to sing background vocals on her next



album. Talk about a life-changing event. So instead of being another Urban tragedy, Tweet is now singing on superstar hip-hop artist Missy Elliot’s platinum-plus *So Addictive* CD, being produced by super-producer Timbaland and about to drop her own debut album *Southern Hummingbird* on Goldmine/Elektra Records. With a story like this, Tweet was a shoe in for a GAVIN Guarantee.

Tweet is old school meets new school. She sings, writes, produces, and plays guitar and drums. Along with producers Timbaland,

Rockwilder, Jubu and under the watchful eye of her friend Missy, Tweet has put together a collection of sultry, startling, and soulful coming of age songs.

They say that drama makes the best movies, well if that’s true, get ready for the Oscars. Tweet brings a drama-filled collection of real-life stories that no movie could properly portray. The funky mid-tempo Timbaland-produced lead single, “Oops (Oh My)” is all about getting caught up in a situation and there’s no turning back. “...There goes my shirt up over my head, oh my. There goes my skirt droppin’ to my feet, oh my. Some kind of touch caressing my legs oh my. I’m turning red who could this be...” Have hand, will party.

Life’s trials with a boyfriend led her to write “Smoking Cigarettes.” Tweet says, “I know it’s not healthy but my boyfriend left ‘em, and until he comes back, I’m just going to have to smoke.” “Beautiful” is one of those lush and lovely ballads that just sounds and feels good. It’s all about getting caught up too. Remember, high

drama. Bilah joins Tweet on the slow burner “Best Friend,” which expresses love and lust for a best friend’s lover. Just when you think it’s a love song, the lyric goes: “You give me reason for another day,” and again you feel her pain and despair. Tweet picks up the guitar on “Always Will” about the love that will never die. Been there.

Southern Hummingbird is the kind of album that you only have to listen to once to know it’s hot. But you’ll have to listen to it over again to fully comprehend, appreciate, and totally relate. It seems as if Tweet’s road to self-destruction has taken a sudden and welcome detour to stardom.

It’s hard to categorize Tweet into a hip-hop artist or R&B singer. She’ll have no problem flipping back and forth from Mainstream Urban to Urban Adult Contemporary formats. She’ll even spend some time with the Rhythm Crossover (see pg. 10) and

Top 40 formats. Tweet's songs are funky, others folksy and all are brutally honest. One thing's for sure, Tweet has an old soul, and through her lyrics and music, you'll feel her pain. I'll call it nuevo-blues, but more important, I'll call it very, very good.

Alternative UNWRITTEN LAW

Interscope

by Richard Sands

Don't go looking online for a bio about this band. And you needn't try calling the band's label for one either. Unwritten Law is more enigmatic than to just let you read everything about them all at once. And like their missing bio, there's a message in the music, but you're going to have to find it yourself.

"We like to make people think," says drummer Wade Youman who actually started this band 16 years ago when he was just twelve years old. "I put together flyers for the band before I even had a drum kit," he volunteered in a phone interview last week from his mom's house in his hometown of San Diego.

So why form a band at such a young age? "I wanted to piss off the



world," says Youman, who has always "had the music in him." "Music raised me. I listened to Iron Maiden, Rio, and Pink Floyd." (And I might add, he used to listen to me back in the day when I was a disc jockey on the Mighty 690. But that's not important to our little story here, so let's pretend I never even told you that.) Speaking of Pink Floyd, *The Final Cut* is in Wade's CD player right now. "That's the most important record to me—a really

emotional album. It was all about my awakening to the world—to this weird other planet," says Youman, who is into mysticism and the occult.

Those seeds that were sown by Pink Floyd live on in Youman's mission. "It's all about the kids. Playing for them is my rush. One hundred percent of my higher power is helping these freaky kids, these individuals, make sense of things." If you've been around making music for 16 years, there must be some dream pushing you along. What's propelling Unwritten Law? "My ultimate goal is to be remembered as a band that stuck around—as a band that had a long-lasting affect for the younger generation, and helped influence them," concludes drummer/spokesman Youman.

Unwritten Law, who had considerable radio success a couple of years back with the song "Cailin" is poised for their major breakthrough with "Seein' Red," which is just part of its excellent new CD *Elva*, due in stores on January 29. "The last CD sold over 200,000 copies," says Interscope Alt. God (and proud new papa of a baby girl) Robbie Lloyd. "We're really excited about this project. The band's songwriting just keeps getting better and better, and on this album they've hit it right on the head.

"We've been setting this up for the past three months—we've been working really hard, and the band has been working really hard, and it feels really good. We've gotten a lot of positive response," enthuses Lloyd, who will be going for adds on "Seein' Red" next week.

Radio? They're already lovin' the song. "Both Tim and myself think it's a hit, and that it sounds great on the air," says Q-101-Chicago APD/MD Mary Shuminas. From further south in the sunshine: "The Unwritten Law is a sure thing. Period," succinctly states KFMA-Tucson PD John Michael. "The Unwritten Law is a flavor record for us since we're usually so hard-edged, if you'll pardon the pun," says KTEG-

Albuquerque PD Ellen Flaherty.

Mark Hamilton at KNRK-Portland has been raving to me about this song for months now. And it doesn't exactly hurt that Los Angeles' number one station, KROQ, hit the song weeks ago. So you can see, this "GAVIN Guarantee" thing is already a pretty sure thing. Add it now, and make me look like some kind of freakin' psychic.

Country

Although a point of contention for some, I think one of the best things about today's country music is the wide spectrum of sound and style at the forefront of our format today. To a great extent, the molds of the homogenized male hat acts and perky females with "country-sounding" voices from a few years past have been replaced by exciting music and artistry that stretches beyond the "country lifestyle." When GAVIN's editors were asked to pick their choices for artists to break through in 2002, my thoughts went in two vastly different musical directions; Kevin Denney and Emerson Drive—not able to choose, I offer both of these unique and talented acts as GAVIN's Country Guaranteed artists.

—Jamie Matteson

KEVIN DENNEY

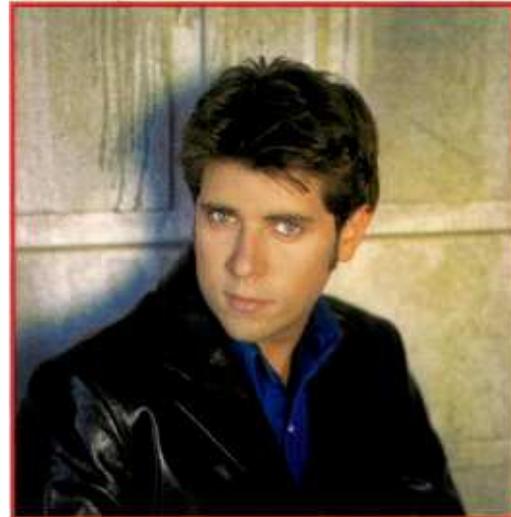
Lyric Street

By Jamie Matteson

Kevin Denney's soulful melodic voice has been compared to Keith Whitley by many in radio and by critics in the Country format. Yet while his voice is fairly traditional, his sound, songs and style deliver a fresh and contemporary debut album. The first single, "That's Just Jessie," had radio programmers buzzing, and early airplay propelled the single into the rare category of charting three weeks before the label's official add date. One of those early believers was WTGE-Baton Rouge PD Randy Chase: "The first time I heard this song, I knew it was a smash. By the third listen, I put it into power rotation at 35 spins and within one week it became our most requested song, jumping to 65 spins per week," says Chase adding, "His

vocals are different from other singers today, but over all, it comes down to the quality of the song, and this one's a monster!"

Denney grew up in Kentucky in a musical family with parents who were



half of a bluegrass quartet. He spent much of his youth playing in a bluegrass band, honing his musical skills playing regional clubs and festivals. While attending a George Strait concert at age 18, Denney says the "moment" came and he knew he wanted to be a country singer. "When I heard that band fire up and saw the reaction in that arena, I knew music was more than playing around and having fun, and I knew that was what I wanted to do." The next day he joined a local country band as the lead singer. Two years later with some money saved up, Denney moved to Nashville, worked various jobs, developed his songwriting skills, and landed a publishing deal. Denney then hooked up with producer/songwriter Leigh Reynolds. The pair clicked, and Leigh produced some cuts for Denney. This eventually led to his deal with Lyric Street. Now at the ripe old age of 23, he's got a single racing up the charts, a debut album hitting streets in late March, and a new bride, Amanda, whom he married last August.

Denney co-wrote four of the album's songs, including "That's Just Jessie." Other standouts include two up-tempo songs, "Correct Me If I'm Right," and the country-rocker "Ain't Skeered," written by Nashville hit tunesmith Craig Wiseman. If I had to single out my favorite song on the project, it's "It'll Go Away," a poignant ballad which talks about how if you ignore things, they usually go away—

specifically relationships. It's one of those great play-on-word songs that really grabs you.

Some people in country think the gals have claimed the forefront of country for long enough. I don't know about that, but I do think that Kevin Denney could be one of the first success stories of 2002.

EMERSON DRIVE

DreamWorks

By Jamie Matteson

On the other side of the Country dial from Kevin Denney is DreamWorks' new band Emerson Drive, a group of six young, talented, good looking guys who hail from various parts of Canada. Like Denney's, Emerson Drive's first single, the instantly infectious "I Should Be Sleeping," is generating a great deal of excitement both from radio and listeners. The band, comprised of Brad Mates-lead vocals, Danick Dupelle-guitar, Jeff Loberg-bass, Chris Hartman-keyboards, Pat Allingham-fiddle, and Mike Melancon-drums, takes its name from the Emerson Trail, which crosses Alberta and joins the Alaska Highway.

One of the standout characteristics of Emerson Drive is their captivating live performance, which was finely tuned by spending several years travelling by van throughout Canada performing, performing, and then performing some more. Bassist Loberg



describes the band as "the essence of road warriors, coming home only during Christmas and for a brief respite in the summertime."

Emerson Drive fan and KZLA-Los Angeles OM R.J. Curtis tells GAVIN, "These guys came to the station and played for us in the conference room. Afterward and throughout the rest of

the day, staffers kept stopping by my office to say how much they liked the band and their sound. That almost never happens. Another cool thing about these guys," continues Curtis, "is that the listeners are calling and asking for Emerson Drive by name. That's something that usually takes much longer to happen."

The band came to the attention of DreamWorks label head James Stroud after a Nashville showcase. Stroud offered them a record deal and signed on as co-producer with his longtime producing collaborator Julian King. The result is Emerson Drive's self-titled debut album, a collection of songs that embodies a youthful approach to country, definitely stretching the boundaries and giving the format some much-needed hipness. "I Should Be Sleeping" is already approaching Top 20 on GAVIN's Country chart, and has one of the most infectious hooks in recent memory. Another radio favorite seems to be "Evidence," an up-tempo guitar-driven song. As for ballads, "Only God (Could Stop Me Loving You)" is a true power ballad, which is even more compelling during the band's live performances. "Light of Day" is another ballad that is getting good early reaction from radio. And for some just plain fun, the Marcus Hummon-penned "Hollywood Kiss," is another totally hooky song.

WGGY-Wilkes Barre, Pa. MD Jaymie Gordon believes Emerson Drive is helping to deliver a new audience to country music. "These

guys are a whole new evolution for country. From power ballads to rockin' tunes, this project

is awesome, and the band's harmonies are tighter than I've ever heard. There's so much personality in their music, you can really tell they really love what they do."

After years of preparing for this time in their lives, Emerson Drive just may be merging into the fast lane of country stardom.

Triple A CHRIS ISAAK

Reprise

By Dave Einstein

The first big song to immerge from the holidays at Triple A is Chris Isaak's "Let Me Down Easy" (Reprise). We haven't heard much in the way of new music from Isaak since 1998's *Speak of the Devil*. But before you get the wrong idea, Isaak hasn't just been sitting around collecting royalties on his previous hits. Since then, his acting career has kicked into high gear, and the excitement generated around this release is based largely on Isaak's history at the format, but it doesn't hurt to have one of Showtime's latest hits working for you either.

The *Chris Isaak Show* debuted in March last year to rave reviews from the critics and viewers alike. Seventeen episodes ran in the first season. In it, Isaak plays himself and along with his Silvertone bandmembers (Kenny Dale Johnson, Rowland Salley, and Hershel Yatovitz) he performs songs as a regular feature of the show. The group, with the help of faux-keyboardist actor Jed Rees, has a standing engagement on the show

at Bimbo's—a real-life San Francisco club that was re-created complete with a sound system for the show.

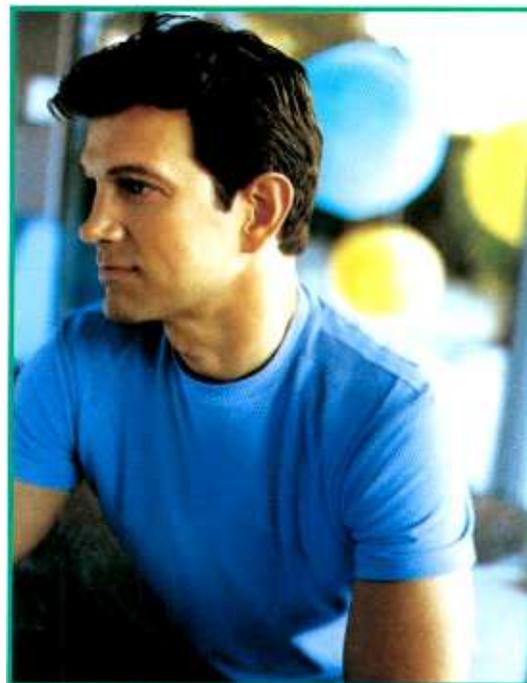
Showtime started teasing the 2002 season in mid-December with a massive TV and radio campaign featuring "Let Me Down Easy" in its advertising spots leading up to the season's premiere on January 6. The show's musical emphasis continues in the second season with guest appearances by Green Day and Shelby Lynne, who appear on both the show and Isaak's new album *Always Got Tonight*. Other musical appearances will include Art Alexakis from Everclear, Stephen Jenkins from Third Eye Blind, and the Goo Goo Dolls. VHI is picking up the first season's shows in December of 2001 and is running them weekly on Saturday nights at 10 p.m. A Chris Isaak weekend will feature all 17 of

those episodes on the weekend of January 12-13.

To all of this great exposure, add a video of "Let Me Down Easy" going to VHI and MTV as you read this and you get the kind of media buzz that most artists only dream about.

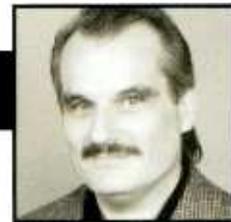
Let's talk about the music for a second. "Let Me Down Easy" shows Isaak's uncanny ability to invoke the spirit of Roy Orbison with his high vocal range. The lilting guitar hook builds immediately familiarity, and the song's mid-tempo beat should present no program restrictions for middays or morning drive.

"Let Me Down Easy" was released by Reprise in the middle of December to build up rotation for



the radio add date of January 7. Early indications on Mediabase show that in Isaak's home of San Francisco, between December 30 and January 5, KFOG played it 20 times, indicating a strong commitment out of the box. Other early Triple A airplay in Boston at both WXRV-the River and WBOS (20 spins apiece in the above time-frame) indicate the song's acceptance is not just based on hometown sentiment. WBOS PD Chris Herrmann says, "Chris Isaak is a core artist for us and the song sounds great on the radio. We'll see in a couple of weeks if the audience thinks it's a hit or not, but the early indications are that it will work well for us."

Isaak is back at the right time with a very big song for the beginning of 2002. Contact Alex Coronfly, (818) 953-3744. ■



Notable Quotage

Hey, don't blame us—*They* said it. Please enjoy another heaping wad of loose talk that's been floating aimlessly around this great industry.

By Kevin Carter

"My desk is covered with vacation request forms...but they're not even waiting around for approval—they're *gone*. They're called vacation request forms, not vacation *inform* forms." —**Byron Kennedy**, last man standing at **KSFM-Sacramento**



"Most people suffer from insanity—we revel in it." —**WILD 98.7-Tampa PD Orlando**

"I always admit that I'm carrying five (inches)...and not the least bit embarrassed. After all, the wide receiver that runs the short route gets paid just as much as the guy who runs the deep route." —**Orlando** again, after coming up, uh, short, in a special measuring contest.



"I figured, why try and dance around it...it is what it is—a Thug-Fest." —**KOHT-Tucson PD Mark Medina**, attempting to describe his "Christmas In the Hood" holiday show with Mack 10, Warren G, Mobb Depp, and others.

"We only allowed 107 listeners in to our 'Acoustic Christmas with Alicia Keys'—I was literally turning down Titans players...maybe if they were playing a little better this year I might have considered it." —**WRVW-Nashville PD Rich Davis**, laughing in the face of possible death or dismemberment.



"Mariah Carey was our special guest-host, looking so fine in this skimpy little red dress. Elvis Duran was pissed—he told the crowd he was planning on wearing the same outfit." —**Z100-NY MD Paul "Cubby" Bryant**, with a Jingle Ball fashion update.

"This is our first X-Mas show, so there's really nothing to compare it to, unless you want me to compare it to 'Jingle Ball.'" —**Steve Kingston**, PD of crosstown **WXRK**



"We pray that our winner doesn't weigh over 300 lbs.—otherwise, they can't take a guest—Hey! I'm smelling a cross-promotion with Metab-O-Life!" —**WDJX-Louisville PD Shane Collins**, on the one minor drawback to his "Chopper Shopper" helicopter promotion.

"Yeah, we were sitting around having a couple of cocktails, and this idea kinda popped up." —**Q100-Atlanta PD Mr. Ed Lambert**, justifying his "Dirty Harry Potter Weekend"

"At first, we thought about doing an 800 number and having people compete with the rest of America just to qualify...then decided just to give the prizes to people who listen to us here in Phoenix. We figured the odds were better that you would get hit by lightning six times before you could win their contest." —**KKFR-Phoenix PD Bruce St. James**, on the joy of local contesting.



"Drunken stupors can cause the funniest things to happen...my first order of business will be changing the name of the Orioles—please send me all suggestions." —**Hot 99-5-DC PD Jeff Wyatt**, drunk with power, after his promotion to VP/Director of Ops.

"Michael doesn't know what the real *Fear Factor* is...until he's plumbing the depths of South Beach at 4 a.m. on a Thursday morning." —**Y-100-Miami PD Rob Roberts** breaking in new night jock **Michael Yo**, a former contestant on *Fear Factor*.



"With Johnny, it's always 'No Talk, More Music'—I figure our competition talks enough for both of us." —**WHZT-Greenville PD Fisher**, on his less-than-live morning show, aka "Johnny Maestro 2002."

"We're getting ready for 2002—which I've already coined 'Deuce Double-O Deuce.' With everything that's gone on in the world this year, we're looking forward to some kind of normalcy. It's been a rough ride—but not for us GAVIN nominees!" —a very humble **KHKS-Dallas APD/MD** (and yes, GAVIN nominee) **Dave Morales**.

"I believe that the addition of a local morning show has really helped...despite the fact that I'm on it." —**KDGS-Wichita PD Greg Williams**, on his 7.0-8.1 trend.



"The runners-up each got a free manicure...and a memory that will last a lifetime...no matter how hard they try to block it out." —**Hot 99-5-DC morning guy Mark Kaye**, after his ill-fated "Ten Moms—Five Toys—One Ring" wrestling for prizes stunt went horribly awry.

"I thought it was adorable—but unfortunately, not legal." —**WKQX-Chicago PD Tim Richards**, after crosstown WZZN began running promos touting Richards' "Twisted 8" show as their own "Tiny Tim's Christmas Wish."

"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." —**WKZL-Greensboro PD Jeff McHugh**, after his wildly successful "crush stuff with a monster truck" promotion.

"It's so fashionable to be downsized...and you know me—always picking up on the latest trends." —Soon-to-be ex **KZQZ-San Francisco PD Casey Keating** ■



PD Profile

David Edgar

WNOU-INDIANAPOLIS EMMIS COMMUNICATIONS

Hometown: Washington, D.C.

Recent ratings highlights: 4.6-5.2-5.1 (12-plus spring/summer/fall trend) 7.0-7.6-7.9 (18-34 spring/summer/fall trend)

Quick career recap: B94-Pittsburgh (1992-2000)—PD, APD, production director, and on-air. WAVA-Washington (1985-1992)—production director and on-air. B104-Baltimore (1991-1992)—part-time on-air. WPRW-Manassas, Va. (1985-1988)—on air. WFCH Falls Church High School radio (1983-1987).

Whatever possessed you to get into this business? Radio has been my passion since I was very young. In the early '80s I loved to listen to Don Geronimo on WPGC and Howard Stern and

Greaseman on DC-101.

Early influences: Mark St. John and Gene Baxter at WAVA as I was scratching to get on the air. Also, Buddy Scott at B94 when I was ready to cut my programming teeth.

Most influential radio station(s) growing up: WPGC, Q107 & WAVA in D.C. and 98 WCAU in Philly.

First exciting industry gig: Engineering intern at WAVA (1985).

Family: Wife Cindy, and two daughters, Ashley and Courtney.

Current pre-sets on car radio: WNOU, WENS, WYXB, WZPL, WHHH, WRZX, WFBQ

CDs in the car player right now: U2

Hobbies: Between radio and yard work, who has time for hobbies?

Secret passion: The History Channel

The one gadget I can't live without: My cell phone

Wheels: '99 Dodge Durango



Favorite sports team(s): Steelers, Redskins, Colts

Favorite food: Steak

Favorite cereal: Lucky Charms

Favorite junk food: Doritos

Favorite city: Indy (of course)

Favorite vacation destination: a tropical cruise

Favorite TV show: *The Sopranos*

Last movie you saw: *Monsters Inc.* (I have kids!)

Last movie you rented: *Planet of the Apes*

Read any good books lately? *Jack*

Welch: From the Gut

Favorite non-trade mag: *People*

Wacky career anecdote: I was once accused of killing the radio station parakeet during my overnight shift. I was put on trial by the morning show. (I was found not guilty by the audience—thank you!)

What current radio stations do you admire? Radio Now 93.1-Indy, Z100-NY, B96-Chicago, and WNCI-Columbus. All four are very tight and focused stations...especially the first one!

Predictions of the next musical wave? My prediction: There will always be hits!

If I wasn't doing radio I'd be...
A magician.

ARTIST PROFILE

Dilated Peoples: Is Pop Radio Calling?

For the Dilated Peoples, jumping on the pop-wagon is the least of their concerns. It's not so much them coming to the mainstream, but the mainstream finding its way to them.

Forged in the L.A. underground freestyle scene in 1992, emcees Evidence and Irsicence (a.k.a. Rakaa) and the award-winning DJ Babu have always been faithful to keeping their music what it is, whether the mass public likes it or not. Although the Dilated Peoples' last two albums were on a major label (Capitol), the group keeps its website with okayplayer.com, an exclusive hip-hop family which also hosts sites for other below-the-radar critics' faves in the Urban arena including Common, The Roots, and Talib Kweli & Hi-Tek.

Dilated's latest album *Expansion Team* came out in October of last year, but it was only in December when the album's first single "Worst Comes To Worst" began to gain some notice at Rhythm Crossover and Urban radio. Part of the single's commercial recognition may have been due to its timely theme surrounding unity in the face of opposition:

"I got their back at the end of the day/ we

could go our separate ways/ but the song remains/It won't change about my target locked in range/ I might switch gears but first I'll switch lanes/ Without my people I got nothin' to gain/ that's why/ When worst comes to worst my peoples come first."

Produced by the Alchemist (Prodigy, Redman, Pete Rock), the song lies back on simple old school beats and a lone guitar riff from William Bell's "I Forgot Your Lover," also used in Ludacris's "Growing Pains". The song also features a sample from Mobb Deep's "Survival of the Fittest" and some original vocals from Guru.

In addition to the Alchemist, the album's guest production team also includes the Beatminerz, Questlove (The Roots) and DJ Premier (of Gang Starr, Jay-Z, Limp Bizkit, Mos Def, Pete Rock, Common, and KRS-One fame). Besides Guru, Dilated Peoples also enlists the help of artists like Tha Liks, Jurassic 5, DJ Revolution, Defari, Phil da Agony, Everlast, and B-Real (Cypress Hill).

With *Expansion Team*, Dilated continues to pass over witty disses, drug references, and lyrics about guns 'n' hoes to deliver socially conscious, often political messages in their music, offering a true alternative to the rest of the hip-



hop on your playlist.

Whether or not the adding of "Worst Comes To Worst" to some Top 40 stations forecasts the beginning of mass recognition for the group or just the end of the single's reach, *Expansion Team* is a worthwhile album. It retains the basic feel and philosophy of Dilated's previous album, *Platform*, but with a more diverse sound and cast.

—Delphine Hwang



Free Plug Day: Alternative's First Quarter Releases

By Richard Sands

Break out all the old "New Year, New Beginnings" clichés. Actually, screw the clichés. I'm already tired of hearing them. Nonetheless, we *are* at the beginning of a new quarter of some groovy tunes. So to do my part in making sure you know what's up, I offer up my section this issue to my record friends, who to tell us what's next:

Christina Whitetrash, Epitaph

On tap for the first quarter of 2002: **Bad Religion**.

The record is current—both politically and sonically, the songwriting is genius, and the hooks are solid. These guys are professional career musicians with a proven track record, and, oh yeah, my boss is in the band.

Most proud of in 2001: **Guttermouth**

was amazing—we had a great run with "She's Got The Look." I kicked off the project with a department of one...me. And then Krystal Pickett came in and we did great—sounded great, sold great, and the band will be back next year. Lock up your daughters!

The record that got away: **The Bouncing Souls** is the one that got away—we're still selling a ton of records and the band is still selling out venue after venue across the country. WAKE UP! You can run, hide under a rock 'til the war is won, play it safe and don't make a sound, but not us: *we won't back down—we're true believers all the way!* We'll be back!

The exemplary project in 2001 (on someone else's label): **The White Stripes**. Long Gone John is one man and he got the attention of all of you—just him and the band. It's all about the music—now get up off your lazy, over-pampered, musichead ass and go buy this record.

One listen, just one.

Kris Metzdorf, Atlantic

On tap for the first quarter of 2002: **Kid Rock**

"Lonely Road of Faith." This is the new single in the vein of "Only God Knows Why" which was a smash, so I have high hopes for this song. WRZX hit it first. We're going for adds next week.

Flying Tigers.

Man, am I excited about this band from LA, produced by Brendan O'Brien and totally slamm-ing! The lead singer has a voice that is strong, clear, and totally unique. And they write *great* songs—ooh, it's going to be so much fun!

Vent. I'm also pumped about this band. It's Brandon from Incubus and Mike from Incubus brothers' band. They rock! I can't wait to work this record—it's a gift from the gods. I feel lucky to have this great music for the new year.

Taproot. Actually, it might come in the second quarter, but I have to mention them. You'll want to be a part of this band—they're the future of our format. Mark my words. Finally, we have a new band out of Montreal coming in late January called **Simple Plan**. The song is called "I'm Just a Kid" and is very catchy and could be the "disgruntled youth" anthem of the year! The song is going to be featured in a new movie coming out in February called *The New Guy* directed by Ed Decter, the co-screenwriter of *There's Something About Mary*.

Most proud of in 2001: I'm most proud of the job we did on **P.O.D.** "Alive" is still firmly entrenched in the top three as I write this, and "Youth of the Nation" is charting in the 20s and shaping up to be an even bigger smash! The album is almost double platinum and the band just finished a highly successful tour in a year that has had poor ticket sales. I'm grateful for P.O.D. every day of



my life.

The record that got away: **Poe** "Hey Pretty." It charted as high as #13, but the sales never really translated all that well.

The exemplary project in 2001 (on someone else's label): It's been a tough year—any label that charted any song did an exemplary job.

Eric Baker, Extasy

On tap for the first quarter of 2002: **Abandoned Pools**

"The Remedy."

Most proud of in 2001: There are two. The first is "Mercy Kiss" by **Abandoned Pools**. Second, **Nickelback**—that record is awesome.

The exemplary project in 2001 (on someone else's label):

Coldplay on Capitol. This is one of the best sounding records on the air.



Nan Fisher, Columbia

On tap for the first quarter of 2002: The next track from **System of a Down**,

"Toxicity," impacted this week. **Train**, "She's On Fire" will be out on Jan. 22. Next we'll have a new band from Wales called **Lostprophets**,

which is coming on the 29th with the track "Shinobi Vs. Dragon Ninja." Then, we've got a new record from **LoFidelity Allstars** and a new band from Iceland called **Quarashi** with the track



"Stick Em Up" on the 12th of February. WMRQ hit this record two months early and somewhere in there we'll have a John Mayer track (this guy is amazing) called "No Such Thing" and the next **Pete Yorn** track as well. In March we're out with the debut from Austin's **Riddlin Kids** and the track "I Feel Fine." And that, for now, is what we've got coming!

Dave Loncao, Roadrunner



On tap for the first quarter of 2002: First up will be **Machine Head** "Crashing Around You"—we've already scanned 30,000 pieces before going to radio. And even though lyrically, there was no reason to be "sensitive" to

this song shortly after the September 11th incident, we chose not to impact radio with a song carrying this title. The song actually deals with a relationship "crashing around you." Please give it a good listen. **Cantrell.** We're in the process of acquiring the rights to a brilliant record by former Alice in Chains member Jerry Cantrell, It's uncanny how true to the Alice in Chains sound the result is. **Coal Chamber.** This third album from them is extremely exciting—there's a return to the intensity and the songwriting style that was responsible for their first album going gold. Stay tuned for more information on this one. And finally, we've signed a young band from Philadelphia called **SINCH**, that raised a lot of eyebrows with their early demos, both inside and outside this company. You'll be hearing a lot more about this project as we continue to develop it.

Most proud of in 2001: Do you really need to ask? Not only was I most proud of this [**Nickelback**] in 2001, but I can honestly say that I was more proud of being associated with this band and project more than any other in my entire career. And I believe that the first single was one of the most magical songs I've ever come in contact with. On top of that, the follow-up songs throughout the first half of 2002 will prove the importance and the depth of this band. Be on the lookout for the video for the second single "Too Bad."

The record that got away: For me, the one that got away didn't really totally get away, I just believe it was capable of so much more, and suffered by being the second single in a time when radio really didn't have patience for follow-ups to mediocre

performing songs. The band is **Spineshank**, and the song was "New Disease."

The exemplary project in 2001 (on someone else's label): Projects I admired from afar would include the staying power of the **Incubus** song, "Drive," the great rock sensibility of **Puddle of Mudd**, the massive numbers of people who bought **Bon Jovi**, and one of my top five albums of the year (that my son turned me on to): **Nelly**.



Tom Gates, Nettwerk

On tap for the first quarter of 2002: **Sense Field's** "Save Yourself" is just one of those special songs—this one is all passion for us. In February we'll release the live CD of **Neil Finn's** historical

2001 show with his band: Phil and Ed from **Radiohead**, Eddie Vedder, Johnny Marr, Lisa Germano, and Sebastian Steinberg from **Soul Coughing**. A new Finn studio album follows in April, which is right around when a new **BT** album drops!

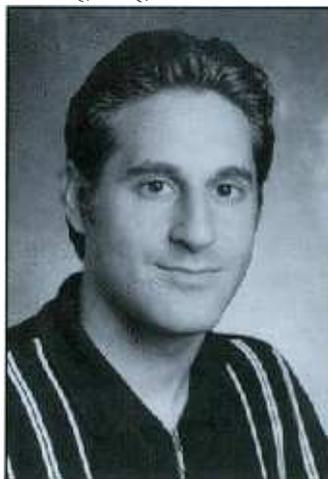
Most proud of in 2001: Without question, **Coldplay**. So many people have worked so long and hard to make this record platinum and I can tell you that the new album this year is going to blow minds!

Gary Spivack, Capitol

On tap for the first quarter of 2002: Two-thousand-two will mark a major "Comeback to the top" for Capitol Records. Following the great tradition of

Radiohead and **Coldplay**, Capitol will remain dedicated in making **Starsailor** the next great band from England to break in the States. Look for new releases from **Coldplay**, **The Beastie Boys** (yes, you read correctly),

The Kottonmouth Kings, and **Liz Phair**. New bands that make their mark include **OK GO**, **Otep**, **The Vines** (check them on the fabulous *I Am Sam* soundtrack) and **The Feds**. Andy Slater



has a vision and the vision is to get Capitol back to the top of Alternative radio.

Gary Jay, TVT

On tap for the first quarter of 2002: **Wayne**, out of



Birmingham, Alabama. The CD has got the kind of diversity that makes the songs as listenable the fifteenth time you hear them as the first—it's one of the most interesting pieces of new music to come along in a while.

Most proud of in 2001: **Default's** "Wasting My Time." It's TVT's first top ten Alt single, and it's reminded me why I'm in this business in the first place—breaking bands and establishing career artists. They're such great guys—it's the most fun I've had in a while with a baby band since **Sevendust**, and those boys are like family to me.

Bob Divney, Reprise

On tap for the first quarter of 2002: I don't know. It's a really big secret.



Most proud of in 2001: I built a shed with hooks to hang gardening tools. Why? Because I needed a place to keep the gardening tools. **The record that got away:** I would have to say **Lou Reed's** reading of William Faulkner's *As I*

Lay Dying. We had a real tight 3:21 edit and no one wanted to go there. Go figure?

The exemplary project in 2001 (on someone else's label): Max Tolkoff, "The Inventor of the Modern Rock Format"* has done an exemplary job with **The Slackers** on Take It Very Easy Records. It's a four piece (if they all show up) that performs in lounge chairs, and they write angry songs about why success alludes them. Max really had his finger on the pulse of what they were all about. ■

*As printed in the *Wall Street Journal*

ALTERNATIVE MUSIC CORNER

The Boy & His Guitar The "Confessions" of Christopher Carrabba

By Kathleen Richards

OK, so maybe he isn't exactly a "boy," but the songs of 25-year-old singer/songwriter Christopher Carrabba (a.k.a. Dashboard Confessional) have an undeniable boyish-like quality in their honesty and emotional vulnerability. His second album, *The Places You Have Come to Fear the Most* (Vagrant), features deeply personal songs like the single "Screaming Infidelities," expressed mainly with Carrabba's voice and lone acoustic guitar. The song has helped create a legion of devoted young fans whom Carrabba lovingly refers to as his "kids."

Part of what makes Dashboard Confessional so appealing is the fact that Carrabba, who was previously the frontman for Further Seems Further, still maintains an emo/punk aesthetic with only his voice and acoustic. From the size of the press packet I received, it's apparent that this formula has helped Dashboard Confessional achieve plenty of critical success. So why haven't you heard of him? We don't know either.

When did you write and record the album and how long did it take?

I wrote it in like the last week or so of January [2001] and recorded it in the first week of February. It was pretty stream of consciousness; everything came together fairly quickly and fluidly. I was coming from a place of introspection. Just really examining some of my demons. I had a pretty cool outlet for it so I just let it all out.

Was it much different from the first album in terms of your process?

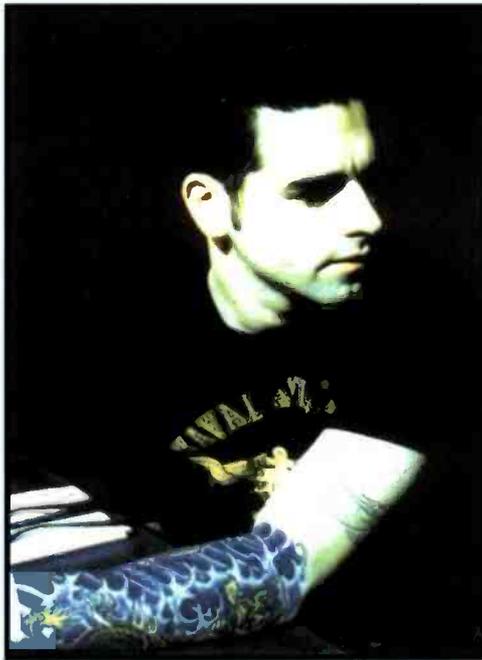
Well, it's similar to the first album. The difference was that this time I knew somebody was gonna hear it.

Did you already have the deal with Vagrant?

Well, sort of. I signed with Vagrant one day in California, I flew out that night and I landed in the airport and had my friend meet me with my guitars at the studio and we started recording that day. I figured there was no sense in dilly-dallying.

Did you feel any pressure or was that not a factor?

It really wasn't an issue at all. I knew that because my first album had kinda hit the mark with kids that I really had to stick with that honesty I had on the first record, and I think I did that.



The album was released early this year but now is being re-worked by Vagrant. Can you explain?

Well, the thing was I convinced them to release it immediately. That was one of the conditions I had when I signed. I was like, "Look, if you sign me, then I wanna be in the studio tomorrow and I wanna have the record out next month." And they were like, "Well, we don't want to do that because there's a certain amount of leg-work that needs to go in the beginning." And I was like, "Well, we'll play catch-up, and I don't mind." And that's where they're at now. It was kind of my impetuous mistake. So the reason it wasn't worked the traditional way in the beginning was because I have a fan base and I wanted them to have something new.

Do you still consider what you're doing to have an emo or punk aesthetic?

I don't know that I ever considered it to be anything. That's definitely where I come from, so those tags are hardly four-letter words to me. But I don't actually think about them when I'm writing these songs. If I were to label myself, I'd just say I was a singer/songwriter. And I noted that my crowd is not so singularly focused, that it's not just the indie rock kids over and over again. It seems that now is the time for that whole genre of music to get its moment in the sun. There seems to be more validity in the songs and songwriting. So if the new cool thing is music with substance, then bring it on.

ENTERING THE SPOTLIGHT

Songs To Pick Up Before They Take Off

Ryan Adams

SINGLE: "New York, New York"

LABEL: Lost Highway/IDJMG

STATS: Former Whiskeytown frontman makes a monumental comeback with his second solo CD, *Gold*, a collection of songs that hint back to the classic days of songwriting.

CLAIM TO FAME: Besides being part of the next generation of important songwriters — gaining comparisons to such greats as Pete Townsend, Gram Parsons, and Paul Westerberg — Adams also has an impeccably timed song (and an equally eerie video) that now carries unparalleled importance.

EARLY BELIEVERS: CIMX, WAVE, KXCS, WHTG, WJSE, WEND

CONTACT: Howie Miura, (310) 288-5304



Course of Nature

SINGLE: "Caught In The Sun"

LABEL: Lava/Atlantic

STATS: Initially beginning as a cover band called Cog, the Alabama-based trio re-tagged themselves Course of Nature and recorded a four-track

demo of quintessential Modern Rock songs which landed them a deal with Lava/Atlantic.

CLAIM TO FAME: Their debut, *SUPERKALA*, was co-produced by Matt Martone (3 Doors Down) and mixed by Randy Staub (P.O.D., Nickelback). Their accessible single, "Caught In The Sun," has already caught fire at Top 40 and Hot and Modern A/C radio.

EARLY BELIEVERS: WFNX, KMBY, WXZZ, KLEC, WIXO, KACV

CONTACT: Kris Metzdorf, (310) 205-7452



Trik Turner

SINGLE: "Friends & Family"

LABEL: RCA

STATS: Phoenix-based rap-rock sextet formed in 1999 who's RCA debut focuses on everyday issues instead of "bitches and blunts," says co-vocalist David Bowers. Case in point: "Family & Friends," an homage to loved ones.

CLAIM TO FAME: Trik Turner believe there's vitality in the combination of rap and rock and that their skills in hip-hop will override being labeled just another band trying to cash in.

EARLY BELIEVERS: KTCL, KNRK, KQXR

CONTACT: Rick Morrison, (310) 358-4078



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

Musical Delights for the New Year

Compiled by **Annette M. Lai**

It's a brand new year so that means we can expect some great new music to champion the beginning of 2002. I caught up with some of our label friends who gave us a brief preview of some of the artists and music you can expect to hear during the first quarter.

Artemis Records (Ray DiPietro)

Coming to Mainstream A/C in early 2002 is a brand new single from Beth Nielsen Chapman titled "World of Hurt," which comes from her Artemis Records release *Deeper Still*. Chapman, a fine artist in her own right, shares song-writing credit on Jim Brickman's current hit "Simple Things" and also co-wrote Faith Hill's number one smash, "This Kiss." DiPietro says, "Beth does it again with 'World of Hurt.' You'll get it in one listen!"



Capitol Records (Mark Rizzo)



Rizzo looks forward to continuing the on-going success of Coldplay, which is currently riding the chart with their latest hit, "Trouble." You can also look forward to Paul McCartney's next single called "Loving Flame." Capitol will also be launching hot UK band Starsailor sometime during the first quarter and Rizzo adds, "There are whispers in the hallways about a new album from Bonnie Raitt as well."

Columbia Records (Elaine Locatelli, Pete Cosenza, Laura LaBadia)

On the Hot/Modern and Mainstream A/C front, Columbia leads off with Darren Hayes' "Insatiable."

COLUMBIA

Hayes was lead singer for Savage Garden, a duo that sold nine million albums in America and 20 million units worldwide. "Insatiable" and his forthcoming CD, *SPN*, mark his debut as a solo artist.

For Hot/Modern, there'll also be a new single from Pete Yorn called "Strange Condition." Yorn's debut CD *Musicforthemorningafter* has already sold over 300,000 albums. In February format favorite Train returns with the third single, "She's On Fire," from their *Drops of Jupiter* CD which has sold 2 million-plus copies so far.

At Mainstream A/C, Loco is looking forward to a new single in February from Chris Botti featuring Shawn Colvin titled "All Would Envy." Most of you know the Smooth Jazz artist from his work as the trumpet player on Sting's most recent tour. Barbara Streisand releases a new studio CD, *Essential*, on January 29th and there will also be other first quarter releases from Amanda Marshall, Five For Fighting, and Marc Anthony.

Curb Records (Linde Thurman)



Look forward to "Bring On the Rain," a new single from JoDee Messina and the follow-up to her hit, "Burn." The song impacts radio January 28th and Thurman adds, "This single hits the heart."

Elektra Entertainment (Michelle Babbitt)



Elektra



Right now Dakota Moon and their new single "Looking For a Place To Land" is Babbitt's number one priority at Adult Top 40 and Mainstream A/C. The group spent the holidays opening selected tour dates for Macy Gray. Babbitt says, "Response to the band and this single have been nothing short of amazing. I'm confident that this will be their breakthrough single!"

Natalie Merchant's next single, "Build a Levee," impacts sometime in February and

Babbitt predicts that Modern A/C will be highly interested in Remy Zero's "Save Me," which is the theme song to the WB television series *Smallville*. She adds, "KRBZ-Kansas City is already spinning it 25x a week." Look for the band to appear on *Late Night with David Letterman* on January 16th.

Epic Records (Kevin Kertes)



Look forward to a new single and new album from Celine Dion next month.

Gold Circle Entertainment (Leslie Marquez)



Gold Circle releases the first single from Los Angeles-based band, Ultra Pull, called "Lose It." Marquez says, "This group's first single will impress radio as well as listeners. 'Lose It' is an alternative/pop blend packed with an impressive and memorable hook." It impacts Hot/Modern A/C January 14.

Additionally Roland Orzabal, one of the founding members of Tears For Fears will release a song called "For the Love of Cain." Add date TBA.

Interscope/Geffen/A&M (Scott Emerson)

Emerson tells us, "Garbage rocked the house at Star 98.7's Not So Silent Night show last month. Shirley [Manson] looked awesome and the crowd ate her up! One of the highlights was a song called 'Breaking Up the Girl' and I'm glad the crowd liked it, because that's the first single from them in 2002." It impacts on January 22nd.

He continues, "Puddle of Mudd's 'Blurry' is already in the hands of programmers and many are finding it hard to wait for our February 4th add date. It's already on the air at KRBZ-Kansas City, where it's calling out huge. Other early believers include WMBZ, KZZO, and KLCA. I can't wait to break this one wide open in early 2002!"



Island Def Jam Music Group (Patty Morris)

Morris tells GAVIN, "One word: Rosey. Her music says more than I can in two sentences. Look for her debut single 'Love' to arrive shortly, and her debut album will follow in June.

[Ed. note: read more about Rosey in our GAVIN Guarantee feature on page 10.

Jive Records (Tom Cunningham)

On January 14th, Jive impacts Britney Spears' next single, "I'm Not a Girl, Not Yet a Woman," which will be featured in her film, *Crossroads*. Later in the quarter, Cunningham looks forward to bringing Michael Bolton back to adult radio with the artist's Jive Records' debut.



Maverick Records (Ken Lucek)

Michelle Branch's "All You Wanted"



(Maverick/Warner Bros.) is at radio now. This is Branch's follow-up to her Top Five hit, "Everywhere." MTV personality and syndicated radio host Carson Daly has said this about Branch: "It's nice to see a young pop musician who writes, produces, and performs great songs—I respect Michelle for that. Plus, she's really nice and very cool."

Lucek also tells us new music from Alanis Morissette is on the way. Her single "Hands Clean" (Maverick/Reprise) impacts radio on January 21st and 22nd. It'll be the first single from the Grammy Award winning singer/songwriter's new CD, *Under Rug Swept*, that will be released in late February.

MCA Records (Dara Kravitz)

Kravitz previews, "We couldn't be more excited at MCA for our first quarter releases. We'll continue driving Eagle Eye Cherry's 'Feels So Right' because frankly, it just feels so right! Leona Naess' second single, 'Mayor of Your Town' impacts January 21st. Leona is currently touring with the Barenaked Ladies and Ryan Adams. Last, but not least, we will be impacting the new single from Philadelphia native Res (pronounced "reese") titled 'They Say Vision' on February 25th. Res has sold over 100,000 copies of



her debut CD this year with *no airplay*. The *Chicago Tribune* picked her record as one of the Top 20 releases of 2001 and *Rolling Stone* picked it as one of their Top 100. We look forward to a successful first quarter!"

Netwerk Records (Erica Goodstadt)



Sense Field's album, *Tonight and Forever*, was in stores this past September and while they are not new to the music scene, this is their Netwerk debut. Their single, 'Save Yourself,' is at Hot/Modern A/C right now and the band will continue to tour in 2002. Goodstadt adds, "'Save Yourself' is also featured on the *Roswell* soundtrack that Netwerk is releasing on February 26th. The project will also features tunes from Coldplay, Travis, Dido, Sarah McLachlan, Doves, and many more."

RCA Records (Cheryl Khaner, Adrian Moreira)



RCA kicks things off for 2002 in a big way with much-anticipated music from Natalie Imbruglia. The first single from her new album, *White Lilies Island*, is called "Wrong Impression" and impacts radio on January 14th. Also you can look forward to music from favorites such as Vertical Horizon, Christina Aguilera, the Foo Fighters, Eve 6, and David Gray. Khaner adds in closing, "There are also new ones—not yet familiar to you—but by this time next year, you'll be talking about artists like Heather Headley, Trik Turner, Jarvis Church, and Ben Kweller!"

Reprise Records (Alex Coronffy, Anne Marie Foley, Katie Seidel)



Coronffy shares, "In the first quarter of 2002, Reprise will be launching two amazing projects. First and foremost, we will be shipping the new pop single from Chris Isaak entitled 'Let Me Down Easy' from his new album, *Always Got Tonight*. Our add date for Hot A/C will be January 14. Currently, the exposure on Isaak is *huge*. The critically acclaimed first season of *The Chris Isaak Show* is re-running on VH1, while the new season debuts on Showtime in early January. The new single is currently being heard in all the on-air promotions for the new season."

Additionally, Reprise is looking forward to helping Maverick launch Alanis Morissette's new project (refer to Maverick Records above; single: "Hands Clean"; album: *Under Rug Swept*).

On the Mainstream A/C side of life, Seidel is excited to share that newcomer Josh Groban is now being worked by Reprise. She tells us, "Following Josh Groban's incredible performance of 'To Where You Are' on *Ally McBeal* on December 10th, the album leaped to #1 (from #60) at Amazon.com with sales of 1,304 on Tuesday alone (prior to the broadcast, sales on Monday were 755). Plus, 8,000 unique visitors went to *joshgroban.com* that same night. Look forward to more television appearances from Groban soon."

Universal Records (David Nathan)



In January Adult Contemporary radio can look forward to new music from Brian McKnight and the next single from Elton John's *Songs From the West Coast*. Nathan tells us, "Brian McKnight's latest CD has already scanned 650,000 copies off of the one single, 'Still,' being worked at Urban radio. Now, the song is Top 30 at Pop radio and is certain to be an A/C hit for some time to come."

Elton's next single will be 'This Train Don't Stop There Anymore' from his latest CD, which has already been certified Gold and is headed towards Platinum. The new video features 'N Sync's Justin Timberlake portraying an early '70s Elton. The first single, 'I Want Love,' went Top Five at A/C radio and is currently still in the Top 15."

Warner Bros. Records (Debbie Cerchione)



Cerchione looks forward to working along with Maverick on the next Michelle Branch single, "All You Wanted," which is at radio now (see Maverick Records above). Plus, she's equally excited about bringing you the new single from Cher called "A Song For the Lonely."

Wind-up Entertainment (Lori Holder Anderson)



At the end of January, Wind-up impacts the next Trickside single, a Beatles-esque ballad titled "Avalon." Holder adds, "You might also see a follow-up single from Creed towards the end of the first quarter, but no firm decisions have been made on this yet." ■

Nickelback

SINGLE: "How You Remind Me"

ALBUM: *Silver Side Up*

LABEL: Roadrunner/IDJMG

By now, you already know that Nickelback's "How You Remind Me" is a multi-format mega-hit, continuing to climb the charts, and in the process burning the record for most spins in one week at Modern Rock radio, a title previously held by Sugar Ray's "Fly." It's nothing short of amazing that four guys from a small town in Canada, who you probably never heard of just a few months ago, are proving to be one of this year's top success stories.

In reality though, Nickelback have been working hard for years, and *Silver Side Up* is actually the quartet's third album. Their last release, *The State*, the first released by Roadrunner, achieved moderate success in the Alternative format with the singles "Breathe" and "Leader of Men."

Now "How You Remind Me" has helped launch Nickelback into super-hit status and its surprising success has crossed over into the Hot/Modern A/C format, proving that rock artists with emotional depth, such as Staind and Creed, are as timely as ever. KZZO-Sacramento, WMC-Memphis, and KLCA-Reno all reported almost immediate top phones for the single. About the song's success in the format, PD Mark Edwards of WVRV (101.1 The River)-St. Louis says, "It almost perfectly combines pop and rock. It's edgy and hip without being offensive. The first time I heard it, I just knew it was a smash."

Nickelback's humble beginnings can be traced back to the town of Hanna, Alberta, Canada where



brothers Chad (vocals, guitar) and Mike (bass) Kroeger, cousin Brandon (drums), and friend Ryan Peake (guitar) grew up and began playing together. Initially beginning as a cover band called Village Idiot, the group adopted the name Nickelback in 1996 (which they got when Mike worked at a Starbucks in Vancouver where coffee was \$1.45), added longtime friend Ryan Vikedal on drums, and recorded a three-song demo of original material. It wasn't long before the release of their first full-length, *Curb*, which helped the quartet garner a solid following in Canada and generate major-label buzz for their second album.

For *The State*, Nickelback signed with

Roadrunner and recorded ten songs at Vancouver's Green House studios, where the likes of Aerosmith and The Cult have also worked. "Breathe" and "Leader of Men" broke the Top Ten on the Mainstream Rock charts and helped gain them the opportunity to tour with the likes of Creed, Everclear, and 3 Doors Down.

After a year of touring and playing for over a million people, Nickelback had the exposure and the momentum to begin work on their third album, *Silver Side Up*, which was recorded again at Green House in just five short weeks. Produced by Pearl Jam guru Rick Parashar and mixed by Randy Staub (U2), *Silver Side Up* is a polished rock album combines emotionally sincere

and up-front lyrics ("Never Again"), well-crafted rock anthems ("Woke Up This Morning"), and a timeless Southern-flared guitar backbone ("Good Times Gone").

On November 14th, *Silver Side Up* was simultaneously certified both gold and platinum, exceeding sales of over 1.6 million. About the album, guitarist Peake states, "We just like writing good songs with good melodies that you'll sing at our shows and remember when you walk away." If "How You Remind Me" is any indication, Nickelback's hit-writing potential should propel them well into their limitless future.

—Kathleen Richards

Holiday Hoopla!



A Not So Silent Night. Clear Channel Hot A/C Star 98.7 (KYSR)-Los Angeles celebrated the holiday season with their annual "Not So Silent Night" show that starred Beyond Music's Better Than Ezra, Interscope's Garbage, DreamWorks' Nelly Furtado, and Maverick/Reprise artist Alanis Morissette. Among the revelers (l-r) were: Star 98.7 p.m. driver Ryan Seacrest, morning star Danny Bonaduce, Marketing Director Robert Lyles, Morissette, Star 98.7 PD John Ivey, and Alanis manager Scott Welch.



WPLJ-New York knows how to party! Last month the Hot A/C celebrated their 30th Anniversary by hosting a Birthday Bash featuring a listeners-only full broadcast concert with A&M/Interscope superstar Sting! The show was also broadcast nationwide via the ABC Radio Network. Shown here (l-r) are: Interscope Records' Rob Harvey, KSM management rep David Sandford, Sting, the label's Brenda Romano, and WPLJ's Tony Mascaro & Tom Cuddy.



What a night for Lite! WLTW-New York ushered in the holidays in style with their sold-out "One Nite With Lite" show. The concert starred Jamie Lyn Sigler, Jon Secada, Barry Manilow, Diana Krall, Tony Bennett, and Carole King. Some of the proceeds benefit the American Cancer Society and the Robin Hood Foundation. Seen here backstage (l-r) are: WLTW-New York City OM/PD Jim Ryan, Concord Records' star Barry Manilow, Verve Music Group's Diana Krall, and Columbia legend Tony Bennett.



URBAN/URBAN AC
EDITOR
KEVIN FLEMING
fleming@gavin.com

THE Beginning OF THE End?

By Kevin Fleming

With massive downsizing at major record

Siberia.

However, when it comes to Urban record executives, you can have a good year and *still* be kicked to the curb. Even though there were a slew of major hits from black acts in 2001, it didn't

at home...its no wonder the consumer isn't worried about picking up the latest Tyrese CD.

As record companies tally their losses and try to put on an optimistic face for shareholders, the question around the boardroom is

were particularly hit hard, with major executive after major executive shown the door.

Black execs, for the most part, are hired to find, develop, and promote black talent. But we all know white kids buy 60 percent

of hip-hop music. So if non-blacks buy more than half of the hottest and most commercial music available, why should a record company invest in having Black Music departments? Does the consumer care if African Americans were involved in the making or marketing of their favorite artist?

In 2001, RCA Records simply eliminated its entire Black Music department, citing no particular reason. Right in the middle of promoting the Tyrese project, RCA just ended it all. Its modest roster of Urban talent (which also consisted of Public

Announcement, Kevon Edmonds, and Cherokee), were left to scramble to secure deals at other labels. Label VP Jodi Williams now has an independent promotion firm with Radio One as an exclusive

labels, Urban departments have been hit hard with restructuring, cut-backs, and in some cases elimination. Is this the beginning of the end of record company Black Music departments as we know them?

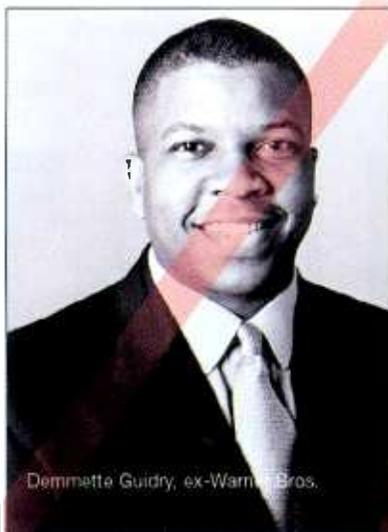
I've been in the business long enough. Executives come, go, and return. It's the nature of the business. Hot record companies have hot record executives. When things are good and artists are hot and records are selling, you're rolling and the world

is yours. "Do whatever you want to, spend whatever you want to," they tell you. And we're more than eager to personify the "big baller" stereotype! But, when the records stop selling—it's off to

protect the records' makers and marketers. This past year black executives took it hard. The economy is in the midst of a recession, we're at war in Afghanistan, people are concerned for their safety

what can be downsized, minimized, or cut altogether. This year we've seen employees pink slipped at Atlantic, Warner Bros., Arista, Capitol, Columbia, and Virgin. Urban Music departments

"We all know stories about white record execs who are given the opportunity to spend the money, lose the record, cripple the artists' career, and at the end of the year they get a big bonus and promotion. I like to call it 'falling up.' They fall up, we fall out."



Demmetta Guidry, ex-Warner Bros.



Cynthia Johnson, ex-Columbia



David Linton, ex-Capitol

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client. The other 20 or so former employees, for the most part, are still displaced from the business.

Capitol recently merged its Urban department with Priority resulting in the release of Senior VP David Linton, VP Unice Rice, and a number of senior staffers. Earlier in the year, record veteran A.D. Washington was let go from Capitol in a cost-saving move. Capitol had been struggling with its Black Music roster and hadn't had a hit in years. Warner Bros. fired their fledgling Sr. VP of black music, Demmette Guidry and Arista parted company with VP of Urban Promotion Michael Johnson.

Urban executives of color were also caught up. Virgin released Tom Brocamontes, Sr. VP of Urban Promotions; and Brian Sampson Director of Crossover Promotion. And Warner Bros. parted company with Rick Nuhn, Sr. Director of Urban Promotion.

Columbia, which celebrated hits from Destiny's Child, Lil' Bow Wow, and Maxwell took a very radical approach to downsizing their Urban department, by eliminating Cynthia Johnson's position of Sr. VP of Urban Promotion along with Northeast Regional Vida Nash, West Regional Chelle Seabron, and Marketing Director Pam McMillan. The rest of the Urban staff now reports to the Sr. VP of Crossover Promotion.

Some may say many of these companies were overstaffed and needed trimming. Well, that may be true, but is it a coincidence that so many *black* executives are now in the unemployment line?

Have Urban executives been singled out? Is there a double standard? Is this racism? We all know stories about white record execs who are given the opportunity to spend the money, lose the record, cripple the artists' career, and at the end of the year they get a big bonus and promotion. I like to call it "falling up." They fall up, we fall out.

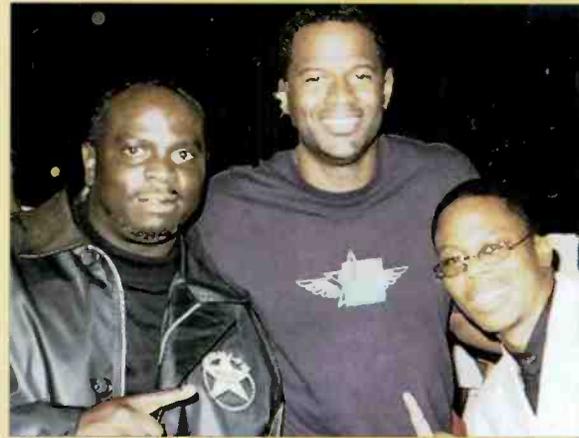
Now that many black executives have been downsized from many companies, what of the relationships nurtured by these executives and their staffs at Urban radio? That is to say, who in the Pop department is going to talk to the

Urban and Urban A/C stations about the next Urban artist? And what happens when the next record is too black for the Pop team to deliver? Or should we not worry about those relationships when it's all about the C.R.E.A.M.? You know—Cash Rules Everything Around Me. When the determining factor is the almighty dollar, maybe it doesn't matter who negotiates the deal as long as the money gets made.

Pay for play is a reality. It's not out in the open. It's still done on the "down low," but let's face, to get a record played these days it takes money, and plenty of it has to change hands. Working a record to radio on a national basis costs \$100,000-\$200,000. If Jesus Christ came back today with a hit record he'd have to have a gang of indies and a fistful of cash if he wanted it played. Now that the deals are done—is there a need to message a relationship when, in many cases, the PD is not making the final call on whether a record is played or not? If that's the bottom line, then why have a black music department? is perhaps the thinking. The artist won't demand it—they want their records to cross over to the widest possible audience anyway. Managers want the same thing, right? So, who cares?

We all should care. Diversity in business is as important as diversity in life. There will always be a need for the effective communication and marketing of any product. Good music executives service radio, retail, press, and trades. They play a significant role in the development of any artist, and I'm not just referring just to new acts or hip-hop. Everyone has a part to play in the development. Traditionally, black radio stations give new Urban artists their first airplay. It's that airplay that creates the next stars. Black radio also maintains the careers of the established artist, and especially in the R&B format, it's been the black record executive who has fed and nurtured this system.

Let's find, develop, market and sell the talent and the music without eliminating the African American executive from the process. ■



Brian McKnight and "The Men of Majic." From left to right: WMMJ-Washington's Magic Tim, McKnight, and WMMJ's ElJay DeShield.



WPWX-Chicago PD Jay Alan and Arista/Bad Boy recording artist Faith Evans.



Arista recording artist Kenny Lattimore gets friendly with WKKV-Milwaukee PD Jamillah Muhammad.



WMMJ-Washington MD Brotha J, Jive recording artist Joe, and WMMJ air personality Natalie Case have the "Majic."

urban/urban a/c

MicPatrol



THE POETESS
poetess92@aol.com

By The Poetess

The jovial smile and sparkling eyes of Faith Evans are true testaments that things are going well in her life. Relocating to a new home in Georgia with her three beautiful children and new husband and business partner, Todd Russaw, has provided her with the inspiration and spark to create her third album *Faithfully* on Bad Boy Records. On the new CD the Newark, N.J. native wrote just about every cut on the effort and her skills as a singer and songwriter shines bright with growth and gives us a glimpse into her soul. I caught up with Faith in Los Angeles and we had a brief chat about her new album.

POETESS: How do you go about choosing songs to record?

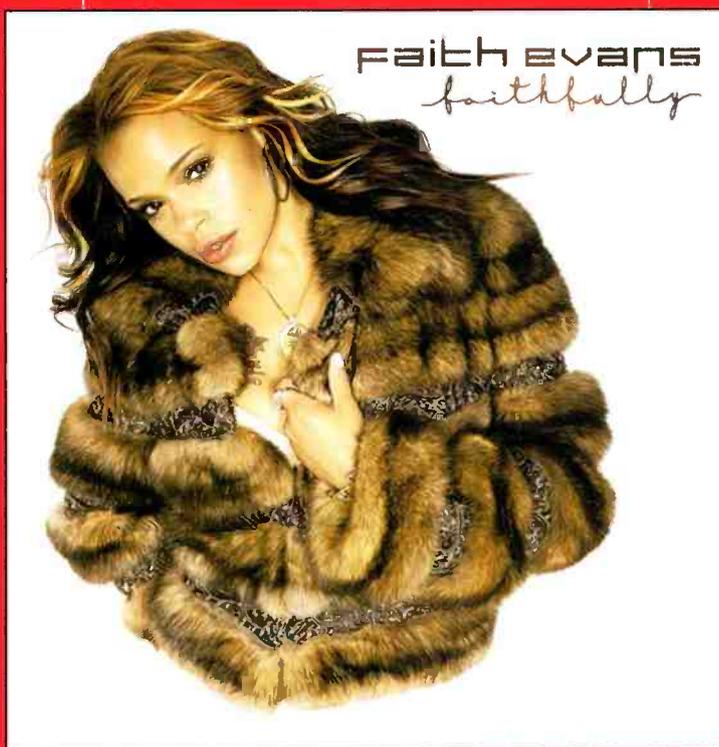
FAITH: First of all, I have to love the music. Nine times out of ten, I start writing a song based on the music. Sometimes I have an idea for a track and I get somebody to sample or get somebody to program it for me. I always start with the music. I gotta love that. What inspires me to put songs on my records is they have to be a hit [laughs]. Especially with this album my goal was to make an album full of hit records—full of songs that could be singles if they needed to be. I think every song on the album could be a single if it was serviced at the right time.

What's different about this album? What kind of knowledge have you picked up going into this third album that wasn't there with the past two?

For one, I wanted to broaden my library. I wanted to be more aware of different artists that I didn't grow up listening to. I didn't grow up in a house with the records in the basement and go listen to all the different artists or know all the old soul...black music. I grew up mostly singing gospel or whatever I sang in school...jazz or classical. So I wanted to have a little bit more history. Know more about the people that came before me that are in the same field, the same industry, the same genre, as well as other genres of music. I studied, I bought so

many box sets. My husband bought me a gang of records. We just listened. I picked up so many ideas, melodies, arrangements, and styles. Even things I wanted to sample like a Michael Franks record. I was like, "You know what? I think we should sample that," and we ended up sampling it and making a record around that. I just wasn't afraid to learn more. You're never

lessen of I'd rather keep it perpetually growing. I want to constantly go up that ladder. I don't really want to skip to the top so quick, 'cause then where am I gonna go? I would rather work my way up. So I would say that is a good lesson that I've learned as well as, like I said, don't be afraid to learn more to sharpen yourself to get better at what you do.



too good to sharpen your craft, and that's what I wanted to do with this album. I certainly picked up a whole lot you've learned from the process.

What do you feel has been one of the biggest lessons you've learned from being in the music business?

One of the biggest lessons I've learned being in show business is it pays to be open-minded and to want to learn. Everybody has their time and sometimes peoples' span as an artist is longer than others. The lesson I've learned in seeing all those things is just that you gotta be patient and you also have to be very cognizant of what's going on around you. Don't be afraid to look at the next artist and see what it is about them that people like, or what makes them so dope. Everybody don't come right out the box just blowin' up sellin' all these records or being number one on the charts and that's not always the best thing to do anyway. I've learned the

What made you decide to rhyme some of Biggie's lyrics on "You Gets No Love?"

I always sit around coming out of nowhere rhyming. I have this habit of just flowin' to beats when I'm trying to write my songs. Something about that track made me really want to rhyme and they was like, "Why don't you go ahead and do it. It sounds hot." Actually I thought there was no better person to quote. I'm not actually a real rapper, but he's the best, so why not quote him? Plus it was a way to pay homage to him and to remind people of how dope he was.

What do you feel is Biggie's legacy?

People may have their different opinions of what his legacy is. What I think and what would be ultimately important to him would be to be remembered as one of the best if not *the* best. There are people that are incredible right now but

when he left out of here he was the best. No matter who comes along who's better or who sells more records, they're gonna have to share that hat with him. When he left out of here in such an untimely manner that was still something that people labeled him as. Just one of the strongest forces in hip-hop ever that would be a fair way to put it.

How would you like to be remembered?

I would like to be remembered as a beautiful person for one. A loving person. I don't mean beauty with the eye, but just a good person at heart and somebody who was blessed with a talent and really appreciates the opportunity to share it. I appreciate when people receive my gift and what I bring or whatever it is they like about what I do. I appreciate that love. I think that would be a great way to be remembered when I am no longer here. I want people to be like, "That girl was bad." ■



TRIPLE A
EDITOR
DAVE EINSTEIN
einstein@gavin.com

Chris Herrmann

The New Boss at Boston's 'BOS

By Dave Einstein

W BOS's signal is strong, its call letters are perfect, and demographically, there's a huge similarity between it and hotshot Triple A markets San Francisco and Denver. Yet the rating successes of giants by KFOG and KBCO have been elusive in Boston, and to wit, station owner Greater Media recently transferred a man with a plan, Chris Herrmann from Detroit back to his hometown of Boston and made him PD in the hope that he could translate all this great potential into serious market share.

DAVE EINSTEIN: Chris, you were in a great gig for 10 years in Detroit—a town you loved. What made you come to Boston?

Chris Herrmann: I didn't act on the opening at 'BOS immediately. I had a great gig as APD/MD at [Classic Rock] WCSX and I loved the staff, and Detroit. And with WBOS I was concerned that going in as just one person might not be enough to move the station to where I thought it should



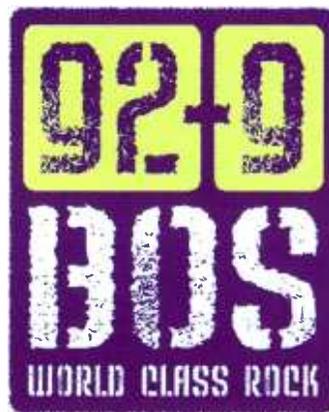
Chris Herrmann, Lenny Kravitz, and MD Michele Williams.

be. That changed when I met Matt Mills, the new general manager of WBOS and the VP of the Greater Media Boston properties. He's a real "take charge, get it done" guy and with his support I believed that I would be able to do what I needed to do.

Since I'm from Boston, there was also some pressure from family and friends to take the position. This move meant going into a station that I'd grown up listening to in a market that I'd kept in touch with for the last 10 years. While I was in Detroit, I would return to Boston six-eight times a year and actively listen to the radio, and I was always under the opinion that 'BOS was so underdeveloped—a sleeping giant. I felt that 'BOS could be a major player in Boston area radio, given a bit of latitude and support from the company.

How did you perceive 'BOS when you walked in the door?

Well, to quote Dave Rahn of SBR Creative, "BOS was a playlist in search of a position," and I must say, I completely agreed with him. The station had



a lot of A/C leanings, and I always felt that its position should be clearer than that. The growth potential of the station was being limited. The restaurant analogy is, "If you're in McDonald's and someone asks you if you want a Big Mac, I would probably say 'sure.' But if you're sitting in a four-star restaurant and you're asked the same question, the answer is an emphatic 'no.'" It's a question of context. A lot of the A/C material didn't keep very good company with the majority of our core music. The music at any Triple A needs to be centered and it needs to flow. If we can get that right, we've accomplished a lot.

The Boston market has always seemed to be musically adventurous to me.

There's a wonderful live music scene with all types of venues, large and small. The press supports music in Boston. There are also a large number of college and graduate students. I've heard the number is as high as 250,000.

Do you think that there's a large enough numbers of Triple A listeners in Boston that you can eventually get the ratings a KBCO or a KFOG is attracting? Whenever I'm in Boston—walking the streets or



looking in the car next to me—I'm surrounded by people who can listen to this format. I believe that there's a solid 3-share 12+ with a strong in-demo superiority and an amazing psychograph and the qualitative that goes with that group of people. As demonstrated by KFOG and KBCO that can be a 6-share or better in the 25-54 Adults.

What are some of the assets you found when you started at 'BOS?

The good news is that I've got a very healthy cume of 300,000 people per week sampling 'BOS. I would much prefer the task of converting cume to TSL than having to find cume in a high TSL situation. I also have an amazing promotion staff. Leslie Cipolla is my marketing and promotion director. She has extensive experience with events planning and knowledge of websites and interactive marketing, and we're lucky to have her.

What's your greatest challenge?

TSL. It's making 'BOS a habit, not an after thought. Of the six car radio buttons out there,

'BOS easily gets one of those buttons now. We want the listeners to feel compelled to put us on the first button. 'BOS hasn't been able to find a morning show or a clear position in the marketplace. It's always been a P2. A "let's see what they're doing" radio station, as opposed to an "I'm going to lock it in and not going anywhere" station.

Tell us about your new MD.

Michele Williams comes from Coleman Research where she spent five years as their national music

audience. Amy makes the audience feel like she's right there in the car next to them. She also does a tremendous job in live remote and interview situations. She can now concentrate on those important areas and not feel like she's pulled into so many directions.

The biggest 'BOS promotional event of the year is EarthFest. How is that coming along?

This year will be the 10th anniversary of EarthFest and I want it to be the best ever. It's our benchmark

"A lot of the A/C material didn't keep very good company with the majority of our core music.

The music at any Triple A needs to be centered and it needs to flow. If we can get that right, we've accomplished a lot." —Chris Herrmann

strategist. She also has wonderful relationships here in Boston with both venues and labels from her days with Jammin' WJMN. She will bring us into focus with our current music as well as our promotions that involve music. She starts at the first of the year and we are very excited to have her.

By the way, our previous MD Amy [Brooks], is doing a wonderful job as midday personality, and that's one of the places that 'BOS absolutely has to excel. She has the great ability to be very "one-on-one" with her

promotion. It's the one way many Bostonians know WBOS. We have a lot of traction with that event, and an opportunity to convert some of our P2s and 3s into P1s. Last year we had 100,000 people, and featured the music of Blues Traveler, Shawn Colvin, Joan Osborne, Fisher, and Double Trouble. It was huge but this year I want to be "huger."

WE WISH CHRIS AND HIS STAFF ALL THE LUCK IN THE WEEKS AND MONTHS AHEAD. ■

PD Profile: Chris Herrmann

- Hometown:** Boston
- College radio station:** WFRD-Dartmouth
- First professional radio job:** WHJY-Providence
- Marital status:** single
- Guilty pleasure:** PES-TV show *Nova*
- Gadget you can't live without:** My Sennheiser 930 mhz wireless headphones.
- Radio station you loved growing up:** WBCN
- Favorite radio personality as a youth:** Mark Parenteau
- Favorite food:** sushi
- Favorite Boston restaurant:** Jae's
- Favorite sports team:** Detroit Red Wings
- Favorite current movie:** *Who's got the time?*
- Current book:** *High Fidelity*
- Favorite website:** Fun: oddtodd.com, serious: salon.com.
- CD in your player:** Home: *I Am Sam* soundtrack, work: Nikka Costa *Everybody Got Their Something*, car: Todd Thibreau's *Squash*.

EMAIL COMMENTS TO EINSTEIN@GAVIN.COM OR CALL (914) 478-1645

Reviews

Robert Bradley's Blackwater Surprise

"Train" (VANGUARD)

The lead single from *New Ground*, the greatly anticipated Vanguard debut of Robert Bradley's Blackwater Surprise, has finally arrived at radio. Many of you will remember hearing "Train" for the first time when RBBS performed it live at the Fox during the GAVIN Summit in Boulder this past August. The song had an instantly familiar feeling and was performed with a passion and intensity that's been captured beautifully on this recording, produced by Jay Joyce (John Hiatt, Wallflowers, Macy Gray) at his Tragedy studio in Nashville. "Train" rolls out nationally to radio on January 14 and 15 with early spins at WXRT, KFOG, WRNR, and KINK and the full-length hits retail Feb 5. With Bradley's authentic cry and tunes of this quality, *New Ground* could break big. Contact Art Phillips, (877) 699-9355.



—Jimmy Leslie

Cracker

Forever (BACK PORCH/VIRGIN)

The new full-length Cracker album is upon us and it sounds like the fellas have been dusting off their old Fab Four LPs. Lead cut "Brides of Neptune" is full of psychedelic swirl and trippy lyrics that speak of mermaids and monkeys. The new single, "Shine" will make The Smart One and The Quiet One smile in the sky knowing they both shine on. The soul singers in the background are a nice touch, and the tune will sound great on the radio next to that bountiful Triple A gold. Next up is "Don't Bring Us Down," complete with infectious Brit-pop beat, big harmonies, and rollicking rock & roll piano. There's even a tune called "Superfan" with droning sitars and other Eastern effects. Lowrey & Co. must have done some serious Apple eating recently. Contact Ray Gmeiner, (310) 288 2730.



—Jimmy Leslie

Norah Jones

Come Away With Me (BLUE NOTE)

Blue Note has been on a nice roll with its crossover acts recently. Charlie Hunter and Dr. John made Most Added at Triple A last year, and now the stage is set for newcomer Norah Jones. Fans of Hunter will remember Norah for the fine job she did interpreting Brian Ferry and Nick Drake on the *Songs From the Analogue Playground* disc. The breathy voiced Jones



also toured with Hunter and proved she can hold her own on keyboards, even among the most heavy of jazz players. However, Jones' own record comes much more from the piano playing singer-songwriter point of view, but it's her silky voice that's the showcase instrument here, and it's simply beautiful. Rita Houston at WFUV couldn't wait for the disc and has been playing tunes off of www.norahjones.com for months now. The rest of you only have to wait until the add date of Jan. 28th. Contact Zach Hochkeppel, (212) 253-3000.

—Jimmy Leslie

Joey Ramone

"What A Wonderful World" (SANCTUARY)

There are only a few things in this world one can really count on: taxes, death and the tuneful rock of The Ramones! Joey founded the band that put punk on the map. This is why the world mourned his death, on tax day of last year, like it really mattered. It's also why his new solo record is one of the most anticipated of this New Year. As if a new Joey Ramone record weren't enough in and of itself, the intrigue is heightened by the fact that the first single from the record is the time-honored chestnut, "What a Wonderful World," the song that was the last hit of the founder of modern music, Louis Armstrong. The world is still wonderful, but it was better when both of them were in it. Contact Drew Murray, (212) 763-9115.

—Jimmy Leslie



Various Artists

I Am Sam OST (v2)

The soundtrack for the new Sean Penn-Michelle Pfeiffer film *I Am Sam* is another outstanding compilation of Triple A artists. The common thread is Beatles tunes done by A-list stars in a primarily acoustic setting with arrangements true to the original recordings. The tracks getting most of the attention at the format are Almee Mann & Michael Penn's "Two of Us" (WXRT, KGSR) which showcases the gorgeous harmonizing of this husband-and-wife team, and Pearl Jam frontman Eddie Vedder's rendition of "You've Got To Hide Your Love Away" (KINK, KCTY, WXPB). Ben Harper, Sheryl Crow, Rufus Wainwright and a long list of others also have obvious fun covering the Beatles. The real stars here are the songs; the best pop ever written no matter who the singer may be. Contact Doug Ingold, (310) 358-4036.

—Jimmy Leslie





COUNTRY
EDITOR
JAMIE MATTESON
jamie@gavin.com

New Year New Start New You?

One of the great things about the New Year is the chance to "start over." While this is indeed also possible the other 364 days of the year, something about a clean calendar makes us feel like it's really a new beginning. New Year's resolutions tend to run the gamut from the steadfast "lose weight" and "exercise more" to the less tangible desires like inner peace, a more fulfilling career, or personal happiness. Wanting to kick off our New Year issue on a positive note, I believe the following inspirational and motivating piece, written by Pat Lynch, a motivational speaker and author of the weekly newsletter *Out of the Box* really hits home. Whether you apply it to your current life or career, or it provokes you to consider dramatic life changes already brewing in your head, I found these words encouraging, I hope you do too.

—Jamie Matteson

By Pat Lynch

Most of us made some New Year's resolutions a year ago, swearing this year was "really going to be different!" But for most of us, things haven't changed that much. And the two big questions we're now facing as we enter the New Year are: 1) Will 2002 honestly be any different? and, 2) How do we plan to get more of what we really want in the next 12 months?

William Miller, who wrote *Your Golden Shadow*, pondered the same questions and came up with some pretty startling answers when he surveyed people who were dying. In his research, he discovered most of them would basically do three things differently if they had the chance to live their lives over:

- 1) They'd take more risks,
- 2) They'd assert themselves more, and
- 3) They'd have a lot more self-discipline.

"I'd take more risks."

One entrepreneur, who described life as "a free smorgasbord," lamented the fact that most people didn't even have the courage to go through the

line and load up their plates—because they'd been taught all their lives to "play it safe."

How about you? Do you take risks, or do you see them as possible sources of "death" to be avoided at all cost? Were you raised by people who told you not to get your hopes up too high—so you haven't? Has "taking chances" and thinking "out of the box" been against the rules?

And when you did win, were you told not to get a big head—so you never really got how good you are?

Looking into the New Year, what big risks do you know you need to take? That's right, *those*—take a minute right now and write them down and then ask yourself, if you do them, what's the worst that can happen to you? Can you live with that? Then ask yourself, what's the best that can happen? Can you stand your life being that good? Finally...if you don't take them, can you live with yourself?

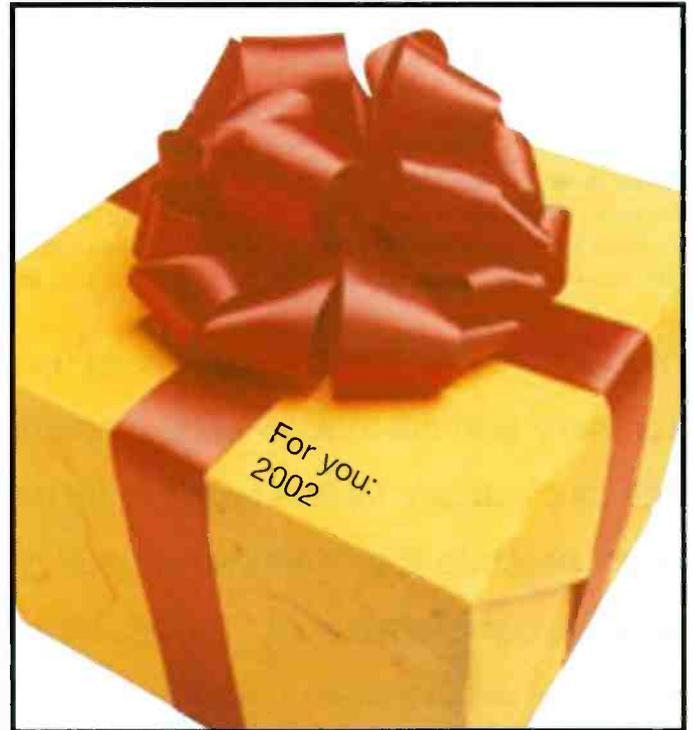
"I'd assert myself more."

How often do you bite your tongue to keep the peace or look good? Have you become tame, polite, politically correct, appropriate? Someone who goes along to get along? Or have you discovered the simple fact that in this life the squeaking wheel gets the grease, so you put out, loud and clear, what you really think and believe?

If you're like most people, it's probably past the time for you to start listening hard to yourself, valuing your own ideas, and saying what you really think. This year, try the following recipe for better results: a tablespoon of tact, a cup of timing, a quart of respect for yourself and others, a gallon of full self-expression, and a tanker truck each of tenacity, action, and courage.

"I'd have more self-discipline."

"When I looked back over last year," said the GM of a Fortune 500 company's Asian division, "I



realized I didn't have as much willpower as I needed—sure, I knew what I had to do, but I didn't follow through as much as I should have and my results showed it."

Do you have the self-discipline that's required to make your dreams come true? Can you make yourself do the *important*—instead of wasting your time always doing the *urgent*? This year, try prioritizing your to-do list every morning by refocusing, again, on what you're after in your life. What's the picture and when do you plan to have it? Then ask yourself: 1) What are the three most important things I can do today to make my dreams come true *now*? 2) What's going to give me the greatest payoff for all the time I'm investing? and, finally, 3) Which things pose the greatest threats if I don't get them done?

I hope 2002 is the year you decide, once and for all, to live the life you've always wanted—now, while you still can. And that you do whatever it takes to make that happen.

Happy New Year!

FROM *OUT OF THE BOX*, A WEEKLY NEWSLETTER
BY PAT LYNCH. (602) 689-7904 OR PATLYNCH@POTENTIAL.COM.

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Kellie Coffey

Label: BNA Records

Debut single: "When You Lie Next To Me"

Stats: Married to Geoff Koch (pronounced like Jeff Cook) for three years.

Hometown: Moore, Oklahoma (right outside of Oklahoma City and also the hometown of Toby Keith).

The road to Nashville: It was a curvy road for sure! After graduating from OU [Oklahoma University], I got in my car and drove to Los Angeles to make a living as a singer. I had a friend there and thought it would be easier than Nashville, where I knew no one. After four years of waiting tables to help pad my income, I was finally making my living solely by session singing. This enabled me to travel back and forth to Nashville to write and try to get a record deal.

Done deal: I did a showcase in Los Angeles—the first time I had ever sung my songs in front of an audience—to get ready to start showcasing in Nashville. Judy Stakee from Warner/Chappell signed me to an artist development deal and then sent me to Nashville to write. When we felt like we had the best songs, I went around and sang for some of the Nashville labels. I got a call from RLG's head of A&R Renee Bell who arranged a casual showcase in their conference room. I did an encore performance for Joe Galante, and they offered me a deal. Working in the studio with



Dann Huff was a great experience. I love the music he's been making and I felt very comfortable with him. I feel very lucky to be where I am. This is the moment that every aspiring artist dreams of.

Thoughts on the project launch: I'm hopeful, excited, anxious, and overwhelmed. I just feel so blessed to be able to make a record and have a shot at my dream! I'm just trying to savor the journey. Also, I wrote my first single with J.D. Martin and Trina Harmon, who are really good friends of mine and that makes it even sweeter. J.D. was very instrumental in helping me get my deal. He produced the sides that we presented to the record labels and has been kind of a mentor for me with my writing.

Awesome moment: I'm currently on my radio tour and the coolest thing so far was when KTST in Oklahoma City played my single for the first time. I called everyone I love and told them they had just played it!

Songwriting inspiration: Most of my inspiration for songs comes from personal experience. I try to listen to what's going on inside of me and pay attention to that. I keep a journal and draw from that from time to time. I also get inspiration from movies, other music, and books.

One song you wish you'd written: "Walkaway Joe"

Musical influences: The Judds, Amy Grant, The Doobie Brothers, Carole King, Charlie McClain, and Olivia Newton-John.

Currently in the Walkman: Garth's *Scarecrow*, U2, Martina's *Greatest Hits*, Trisha Yearwood, Jonatha Brooke, Jamie O'Neal, Jimmy Webb *Greatest Hits*, and I

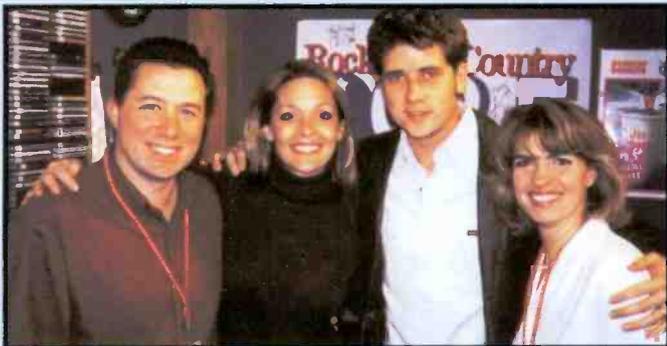
just bought Reba's *Greatest Hits Volume 3*.

Ultimate duet partner: Vince Gill, because he's a beautiful, soulful singer.

Previous jobs: I spent two summers in college doing the musical *Oklahoma* at an amphitheater in Tulsa—one summer I played "Gertie" the next I played "Ado Annie." I was a singing waitress for about one month in LA—I was a much better singer than I was a waitress. I also waited tables at Dalt's Grill in Burbank for about four years.

Special gigs: I'm the singing voice of Walt Disney's new campaign running right now called "Sharing a Dream Come True." I also had the privilege of singing backup vocals on Barbra Streisand's *Millenium* album and during her 2000 New Year's concert.

Denney's Grand Slammin'

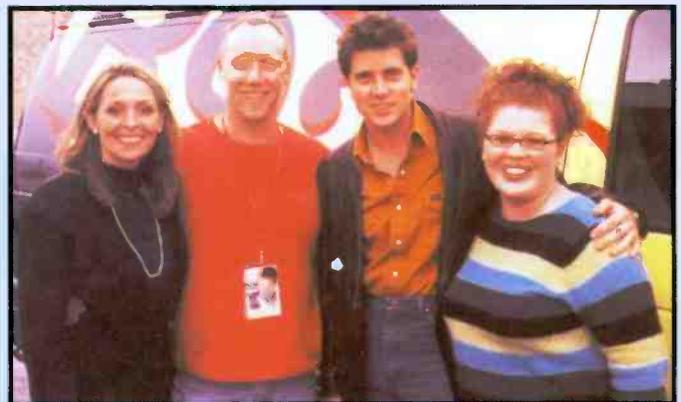


Rockin' in Rockford! (L-r:) WXXQ's Jesse Garcia, Lyric Street's Renee Leymon, Denney, and WXXQ's Kathy Hess.



Croonin' In Corpus! (L-r:) Lyric Street's Kevin Herring & Sharon Lepere, Denney, and KOUL's Glenn Michaels.

After taking his first airplane flight ever at the start of his radio promotion tour, Lyric Street's Kevin Denney—this issue's Country co-GAVIN Guaranteed artist—has been racking up frequent flyer miles ever since!



Fun in Ft. Wayne! (L-r:) Lyric Street's Renee Leymon, WBTU's Steve Mayflower, Denney, and WBTU's Chevy Smith.



BUSINESS & MEDIA
EDITOR
DOUG WYLLIE
doug@gavin.com

Internet Radio Listening Slips Slightly During Holidays

MeasureCast recently observed that Internet radio stations measured by the company streamed fewer hours of programming during the week leading up to Christmas.

Although MeasureCast Internet Radio Listening Index for the week of December 17-23 dipped 4 percent to 382, the total time spent listening (TTSL) to streaming broadcasters has increased nearly four-fold since January 2001.

Eighty-one percent of all Internet radio listening for the week took place between 5 a.m. and 5 p.m. Pacific. Wednesday, Dec. 19 saw the greatest number of hours streamed—18.5 of all TTSL for the week. Eleven of the week's TTSL occurred over the weekend.

"Internet radio attracted millions of new listeners in 2001. In fact, the MeasureCast Internet Radio Listening Index, which tracks the

total number of hours streamed by on-line broadcasters, rose nearly 400 percent," MeasureCast CEO Ed Hardy told GAVIN. "This year, the challenge for the entire industry is to translate the phenomenal audience growth rate into advertising revenue by educating advertisers and agencies that Internet radio is a viable and powerful medium that no longer can be ignored. It is essential for the streaming media

industry to work together to evangelize the strengths of this medium to the ad community."

Holiday music continued to be popular with Internet radio listeners. Cablemusic Network's Christmas Classic and Christmas Rock stations both moved up in the MeasureCast Top 25 ranking. Meanwhile, JazzFM and Virgin Radio held on to the number one and two spots respectively.

Satellite Radio Provider Gets Sirius Cash Injection

Sirius Satellite Radio recently announced a transaction—underwritten by Lehman Brothers—that will allow the company to issue a public offering of common stock resulting in gross proceeds of approximately \$158 million. Sirius will sell 16 million shares of its common stock at a public offering price of \$9.85 per share, and has granted the underwriter an over-allotment option to purchase an additional 2.4 million shares of common stock.

According to Joseph Clayton, president and chief executive officer of Sirius, "This is an important transaction for Sirius. It funds our efforts well into the second quarter of 2003. We are very excited about our business, our prospects and our ability to bring the quality and entertainment of satellite radio to consumers this year. We look forward to unveiling our marketing programs and launch strategy at the Consumer Electronics Show in Las Vegas next week."

The offering is expected to close on January 8, and is subject to customary closing conditions. Net proceeds of the offering will be used to fund operating expenses and for general corporate purposes.

RadioCentral Technology Chief Receives Accolade

Richard Sadowsky, RadioCentral SVP and Chief Technology Officer has been named by IDG's Computerworld, as one of the business world's premier IT Leaders. The award honors individuals who have had a major impact on their organizations through technology.

The Premier 100 list recognizes IT professionals for exceptional technology leadership, innovative approaches to business challenges, and effective execution of comprehensive IT strategies. The Premier 100 honorees, including Sadowsky, will be honored at the Computerworld Premier 100 IT Leaders Conference to be held March 3-5, 2002 at the Marriott Desert Springs Resort in Palm Desert, Calif.

Sadowsky was selected from hundreds of nominees based on those leaders who most closely matched Computerworld's Leadership Index, a set of characteristics that describes business and technology people who guide the effective use of IT in their organizations. Other 2002 award winners include leading IT executives from Fortune 1000 companies such as Hewlett Packard, Staples, FedEx Corporation, Walt Disney

World, and the Bank of New York.

Sadowsky, 39, has directed all engineering and technology-related activities at RadioCentral since its founding two years ago. He has spearheaded the creation and development of RadioCentral's innovative, customized radio solutions for leading U.S. websites and brands such as "Lycos Radio" for the Lycos website, "EarthLink Radio" for the EarthLink website and "AandE.com Radio" for AETN Interactive, a division of A&E Television Networks. Prior to joining RadioCentral, Sadowsky held several technology management positions at Symantec, including Director of Emerging Technologies.

"We're thrilled that our CTO Rich Sadowsky has been included in the Premier 100 list," said RadioCentral president and CEO Eric Rhoads. "Rich is an utterly brilliant engineer, but perhaps more impressive is his ability to manage a start-up's engineering function effectively in these challenging times and his ability to communicate often-difficult IT concepts in a consistently patient and easy-to-understand manner. It is certainly no surprise to me, our employees, our investors and our customers that Rich has been recognized nationally as a Premier 100 honoree."



Dawn of Digital Distribution

BY DOUG WYLLIE

Digital distribution is the oldest new thing out there. Since Napster first crashed on the scene a little more than three years ago, millions of music fans have downloaded literally billions of MP3s. But now the landscape is different. Napster's for-free file-sharing service has been silent for more than six months, and in its stead have appeared two rival "legit" services from consortiums comprised of the Big Five record labels.

Pressplay launched its Internet-based music subscription service on December 19, 2001, making available tracks from EMI Recorded Music, Sony Music Entertainment, Universal Music Group, Madacy, Matador, Navarre, OWIE, Razor & Tie, Roadrunner, Rounder, and Sanctuary. MusicNet launched on RealOne on December 4 and in limited availability on AOL mere days later. Which, if any, of these services is poised to be successful? GAVIN takes a hard look at the dawn of digital distribution.

According to independent research by firms such as Webnoize, Jupiter, and GartnerG2, none of the emerging services are robust enough to take substantial retail numbers away from the traditional bricks and mortar sale of music. But that could change over a period of a few short years if the shortcomings in each service are ameliorated. Those shortcomings include issues of digital rights management, portability of music, and unfamiliar pricing structures.

The average music consumer buys about six CDs per year, a total cash outlay of roughly \$100 a person. Consumers right now continue to want the jewel boxes and liner notes that are commonplace today, and whether or not they will supplement that cash outlay with a subscription service that can cost as much as \$300 annually remains unclear. Suffice it to say that predicting the rate of adopting such a radical new music distribution model would drive Vegas odds-makers into fits.

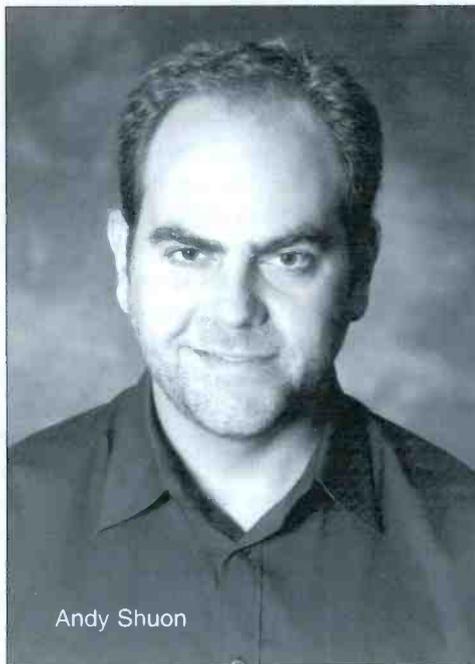
GartnerG2 Research Director P.J. McNealey says, "The fundamental issue is that consumer behaviors do not change overnight. They take time. And is this a fundamentally better way of consuming than buying a CD? The answer for millions of people right now is, 'no.' Is it moving in that direction? The answer is 'yes.' Consumers

simply aren't lining in the streets right now waving their credit cards going, 'I want my digital music services!' But it gets more interesting when you advance MusicNet and pressplay beyond their current iterations to a service where you can get music from all five major labels and you have the portability issue solved. Until then I don't see people lining up in droves."

A BURNING DESIRE

Andy Schuon, president and chief executive officer of pressplay is candid about the focus his team placed on giving consumers the ability to burn a certain number of songs to a CD and to provide the portability of music to which they've become accustomed. "When we got together to build the pressplay service and talked to consumers about how to 'check all the boxes' as we prepare to go to market, we realized that we won't know everything when we launch."

In late December pressplay announced that their subscribers will be able to burn music downloaded through the service onto recordable CDs using Roxio software. Furthermore, subscribers to services offered by the pressplay's affiliates will in certain cases be able to burn music tracks thanks to Roxio. (Roxio is the industry leader in



Andy Schuon

CD recording software, as its products Easy CD Creator [for Windows] and Toast [for Macintosh] hold firmly as the number one selling CD-burning software products in the world.)

Mark Mooradian, vice president and senior analyst for Jupiter Media Metrix explains, "The bottom line is that the number one thing that

consumers want out of these services is portability. In all of our surveys the number one answer we get is that people want to be able to copy a file. The number two thing they want is the ability to put it on a device. Harping on that point though, is kind of missing the point overall because I do believe that these services will be very successful over time. Every one of these executives knows damned well that they need to get portability, but there are a lot of issues to be

"The fundamental issue is that consumer behaviors do not change overnight. They take time. And is this a fundamentally better way of consuming than buying a CD. The answer for millions of people right now is, 'no.' Is it moving in that direction? The answer is 'yes.'
—P. J. McNealey

resolved along the way. Everybody is making their way there slowly but surely."

"Portability through CD burning is something that is very important to the consumer for a paid service. Burning is not a novelty of the pressplay service," Schuon explains. "It's a core attribute of pressplay. We know from the con-

sumer that people don't burn everything they download, so the thought is that you download music and build your library and each month you'll have a percentage of the songs you download available to burn to a CD. They can be whatever songs you want

better job of creating a package around the digital music subscription product. For example let's say AOL charges 10 or 15 bucks for a monthly service. Put the music product with highly customizable online radio, and first crack at con-

content we make available for the subscriber, the better their experience. We think that we have a great foundation, but we're going to continue to pursue as many content relationships as possible so that we can offer a very solid consumer

mistic. He points out that legitimate digital music services could help to influence the continued purchase of CDs. "I don't think that the two are mutually exclusive. I don't think that you're going to have one group of consumers that

"I don't think that you're going to have one group of consumers that goes to the record store to buy a CD and another group that are strictly online consumers. There will be a combination of the two. And I don't think in the short term that we're going to have a negative impact on retail sales. It could be just the opposite, where we get people interested in consuming more music."

—Allan McGlade

as long as we have the burning rights to them."

Schuon believes that there's an appetite among consumers—particularly in the 18-34 demo—to get consumer digital music. "We're starting out with the 18-34 group as our core demographic. There are millions of people out there who will spend ten or twenty dollars per month to have the flexibility to get what they want when they want it in a very easy way," Schuon says.

Jupiter's Mooradian can be even more specific: "We're projecting a \$1.7 billion market in overall digital music product by 2006, which is pretty big, but it's not huge. To put that into perspective that's out of \$5.5 billion that will be spent online on music, so the remainder is just sales of physical product through sites like CDNow and Amazon. That \$5.5 billion total is just about a third of the overall music industry, basically projecting that the music industry looks like about \$17 billion in 2006."

While digital distribution services will comprise roughly 10 percent of the overall music market in 2006, that segment may disintermediate some traditional retail stores. "Is this bad news for brick-and-mortar retailers? Yes, I think it is. Because they're going to have a very difficult time competing with selling digital products with the likes of Amazon or especially AOL, both of whom I think will do a much

cert tickets and discounted merchandise, exclusive chats with the artists—all that type of stuff—it becomes very much a club type environment that I believe will be quite successful. Retailers are going to have a much harder time creating that kind of compelling package."

"We know that we're asking the consumer to pay so we know that we have to work extra hard to make it a fun, enjoyable experience," says Schuon. That's why we stay up late at night thinking about creating things that the competition cannot do."

MIDNIGHT OIL (AND WATER)

Pressplay's principal competitor, MusicNet, also spends a considerable period of time in the wee hours thinking about what types of products and services are most desired by consumers. MusicNet currently leverages RealNetworks' industry-leading Internet media delivery technology to distribute music from Warner Music Group, BMG Entertainment, EMI Recorded Music, and Zomba. Allan McGlade, MusicNet CEO says, "We have three major music companies involved with our offering right now, plus content from Zomba. They all have significant catalogs in their own right and from our point of view, the more

experience."

McGlade believes that it's merely a matter of time before MusicNet will be able to offer music from each of the Big Five major labels plus a host of independent labels. That strategy could be key to consumers who, by and large, don't care what label an artist is on. They simply want to hear that artist. Assembling that broad library may place MusicNet more squarely in the consumer's wheel-

goes to the record store to buy a CD and another group that are strictly online consumers. There will be a combination of the two. And I don't think in the short term that we're going to have a negative impact on retail sales. It could be just the opposite, where we get people interested in consuming more music."

Unlike pressplay, which is a more consumer-facing entity, MusicNet

"We're building a bridge to the future. We're off to a good start, and we have a commitment to continue to build the service around the consumer. It's not going to happen overnight."

—Andy Schuon

house, making the late nights and the cold coffee at MusicNet entirely worthwhile.

On the issue of disintermediating the retail chain, McGlade is opti-

will rely almost entirely on its affiliate partners to build its business. MusicNet's relationship with marquee affiliates RealNetworks, AOL, and Napster helps the company to

defray customer acquisition costs, and more important, rely on consumers' pre-established relationships with those brands, thereby spreading the MusicNet offering. Mooradian states rather bluntly, "It seems very likely to me that the consumer will



Allan McGlade

throw an additional 10 bucks on top of their \$23.50 AOL subscription." Customer acquisition cost in that example: zero.

"We're going to be working with different distributors with different kinds of customers, with different preferences. And we think that those partners will have a better knowledge of what those preferences are. I'm never going to be able to speak to an AOL customer as well as AOL can speak to that customer."

DRM, KAZAA, AND OTHER HURDLES

GartnerG2 published an extensive report in August 2001 concluding that the market for digital distribution services will not take off until there is a standard for digital rights management, so that the different services are on the same page as the hardware manufacturers and software vendors. McNealey says, "Obviously SDMI failed in doing that. The technology is there today to do it, but I think something like getting everyone on the same page means that companies have to reconcile their business models. Getting that to happen will likely take two years because there are so many business model issues to be reconciled."

Mooradian speculates that the issue of digital rights management may well be on its way to resolution. "Ultimately the market creates standards—not legislative bodies, not industry consortiums. And I think that has kind of already happened. It's kind of a two-horse race at this time: Real and Microsoft are pretty much the only ones out there. They could work in conjunction with other people, but regardless I don't see Real or Microsoft disappearing any time soon, so you're

going to essentially have two standards that are really going to shake out."

And even as legitimate services (such as the new Napster, Rhapsody, pressplay, and MusicNet) come to market, piracy continues to be rampant. The fact remains that since the growing popularity of Napster-like clones in the wake of Judge Patel's shuttering of that site back in July, the illegal transfer of music continues to explode. Webnoize research indicates that consumers transferred 1.81 billion digital media files using the Kazaa, MusicCity, and Grokster file-sharing applications during October, a rise of 20 percent from the 1.51 billion files downloaded during September. All three applications use software licensed from FastTrack, an Amsterdam-based peer-to-peer technology company. During the month 1.3 million users were typically logged on to the combined network at any one time, compared to 1 million simultaneous users in September.

But McGlade dismisses the importance of digital pirates, saying that even after the emergence of such services, most people continue to buy music. "I don't think that our only audience for this product is people using those free pirate services. I do think that there are an awful lot of people—in fact a large proportion of people who consume

"It's not a secret that different consumers—and it's certainly not all consumers—are looking to the Internet to find music...in many ways it's a better mousetrap."
—Mark Mooradian

music—who've been reading about downloading music who haven't yet participated. It may be that out of the gate, the first people we have as customers will be people who are not the core MusicCity users. These are people who are interested in music and who want a reliable and safe and legitimate way to consume music."

Mooradian says, "It's not a secret that different consumers—and it's certainly not all consumers—are looking to the Internet to find music. The primary reason for this is the ability to digitally compress that music and make it portable. Through

that compression you end up being able to put a lot of very large files on very small media and so in many ways it's a better mousetrap. Ultimately, the record companies are looking to build a new channel for the industry that will raise the value of the music industry. Secondly, they're out to curtail piracy. Over time, they're hoping that these services will put a lid on some of that kind of behavior."

Schuon says, "I think it's going to take the music industry to continue to put the screws to people who are pirating music. As that [illegal] availability of music becomes harder for the average consumer to find, and these legitimate services are offering a compelling service that's fairly priced that has the music and the flexibility they want, over time we're going to build a great business." Schuon believes that because pressplay has established relationships with the artists (read: they pay them and protect their copyrights) that the pirate sites are at a strategic disadvantage in supplying digital music to large numbers of consumers. "There's a lot more flexibility when you have rights to the music from the artists. You're more able to present the music in a compelling way and do great things with it. Our best defense [against the illegal sharing services] is to create a compelling service, get it up there, go to market, and listen to the consumer."

McGlade adds, "I've heard the skepticism about converting people from a free entertainment model to a pay entertainment model, but if you look at what happened with cable television, where people in the early '80s said that there was no way consumers would pay for TV. That proved clearly not to be the case, but it was a process that took time. The cable television industry had to build a compelling value proposition for the consumer and now most people consume television for pay. I don't think there's any reason that just because people are consuming music on a free basis now that therefore you can't lead people to a pay model online. Just as it took time to build the value proposition in other entertainment spaces, it will here too. We already know out of the gate that we don't have all music, we don't have every feature the consumer wants. But we're aware of what those things are and we're extremely focused on building out those areas. It will be a combination of users getting used to consuming music online and us adding more and more value over time."

Schuon also concedes that the two rival services will take a certain amount of time before consumers embrace them. "We're building a bridge to the future. We're off to a good start, and we have a commitment to continue to build the service around the consumer. But it's not going to happen overnight. Offering a majority of the world's music and the issue of portability are important for consumer uptake of these services."

Which of these services will succeed? Perhaps each will carve out its own piece of the market. Maybe in the end there will be just one. One thing is for certain: digital distribution has dawned, and it is one star that will never again dip below the horizon. ■

PROMORAMA

GAVIN, for more than 40 years known as The Most Trusted Name In Radio, proudly announces the official launch of **PROMORAMA**, a new weekly fax targeted to promotions and marketing staff at radio stations. We know (from being there) that this community of people is tirelessly devoted to aiding in the success of their stations, but until now, has not had a published venue to share their knowledge and experiences. **PROMORAMA** will be a forum for that exchange, and one in which the myriad companies that provide stations with banners, T-shirts, and other station logo products with a new advertising channel to expand their businesses.

Doug Wyllie, editor of the new weekly fax said, "GAVIN has since 1958 been super-serving its radio and music audiences by providing valuable insight and opinion. As the industry moves forward into the new millennium, GAVIN has again identified a way in which to help the people in the industry be successful. By providing the promotions and marketing people with a forum to share their successes and failures with their colleagues, we are once again out in front. Our editors are hearing wonderful things from their stations about promotions they're doing, and it's a pleasure to share those stories."

Here's just one example of the kind of things you'll read in **PROMORAMA**:

LET'S GO SHOPPING!

Bonneville Hot A/C WTMX (Mix 101.9)-Chicago just wrapped up their "Mix \$10,000 Ultimate Chicago Shopping Spree," in which one lucky Mix listener had one hour and 19 minutes to spend \$10,000 cash at stores along Chicago's Magnificent Mile. Marketing Director Dave Karowski tells



PROMORAMA: "What I liked best about this promotion is that it fit the lifestyle of our listener and as we talked about the promotion on the air, they could easily envision how they would spend the money if they won it. It was satisfying for us to strike a chord with our listeners with something that everyone could dream about. The word-of-mouth on this was incredible." The lucky winner spent her 10 grand on cool things like a suit from Hugo Boss for her brother (nice sister!), eight pairs of shoes and boots from Nordstrom's, a 24-inch Wega TV and Palm Pilot from the Sony Gallery, gold and diamond hoop earrings from Tiffany's, and much more!

PROMORAMA is powered by its readers. Radio marketing and promotion staff can share their latest big, dumb, promotion or their worst promotion disaster story by contacting **PROMORAMA** Editor Doug Wyllie at (415) 495-1990, extension 603, or via email at promorama@gavin.com. Doug has for more than two years covered the business of radio for GAVIN, serving most recently as Business and Media Editor.

Advertisers interested in advertising in **PROMORAMA** should contact Paula Erickson at (615) 255-5010, extension 7 or via email at paula@gavin.com. Paula has for more than five years been serving advertisers in several formats for GAVIN, delivering advertising messaging to targeted audiences.

COMING NEXT ISSUE: JANUARY 25, 2002

SPECIAL: It Happened At the Seminar. Industry vets recall their personal exploits, adventures, escapades, and unforgettable hijinks at GAVIN Seminars past! (Don't forget to be a part of the glory yourself, register now for GAVIN 2002 in San Francisco Feb 20-24, at www.gavin.com!)

ALSO:

- **WORKIN' FOR MOM & POP.** New GAVIN Top 40/Rhythm Crossover Editor Wayne Coy talks Goliath with Davids KXJM-Portland PD Mark Adams and WABB-Mobile OM Jay Hastings.
- **STEVE LEEDS US DOWN MEMORY LANE.** Promotion legend Steve Leeds reflects on his career which spans from the earliest days at MTV through the first and second generations of Alternative, and assesses the many changes that he's seen over the years. Plus, up close with Local H.

- **MILE HIGH MORNING FUN.** GAVIN A/C & Hot A/C Editor Annette M. Lai visits with Mix 100.3 (KIMN)-Denver morning duo Dom & Jane about their contribution to Mix's success in Denver. Plus Music Research Editor Kathleen Richards speaks with Epic Records artist Ben Folds.



- **MEET INDIANAPOLIS RAPPER PRENY MO'.** Who says rap only comes out of New York, Los Angeles or Atlanta?

- **AND THE WINNER COULD BE...** Part 1 of our spotlight on some of this year's GAVIN Country nominees.

- **JACK JOHNSON AND ENJOY RECORDS SIGN WITH UNIVERSAL.** Plus Triple A Editor Dave Einstein and Triple Research Editor Jimmy Leslie review the latest releases.

- **WHAT THE FUCK?** Forecasting the future of the U.S. economy would give the steadiest of Vegas book makers fits. Will there be continued recession or initial recovery? Will the layoffs continue or will the job market improve? Are the signs of a turnaround here, or are we imagining them? GAVIN looks to these issues with Philip Kaplan, aka Pud, of fuckedcompany.com.

IMPACT DATES (SUBJECT TO CHANGE)

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

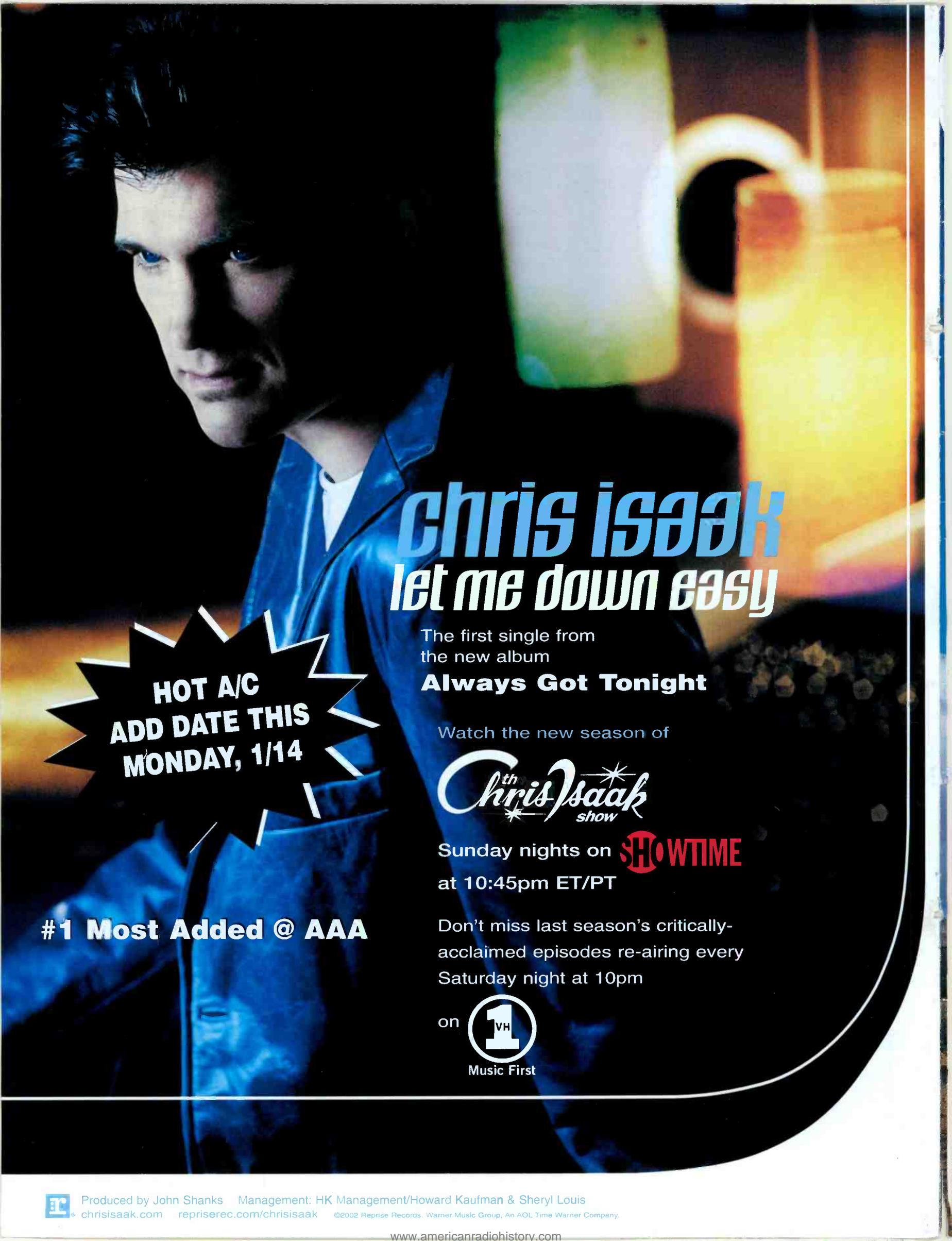
JANUARY 14 & 15, 2002

Cher "Song For the Lonely" (Warner Bros.), Hot/Modern & Mainstream AC
DMX feat. Faith Evans "I Miss You" (Def Jam/IDJMG), Crossover
Ginuwine "Tribute To a Woman" (Epic), Rhythm & Crossover
Darren Hayes "Insatiable" (Columbia/CRG), Top 40
Natalie Imbruglia "Wrong Impression" (RCA), Top 40 & Hot/Modern AC
Chris Isaak "Let Me Down Easy" (Reprise), Hot/Modern AC
Mick Jagger "Visions Of Paradise" (Virgin), Hot/Modern AC
'N Sync "Girlfriend" (Jive), Top 40
Nappy Roots "Awnaw" (Atlantic), Rhythm & Crossover
Pretty Willie "Roll Wit Me" (Republic/Universal), Rhythm & Crossover
Ultra Pull "Lose It" (Gold Circle), Hot/Modern AC

JANUARY 21 & 22

Oleta Adams "All This Love" (Monarch/Pioneer), Mainstream AC

Brandy "What About Us" (Atlantic), Top 40, Rhythm-Crossover & Urban
Garbage "Breaking Up the Girl" (Interscope), Hot/Modern AC
Elton John "This Train Don't Stop There Anymore" (Universal), Hot & Mainstream AC
Lil Bow Wow "Take Ya Home" (So So Def/Columbia/CRG), Crossover
Kylie Minogue "Can't Get You Out Of My Head" (Capitol), Top 40
Tina Moore "Time Will Tell" (Musicmind), Mainstream AC
Alanis Morissette "Hands Clean" (Maverick/Reprise), Top 40 & Hot/Modern AC
Leona Naess "Mayor Of Your Town" (MCA), Hot/Modern AC
'N Sync "Girlfriend" (Jive), Hot A/C
Puddle of Mudd "Blurry" (Flawless/Geffen/Interscope), Top 40
Beanie Sigel & Freeway "Roc the Mic" (Island/IDJMG), Rhythm & Crossover
Toya "No Matta What (Party All Night)" (Arista), Rhythm
Usher "U Don't Have To Call" (Arista), Crossover
Pete Yorn "Strange Condition" (Columbia/CRG), Hot/Modern AC



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