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The Mega Issues Facing Alternative
Country Luminaries Set Seminar Agendas
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PAIGE NIENABER: Strange But True Radio Stories
JERRY BOULDING: Creating A Format For The Audience
YOKO ONO: Talks To KGSR's Jody Peterson

Cover: The GAVIN 2002 Seminar hits San Francisco

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

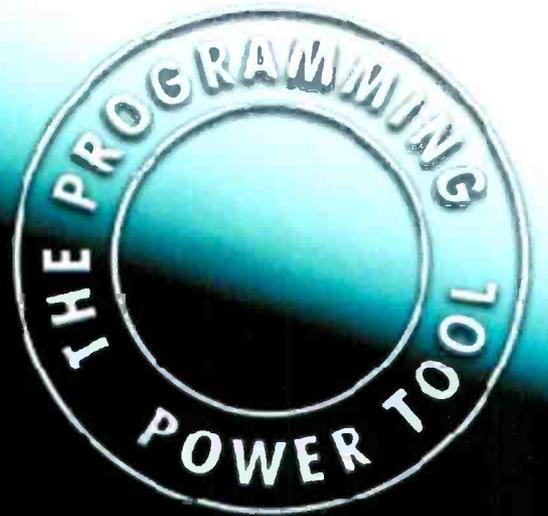
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Agenda! Artists!
Industry Luminaries!

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PUBLICATION ARE RESERVED. MATERIALS MAY NOT BE REPRODUCED
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11 MEGA ISSUES FACE ALTERNATIVE. At the "Big Ass Programmers Panel" at the GAVIN Seminar in San Francisco this week, highly regarded program and music directors are going to tackle the major issues facing Alternative radio today. That's nice. Sounds real good in fact. But what exactly are those issues? As you might expect, many of them revolve around the music itself.

16 THE HIDDEN DESIRES OF RADIO'S MOST POPULAR DEMOGRAPHIC. In the ongoing effort to better understand the much sought after female demos, Arbitron and Joint Communications conducted groundbreaking telephone interviews with more than 1000 female Arbitron diary-keepers aged 18-54 to find out what they really want from radio. GAVIN Editor Wayne Coy discusses what it means for Top 40 and Rhythm Crossover.

19 SEMINAR AGENDA SETTING... In the 2001 year-end Country special issue of GAVIN, Editor Jamie Matteson asks radio and record professionals what issues or challenges they thought we should be discussing during seminars and gatherings this year. As we kick off the 2002 GAVIN Seminar this week and, and then head for CRS in Nashville next week, she asks a few of those respondents to expand their thoughts.

2002 GAVIN SEMINAR PROGRAM GUIDE (Insert) Features a complete agenda of sessions, events, parties, and sanctioned (where a GAVIN badge gets you in the door) off-site events.

Also check out the bios of the "Industry Luminaries" leading our panels, and the artists (many of them new) playing the Seminar.

23 BARRY MANILOW'S "MAYFLOWER" SAILS SMOOTHLY AT A/C RADIO. The pop music legend's just released his 31st volume of work, and is embarking on a new world tour, all of which he talks about with GAVIN A/C & Hot A/C Editor Annette M. Lai.

28 MEET THE URBANITES IN THE HOUSE! The 2002 GAVIN Seminar promises to be one of the most memorable in the business. This year's Urban presence will be considerable. Here's a rundown of a few of the notables you can mix and mingle with this weekend...

33 YOKO ONO TALKS TO KGSR-AUSTIN'S JODY DENBERG. Jody Denberg, program director of KGSR, had the opportunity to interview Yoko Ono about, among other things, her latest album, *Blueprint For A Sunrise*.

36 PLEASE DON'T CALL IT 'FRISCO. Welcome to San Francisco! People call our fair city by the Bay things like The City, San Fran, S.F.O., and (gasp!) 'Frisco. But San Francisco (and the surrounding Bay Area) is also referred to as Audio Alley because since the explosion of digital entertainment on the Internet, this place has been the heart of development and home to dozens of companies focused on bringing music to consumers on the web. So, welcome to Audio Alley. You're gonna dig these cats!

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BACK PAGE

Gavin Seminar 2002 Set to Kick-Off in San Francisco

It's That Time of Year Again!

By Doug Wyllie

It seems amazing that it's already been a year since we met in Miami for the 2001 GAVIN Seminar. The earth-shattering events of 2001 remain fixed in our collective memories, and as we begin to piece together strategies for a successful 2002, it's essential for us to come together again to talk, laugh, plan, and share.

We at GAVIN are proud to be the conduit for such an exchange. After all, GAVIN has been bringing radio together for more than 44 years—this year being our 16th consecutive Seminar out of the roughly 25 we've held over the years.

Things kick off in wicked fashion on Wednesday, February 20th with a special VIP party I'm hosting called the GAVIN Curve Ball, where San Francisco comic Joe Bartnick will open the show for the best damned unsigned band in America, Visitor Jim.

On Thursday morning you won't want to miss the "The Big Think Tank: How to Move the Needle" session, moderated by Randy Lane. Then at noon a meet and greet reception with new DKG recording artist Rhian Benson immediately precedes the "Urban A/C at a Fork in the Road" session, and immediately following the session, see a performance by Regina Records recording artist Victor Fields. Also at noon, Arbitron Manager of National Radio Sales Laura Ivey will present the findings from a report authored by Arbitron and Joint Communications titled "What Women Want."

No one will want to miss the live interview Ben Fong-Torres of the legendary Willie Nelson at 1:45 p.m. in Ballroom A. Willie will be playing and talking about his new book, *The Facts of Life, and Other Dirty Jokes*, and his new Lost Highway album *The Great Divide*.

Throughout the afternoon, the Bayview room will play host to the Top 40 & Rhythm Crossover and Alternative Jukebox Juries. Sitting on the Alternative Jury is none other than Tenacious D.

Meanwhile in the Garden room, radio and Internet visionaries will discuss how stations can create a kick-ass website in a session dubbed "So You Want a Station Site that Doesn't Suck?"

Also on Thursday afternoon are the Rhythm Crossover session, and a timely talk titled "After the Budget Cuts, How to Win Arbitron Anyway!" Capping off opening day will be the

First Annual GAVIN Promo Person Hall of Fame Awards.

Friday highlights include the big picture session "Crystal Ball, 2002: Programming the Future of Radio," sponsored by Jeff McClusky & Associates. Then there's a not-to-be missed multi-format session moderated by Tracy Johnson called "Morning Shows, 2002: Personality Radio Redefined."

At noon, the Country Awards Luncheon and an Urban session—sponsored by J Records—"Urban Format Face-off" will take place. Also on Friday are the Country Roundtable Meeting, the Triple A Town Hall Meeting, a Top 40 session, the "The Big Ass Alternative Panel" and a A/C & Hot A/C Format session we call "The Rules of the Programming Game." All this is prelude to annual GAVIN Cocktail Party. Capping off the evening is a show presented by KFOG at Kelly's Mission Rock featuring Luce and Visitor Jim, as well as Popscene Friday Night Live, hosted by Live 105 MD Aaron Axelson.

Saturday morning we set things off early with "Promotions on a Shoestring...And Less" moderated by Paige Nienaber. Also in store for Saturday is the Alternative Awards Brunch. Entertainment will be provided by Michael Halloran's "Year in Review" video and a killer performance by Lava/Atlantic's Simple Plan. At the same time in Ballroom B performances by NFE Records artist Steely and Pioneer/Monarch artist Oleta Adams will charm the A/C & Hot A/C Awards Brunch.

Then there's the Triple A Awards Luncheon, the Urban & Urban A/C Awards Luncheon, and the Top 40 & Rhythm Crossover Awards Luncheon, with a special appearance at the Top 40 event by Dreamworks up-and-comer The K.G.B.

For those who simply cannot tear themselves away from this wonderful City, GAVIN is sanctioning a local showcase Sunday afternoon called "SF Alternative: Four Bands Redefining the SF Sound" from 1-5 p.m. at Tongue & Groove. A GAVIN badge gets you in for the sushi spread and live indie-Alt music.

Attending my first GAVIN Seminar some years ago, I never realized that the experience would so radically change my life. I couldn't have ever imagined at that time that I'd get to one day return to meet and talk with the likes of Willie Nelson or Jack Black, or befriend literally hundreds of the best and brightest that radio has to offer. That's one of the beautiful things about coming to the annual GAVIN Seminar: you just never know who you'll meet for the first time, or who you'll bump into from a past life. See you at the bar! ■

FRIENDS OF RADIO

BY KATHLEEN RICHARDS

Ken Andrews

PRODUCER/MIXER/MUSICIAN

Ken Andrews started his music career as the singer/songwriter/guitarist for the '90s alt-rock group Failure. Their standout sound was partially due to Andrews' meticulous mixing of their albums, which in turn helped draw



attention to him as a producer and mixer. Since then, Andrews released a solo CD under the moniker ON (Epic), and has worked with Pete Dinklage, Tenacious D, Sense Field, and Creeper Lagoon, to name just a few.

Hometown: Los Angeles

What radio stations did you grow up listening to? I went to high school in San Diego, so I listened to 91X.

What stations do you listen to now? KROQ or Star (KYSR).

How did you start producing/mixing? Basically it was through Failure. For our last record, *Fantastic Planet*, I did the recording and mixing on it. After that came out, people started calling and asking me to do little projects here and there and it just kind of took off.

What are people looking for when they want to work with you? I think I've worked with bands who have been affected somewhat by what I've done as an artist and are looking for my sound.

What are your criteria when choosing a project?

Generally, I will go based on the music. A lot of it is also my personal schedule. I'm still juggling an artist career with the producing, which right now is really at odds because I'm in the middle of a new record.

Do you have a particular method or philosophy? It really depends on the artist. If I'm working with a band that's been touring on the material for a year, then that obviously calls for a little bit less of helping with arrangements. Whereas sometimes I'm working with a singer/songwriter and all they have is a song in a very rough form. Like with Pete Dinklage, he comes in with a good vocal and acoustic guitar and maybe an idea for one or two other instruments, and then goes away and I build the track around him. I like to tweak on all aspects of parts and sounds.

What is more fulfilling—producing/mixing or making your own music? I really love 'em both. If I've been doing one for a month, I wanna be doing the other one.

Who would you like to work with someday? Billy Corgan. And I'd like Mutt Lange to produce me.

Proudest career achievement so far? Doing music and putting food on the table.

#363

Nobody Wants to Be Lonely Ricky Martin/Christina Aguilera
Case of the Ex Mya
Things Have Changed Bob Dylan
Get Gone Ideal
Downtime JoDee Messina
Just Be a Man About It Toni Braxton
Call on Jesus Nicole C. Mullen
Waiting for Tonight Jennifer Lopez
U Know What's Up Donnell Jones
This Everyday Love Rascal Flatts
One Armed Scissor At the Drive-In

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to keep track of them all.

Caramel City High
Uh Huh B2K
I Got Love Nate Dogg
Goodbye Jagged Edge
I'm Tryin' Trace Adkins
Where the Party At? Jagged Edge w/Nelly
Family Affair Mary J. Blige
Ballin' Out of Control Jermaine Dupri
Young Kenny Chesney
Redeemer Nicole C. Mullen
I'm a Believer Smashmouth
Simple Things Jim Brickman

we BUT DO.

Chances are... you're playing our song.



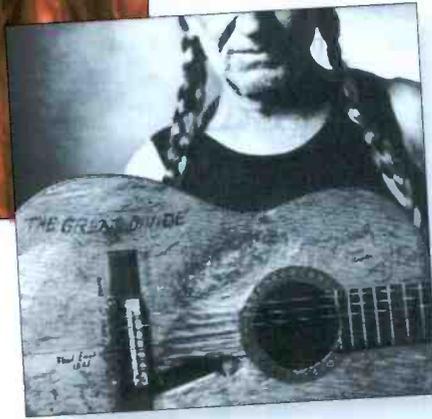
Willie's Tellin' Stories & Singin' Songs Again

American Icon Goes One on One with Ben Fong-Torres
at GAVIN Seminar 2002

By **Jimmy Leslie**

Very few in the history of the music business are so famous as to be recognized by their first names. Elvis, Elton, Dolly, Duke, Janis, Mick, Miles... Willie is on that short list. His name, his music, and his ever-growing legend are woven into the fabric of America so seamlessly that it's easy to take him for granted. However, when it's time to rally the country, it's Willie who answers the call. He's the consummate outlaw and the graceful grandfather whose words we most respect. Willie's is the voice the real people of this country really want to hear when they are in need.

Farm Aid, which Willie started along with Neil Young and John Mellencamp, is still going after 16 years and raising 16 million dollars for the independent farmer. And when the greatest tragedy in our country's history knocked America into a mournful stupor, it was Willie who helped us heal when he closed the *America: A Tribute To*



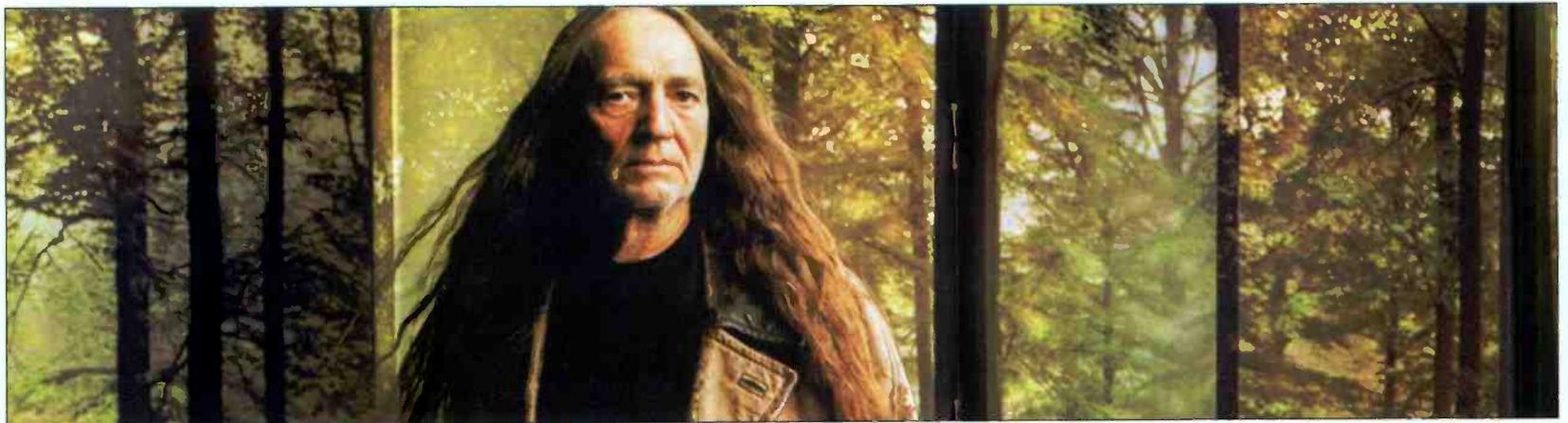
Heroes telethon with a passionate rendition of "America the Beautiful." The event raised more than \$100 million towards relief for the victims of the September 11 attack. Willie was scheduled to play every night of the GAVIN Seminar (Wed. – Sat.) at the Fillmore, but the Saturday show had to be moved because America summoned him once again: this time to close the Winter Olympics in Salt Lake City. We understand.

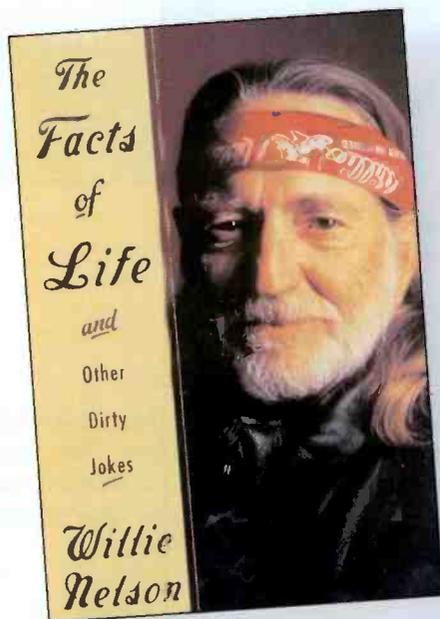
When our longhaired superhero's not busy saving America from itself or others, Willie creates. He's acted in more than 30 movies and TV shows. A favorite is his role as pretty much himself in the all-too real *Wag the Dog* with Dustin Hoffman and Robert DeNiro, where Willie is called upon to write a "We Are The World"-style theme song for a fictitious war and then again for a tune in honor of a fictitious hero, "Old Shoe." Willie has also been the subject and author of countless books.

Those who haven't had the privilege of hanging on his road home, the Honeysuckle III, now have a chance to enter Willie's world in *The Facts of Life and Other Dirty Jokes*. The book is full of recollections, lyrics and one-liners, or as Willie puts it, "one-part song lyrics, one-part photographs, and ten-parts bullshit." It's been on the *New York Times* "Best Seller List" since its release in early January, which was timed to coincide with his new album, *The Great Divide*. He's recorded more than 200 of 'em so far and shows no sign of slowing down.

The Great Divide is a return to the multi-format arena of popular music for Willie Nelson. On the record he teams up with an astonishingly diverse group of stars from Lee Ann Womack to Kid Rock and even Brain McKnight. The album is produced by Grammy-winner Matt Serletic who has created Nelson's most accessible work in years, while maintaining the essence of Willie. This is his first record for the red hot Lost Highway label, which has been on a roll bringing roots music to the masses. GAVIN spoke with Sr. VP Chris Stacey via his cell phone on an A&R mission to Texas (not Abbot!) to get the label's perspective on Willie.

Chris Stacey, Sr. VP, Lost Highway Records
"First of all we welcome him with open arms. You couldn't ask for an artist or a project that sort of exemplify the Lost Highway philosophy any more than Willie Nelson and *The Great Divide* album do. Simply put, you've got a guy that's absolutely rooted in American music, or American roots





music, if you will, but he teams up with people like Kid Rock, Sheryl Crow, Rob Thomas, and Lee Ann Womack and allows us so many opportunities with this record.

Chris outlines the labels' radio strategy like this:

"First of all we're going with the Lee Ann Womack track, 'Mendocino County Line' to Country radio and the early response has been tremendous. We've sold 60,000 albums in the first three weeks. Our add date's not for another two weeks but the song is already charting and moving up rapidly. It feels like it could be a very big hit for both of them.

"Following that, we've got an add date set for the Rob Thomas/Willie track ['Maria (Shut Up and Kiss Me)'] on March 4 to Triple A. Again that's already charting, so we're charting, at two formats before we even have an official add date. That's going to be our base, and then as the project continues to build and he continues to tour and we continue to see success at those two formats, we'll broaden our horizons to the other, more mainstream formats in the next month or two. The Rob Thomas track is the most likely multi-format crossover song we have based on the reaction we're getting."

By all accounts GAVIN could find the reaction is fantastic. Early indications say this will be one



of Willie's biggest radio records, and folks are excited to catch Willie uncensored at the Seminar in San Francisco.

Rita Houston, MD, WFUV-New York
(GAVIN Triple A Non-Comm MD and Non-Comm Station of the Year Nominee)

"Willie remains an important part of WFUV simply because he's an outlaw—and we love outlaws! We're playin' 'Maria (Shut Up and Kiss Me),' which sounds great on air. As for his jokes, most of them we can't tell on air, but I really like the one about the lady golfer...can't wait to see the show!"

Mark Abuzzahab, MD, WNCS-Burlington
(GAVIN Triple A Small Market Station of the Year Nominee)

"*The Great Divide* is awesome. We're playing 'Maria,' but there's another song I really like on the album, his cover of 'Time after Time.' I'm totally looking forward to the Willie session. I'll be curious to find out how he picks his covers. It's cool to see a legend like Willie who is still making great music and isn't starting a chain of chicken restaurants."

Tim Closson
OM, WUBE-Cincinnati (Country)

"Willie is an absolute legend, not only in country music but in music of all genres. He spans from the fifties into the new millennium, and that's pretty extraordinary when you think about it. And he's still a viable performer; the new album he's put together is absolutely incredible. It's hip, it's not necessarily country, it's fun to listen to, and there's just some great performances on it."

Chris Loss, APD, KMLE-Phoenix
(Country APD/MD and Large Market Station of the Year Nominee)

"*The Great Divide* is so far, by far, leading the pack as the best country CD of 2002. I think it has the power to bring new people to the format. There are people who know Willie Nelson that don't listen to country music necessarily. But you take Willie and pair him up with Lee Ann Womack, Kid Rock, Sheryl Crow, all these different styles, you merge

them all together and it's hip, and it's still refreshingly Willie. He's an American icon. And to be able just to see him, no bullshit, just hang out and let it all loose, I cannot wait for the interview. And if there's a chance to go on the bus—I'm there."

"WILLIE NELSON ONE ON ONE WITH BEN FONG-TORRES" WILL TAKE PLACE THURSDAY, FEBRUARY 21 FROM 1:45 - 3:15 P.M. IN BALLROOM A AT THE HYATT EMBARCADERO.

JIMMY LESLIE IS SR. MUSIC RESEARCH EDITOR AT GAVIN

Ben Fong-Torres



If there were a Hall of Fame for music journalists, Ben Fong-Torres would be in it. He was Senior Editor of *Rolling Stone* during the magazine's heyday from the late sixties well into the eighties (as portrayed in the Cameron Crowe film gem, *Almost Famous*). He went on to become managing editor of GAVIN, The Most Trusted Name in Radio. Ben's latest book, *The Hits Just Keep On Coming: The History of Top 40 Radio* was just reissued in paperback from Backbeat Books (in partnership with GAVIN). The Willie-relevant book is Hickory Wind: The Life and Times of Gram Parsons. Ben is currently a curator for the Rock & Roll Hall of Fame's new library, and a VP of Content at Collabrys, Inc. in South San Francisco.

Ben Fong-Torres says of Willie Nelson: "To me, Willie is the consummate outlaw and outlaw. He set up the rules with those great classic songs that I first heard by way of Patsy Cline and Rusty Draper. Then he broke all the rules. Through it all, he's been as intimate as family, and as enduring. I had the pleasure of profiling him many years ago, and, judging from watching and listening from afar over the following years, he hasn't changed all that much. But, of course, the industry—and the world—have changed, and I'm looking forward to getting his perspective on what he—and we—are all about today." —/L



PAIGE NIENABER
nwcprmo@earthlink.net

“Strange But True”

By Paige Nienaber

It seems that sometimes the hardest thing for a morning show is to just pull back and let the listeners “run” with whatever topic they’ve tabled for discussion. It’s great radio because each caller brings a different perspective to it. I’ve always said that no matter what profession you’re in, you are sure to have unique and funny stories. Doubt me?

In the summer of 1980 I drove a cab at the Minneapolis airport for three months between semesters of college. I think I made about forty cents an hour after gas and leasing the cab, but the stories, ah, the stories were worth it. My friend Corinna is a flight attendant for Northwest Airlines. Great stories? Absolutely. Another friend’s younger sister is in college and cleans rooms at a hotel on weekends. A maid having great stories? She’s experienced some funny, funny stuff.

I’ve got two older brothers. One is a journalist and the other an emergency room doctor. As much wacky and bizarre stuff as I’ve gone through in 20 years in radio, at the Christmas table I simply can’t keep up with them.

And radio has excellent stories. Just sit around the lobby bar at the Hyatt Regency in San Francisco next weekend and hear tales of groupies, prize pigs, inept AEs, and station vehicles that should have been retired in 1987. I tossed this question out to some friends in the business, “What’s the weirdest thing you’ve seen/heard in radio?” But first, a couple from my career:

In 1996 I cashed out all my frequent flier points and my wife and I went to Australia. Our trip coincided with the prime minister elections in that country and our first morning in Brisbane I heard “The

Bushman,” a morning show stunt guy, force his way into the prime minister’s limo with a cell phone to ask him some stupid question and get a drop. This would be like having your morning show Danger Boy try to sneak into Bush’s limo. It’s a good way to end up sharing recreation time in “the yard” with John Hinckley Jr.

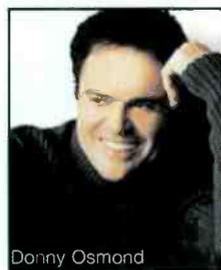
I have two other tales that you have to be in radio in the U.S. to appreciate. The first was while sitting at a hotel pool deep in the Brazilian rainforest listening to a tiny station from across the river in Paraguay. The DJ? “Cadillac Jack.” And sandwiched amongst an hour of salsa programming? “The Theme from Hawaii 5-0” by Jive Bunny and The Mixmasters. Or just this last November, riding in a cab in Beijing. I have no idea what was on the radio. It might have been news, it might have been a live spot, or weather, but the music bed was “Short, Short Men” by Gillette. Strange, but true.

Here’s some others...

Anne Marie Strzelecki, Marketing Director, WBMX-Boston

A-M’s most bizarre radio moment ended up as a question in Trivial Pursuit and part of a Jay Leno monologue. While at WLUP in Chicago in 1992 she was in charge of putting together “The Thrilla In Vanilla,” a boxing match between Donny Osmond and Danny Bonaduce at The China Club.

“Here I was putting together a promotion in which two icons of my childhood were going to get into a boxing ring and beat the crap out of each other,” says Strzelecki.



Donny Osmond

“The place was packed and as they came into the ring everyone started chanting ‘Two men enter, one man leaves!’ The next thing you know they’re pounding each other, the blood is flying...surreal.”

Anne Marie’s had an exciting career, whether hosting boxing matches of former teen idols, or chasing a turkey around backstage after a morning show broadcast, or wrangling groupies at a station concert for KISS. “I see nothing...I know nothing...I went to college for this?”

Robbie Bridges, Night Jock, 92 PRO/FM-Providence

“My favorite weird radio moment was a few years back when I was working at a teeny Top 40 and the weekend promotion was ‘Steak,’” recalls Robbie. “We gave away a piece of steak to the designated



caller when the phone tone rang. If that’s not bizarre enough, my caller turned out to be a little girl who shrieked with excitement when I said she’d won, and then asked ‘What did I win?’ I said, ‘A piece of steak!!!’ and she politely said ‘Oh, I’m a vegetarian...uh, thank you though’ and hung up.”

Meg Byrd, GSM, WRVQ-Richmond

Thank God for lecherous clients and the stories they provide. Meg had an AE at a station who went to meet with a client at his home office. He asked her to take a seat and Uh-Oh; there was jelly on it. No problem. He asked her to slip out of

her dress and he’d dryclean it while they did the meeting. “We compared notes and he’d done the same bit to half the other female reps in town,” laughs Meg.

Kathy Curtis, Music Director, WSJT-Tampa

Kathy was doing continuity and production for a Hot A/C, and wrote some of the copy for the reps. One morning an AE arrived in her office with a serious look on her face. “Let me first say that she was 26, had brown hair, blue eyes, was 38-24-34, and a couple of beers shy of a six pack. She wasn’t hired for her negotiating skills,” says Curtis. “Her client ran a few night clubs around town [Editorial Note: uh-oh.] and had asked her to include some unfamiliar language in the copy. I was like, ‘Okay, what is it?’ It seems that he wanted to, in his spot, offer free mustache rides to the ladies. I explained what the free service he was offering and she turned about 15 shades of red,” says Kathy.

At another of Kathy’s stations the GM’s wife and a friend were driving around with, well, some illegal substances on a Friday night. They pulled into the station parking lot where it would be quiet and dark and they could get “tuned up” for a night of clubbing. They pulled into her husband’s parking space and there, with the lights on and the shades wide open, was her husband servicing a woman on his desk. “She threw the car into gear and blasted through the wall and into his office,” says Curtis. ■

PAIGE NIENABER IS VP/FUN ‘N GAMES FOR CLIFTON RADIO AND CPR AND WAS AS SHOCKED AS THE AE TO HEAR WHAT A MUSTACHE RIDE REALLY IS. YOU CAN REACH HIM AT (651) 433-4554 OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET



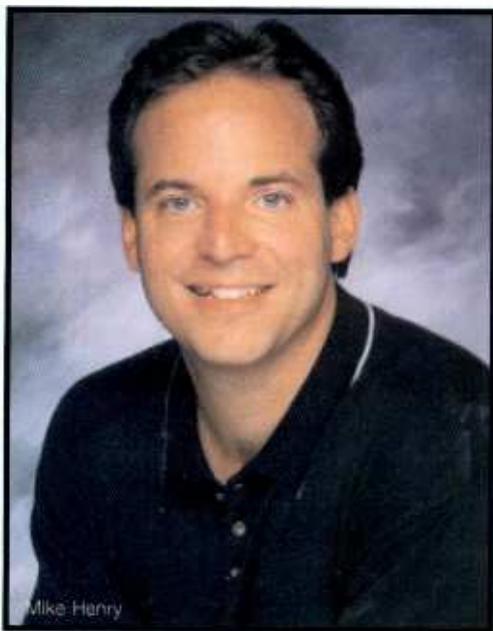
ALTERNATIVE
EDITOR
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MEGA ISSUES FACE ALTERNATIVE

By Richard Sands

At the “Big Ass Programmers Panel” at the GAVIN Seminar in San Francisco this week, some highly regarded program and music directors are going to tackle the major issues facing Alternative radio today. That’s nice. Sounds real good in fact. But what exactly are those issues? As you might expect, many of them revolve around the music itself.

Paragon Media Strategies CEO Mike Henry thinks that managing the music is of paramount importance. “Managing crossover music — primarily with Active Rock, but also Top 40 and Modern A/C,” says Henry, who



believes it’s important for Alternative stations to have a “core sound” that isn’t just derivative of Active Rock or other stations. And Henry feels that it’s critical to manage the flow of music that’s available to Alt stations. “It’s more difficult to present a varied mix of styles when the current trend is toward super-hard rock styles. I think it’s important to allow bands with other styles, like Garbage for example, to

fit in. If not, then the non-hard will all go to the Top 40 instead of Alternative.”

91X-San Diego PD Bryan Schock is worried



about a similar issue. “At the panel, I’d like to hear everybody’s opinion of what separates an Alternative station from an Active Rock. Are we merging together or is there something left to keep us unique,” ponders the longtime format veteran.

One of the things that can keep a station different from an Active Rocker are those “gold” categories in Selector. “An important issue is understanding the appropriate posture as it relates to Alternative library tracks,” agrees Henry. “Are old U2, R.E.M., and Depeche Mode still valid? For that matter, are Pearl Jam and Nirvana? What are the valid ‘roots’ of the library given the current texture of most Alternative music — nailing the 18-24 demo is easy for Alternative stations, but is that good enough? Common-threading 25-34 is the tough part, but it provides a higher sales opportunity,” he concludes.

Everybody has heard the old refrain, “Alternative is not really alternative anymore

— alternative to what?” people ask. It might be an old question, but Henry thinks it should be explored at the “Big Ass Programmers Panel.” “We shouldn’t lose sight of what is ‘Alternative.’ I believe we’re reaching a point when new forms of ‘Alternative’ stations may be viable as our format has become very mainstream rock. Are we keeping our eyes and ears open for other, less mainstream music that may be growing in popularity in the shadows of mainstream Alternative radio?”

Beyond the music, there are many other issues facing programmers today. Topic A? “Consolidation in radio,” simply states KNDD-Seattle MD Seth Resler. “Especially as it applies to voice-tracking multiple stations. Also, in regards to taking the power to put records on the air out of the hands of the local PD and instead into the hands of some manager out of the market.”

WHFS-Washington MD Pat Ferrise also has



consolidation on his mind. “I’m curious where people see the future of the music industry as a whole, with all the consolidation,” he says,

before quickly throwing out another topic: "On a happier note, does having your own office make your job better?"

"Morning shows are as important as ever," says Paragon's Henry, who knows that you can differentiate your station with elements beyond the music. "Serving the 'lifegroup' through imaging, positioning, events, and the like, with more adventure than the music itself is one way to stay on the front edge of the lifegroup while being grounded in familiar, hit music."

Other mega issues sure to be covered at the Seminar? How 'bout that bane of programmers everywhere—the festival? KROX-Austin PD Melody Lee is plenty frustrated. "I'm sure radio festivals are *always* a hot topic, but it seems now like *everyone* is trying to take advantage," she avers. Take advantage? Who, of what? "Mid-and small-sized markets are being bent over barrels trying to do our radio shows. The fact that the bands have gotten more expensive isn't the issue. It's the labels' extorting multiple adds from the station for 'all the work they had to do convincing the manager to agree to it.' And it seems the labels are actually holding up and delaying the confirmation process," says Lee, before concluding, "In our case, the band's manager had no idea what the label



was doing until I told them."

Lynn Barstow, PD at KMYZ-Tulsa, is seeing the competition trying to box him over the issue of teen composition. "That's the biggest obstacle with ownership and upper management here. Due to teen numbers increasing as a percentage of the general populace and the fact that mine is now one of six Tulsa radio

sources for pop music geared toward the 18-34 segment, we're being repositioned by our competitors' sales forces as a 'teen station.'" Barstow says that it has become a money issue for the station as the local beer distributors have pulled significant advertising dollars due to concerns about the teen composition, and the result is that he is getting scrutinized more from above, despite his relatively healthy 18-34 numbers. "I'd ask, then, if there's any thought among the big stations toward battling for an older perceptual position? Or, is that cause a futile one, and are my problems solely sales-related?"

Sales. Music. Promotions. Personality. If it's an issue on the minds of programmers, you can rest assured it will be addressed at the Seminar. See you there.

THE BIG ASS PROGRAMMERS PANEL WILL BE MODERATED BY 99X-ATLANTA PD CHRIS WILLIAMS, AND FEATURES Y-100 PD JIM MCGUINN, KEDJ-PHOENIX PD NANCY STEVENS, KROQ-LOS ANGELES MD LISA WORDEN, AS WELL AS PARAGON MEDIA STRATEGIES CEO MIKE HENRY. THE PANEL WILL BE HELD ON FRIDAY AFTERNOON AT 3:30 IN THE GARDEN ROOM OF THE HYATT REGENCY EMBARCADERO.

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ALTERNATIVE MUSIC CORNER

Jack Johnson: World-Renowned Surfer, Award-Winning Filmmaker, and the Next Biggest Thing for Alternative

By Kathleen Richards

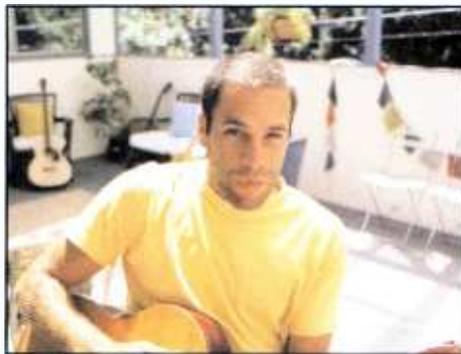
Between his single "Flake" and a few minutes of phone conversation with Jack Johnson, it's apparent that the Hawaii-raised singer/songwriter's mindset is quite different from his contemporary Alternative peers. Even with his single being added to the world-famous KROQ, Johnson is humble to the core. On his debut album *Brushfire Fairytales* (Enjoy Records), Johnson tells stories of universal relevance set to his folksy, blues-tinged, acoustic-driven music.

Gavin: WHEN DID YOU START PLAYING MUSIC AND WHO WERE YOUR EARLY INFLUENCES?

Jack Johnson: I started playing guitar when I was about 13. My biggest influence was my dad's friend, this guy Pess Eick. We'd always have little barbecues and beach fires. He'd bust out his guitar at night and play Van Morrison songs, Beatles, Jimmy Buffet, and all the classic sing-alongs. So I just learned those chords from him so I could fill his shoes when he wasn't around.

WHEN AND HOW DID MUSIC BECOME MORE IMPORTANT IN YOUR LIFE?

I was playing guitar at night and I'd surf during the day. Then I got hurt pretty bad and had to get out of the water for a couple months so that's when I started playing a lot, when I was about 17. I went to school in Santa Barbara and started playing in a band. I was kinda always writing songs but it wasn't something I wanted to follow as a career. I just got really lucky about two years back when I met up with Garrett (Dutton, G. Love & Special Sauce). I had started making surf movies and I was using some of his music in my movies. Garrett was in LA recording *Philadelphonic* and a friend of mine is a friend of his, and so he introduced us. We went surfing



and just hung out and played a little bit of guitar together. He had one more day of studio time so we went in and just goofed around. It was a week after we recorded it ("Rodeo Clowns") that he told me it was gonna be on the album, then it was a few weeks later he told me it was gonna be the single. After that, labels started contacting me. I got to talking to J.P. (Plunier), who's Ben Harper's producer, and he started this label so I could put my record out.

WHEN YOU WERE WRITING THE ALBUM, DID YOU NOTICE ANY REOCCURRING THEME?

Yeah, a couple of things. One was just traveling around to different places whether it be Ireland or France or a Third World country, and realizing that humans are all pretty darn similar. A lot of people go through the same problems that they might think are specific to themselves. I might see somebody that looks like they're struggling with something and it makes me feel like writing a song so that I can share it with them and they might realize that everybody feels pain. Then another thing was just watching the news a lot. I was studying film at UCSB and taking these classes where we talk about different sorts of metaphors with film. Songs like "The News" or "Inaudible Melodies" kinda deal with that stuff. I think the idea of *Brushfire Fairytales* was sort of fairytales for adults. I was thinking about how kids get read stories before they go to bed that are kind of sweet and make you have good dreams, whereas a lot of adults watch the news before they go to bed and then they have nightmares.

IF THERE WAS ONE THING YOU WANTED PEOPLE TO KNOW ABOUT YOU, WHAT WOULD IT BE?

Just that I enjoy writing these songs and I enjoy getting to play music to people even if it wasn't something I got to make a living off of.

ENTERING THE SPOTLIGHT Songs To Pick Up Before They Take Off

Sugarcult

SINGLE: "Bouncing Off The Walls"

LABEL: Ultimatum

STATS: The follow-up to their popular first single "Stuck In America" from the Santa Barbara quartet's debut album, *Start Static*. The band formed in 1998, writing candy-sweet pop punk songs, which has helped them gain a youthful, sugar-lovin' cult following.

CLAIM TO FAME: "Bouncing" was re-recorded with Mark Trombino for a more "kick ass" version which is featured on the soundtrack for the upcoming movie *National Lampoon's Van Wilder*.

EARLY BELIEVERS: WWDX, WPBZ, KCXX, WJSE, WROX, WMRQ

CONTACT: Sherri Trahan, (310) 558-1206



Phantom Planet

SINGLE: "California"

LABEL: Epic

STATS: Think pre-*Kid A* Radiohead meets Rufus Wainwright on Prozac. The quintet's Epic debut, *The Guest*, is a collection of melodic tracks that shows the band's varied influences and creative fire.

CLAIM TO FAME: Drummer Jason Schwartzman has appeared in several movies, including *Slackers*, and the starring role in *Rushmore*. We know he can act, but the rest of the guys can play too with a little help from producers Mitchell Froom (Tom Waits, Elvis Costello) and Tchad Blake (Pearl Jam, Sheryl Crow).

EARLY BELIEVERS: WNNX, WKRL, KPOI, WJSE, KMBY, WPGU, WGRD
CONTACT: Jacqueline Saturn, (212) 833-7326



Gravity Kills

SINGLE: "One Thing"

LABEL: Sanctuary

STATS: Lead singer of the industrial/rock/pop group Gravity Kills, Jeff Scheel describes their Sanctuary debut *Superstarved* as "psychotherapy."

CLAIM TO FAME: Gravity Kills got their big break when a St. Louis station began playing the then-unsigned band's demo. *Superstarved* is the group's third album, which was produced by Martin Atkins (Ministry).

EARLY BELIEVERS: KXTE, KTEG, WIXO, KACV, KCXX, WFSM

CONTACT: Drew Murray, (212) 599-2757



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Debut Album In Stores April 9





WHAT WOMEN WANT

The Hidden Desires of Radio's Most Popular Demographic

By Wayne Coy

In the ongoing effort to better understand the much sought after female demos, Arbitron and Joint Communications conducted groundbreaking telephone interviews with more than 1000 female Arbitron diary-keepers age 18-54 to find out what they really want from radio. The study was done in July of 2001 and titled "What Women Want, Five Secrets To Better Ratings." Asking questions about lifestyle, reasons for tuning in or out, and specific behaviors and needs, the study was done with respondents who listen to all formats. The findings that are being shared here are from a Top 40 specific summary: "What Women Want From Top 40 Radio."

Laura Ivey, Arbitron's manager of national radio sales will be presenting the details of the study in a special session at the GAVIN Seminar on Thursday February 21. She and Joint Communications CEO, John Parikhhal talk to GAVIN about the Top 40 specific summary.

"First thing's first," says Parikhhal, "Top 40 radio is not dead. Women still want to hear what's new and exciting. We found that they listen to Top 40 for all the stereotypical reasons. But beyond the new, they made it very clear that they want to hear older music as well.

Even titles that are two to three years old. Just playing new music is not enough. They demand balance. There will always be a demand for Top 40. The biggest threat is what I call the 'hobby-ization' of the music. That term originates from way back in the 50's when Top 40 started to play an abundance of songs by the Bobbys: Vee, Ryclell, Vinton. There was a sameness then that practically killed the format. I suppose now you could call it 'Britney-ization' with all the sound-alike teen pop. The dangers are the same."

Parikhhal places a great share of the blame in the way business is done now "Call it 'group think' or 'corporate think.'" he says. "Record companies used to trust PDs to pick the hits. And usually they were right. Now with add dates and impact weeks, the music is being dictated to radio and often the wrong songs go on for the wrong reasons. The radio station decision makers need to remember—and so do the record companies—that whenever you try to copy something original and be success-

ful, odds are you won't be."

Ivey points out the huge red flag that hovers over on-air contesting. "I think the one thing that I really took away from this study is that these women did not have glowing things to say about contesting. It was a little better result from the Top 40 respondents but not much. The bottom line is it's a very small percentage of listeners who participate, and even among those who do, the news is not good. They just aren't buying what these stations are selling.

"It's time to take a hard look at contesting and methodology. Lifestyle oriented prizes must be the norm for them to be more effective. Rather than give away a pile



"Whenever you try to copy something original and be successful, odds are you won't be."

of cash, you might want to think about giving away house cleaning services, meal preparation or even dry cleaning. Those are prizes that today's busy woman will honestly appreciate the most. In fact, now that I think about it, I've got a basket full of clothes that could stand to be ironed right now," she laughs. From the study, here are the...

Top 10 Things To Know About Female Top 40 Radio Listeners

1. Music Drives the Format. Top 40 has got to be music intensive to be successful with female diary-keepers. Top 40 women have much-higher-than-average interest in music. Ninety-two percent "strongly agree" that they listen for "music I like," and 85 percent said "lots" of music is very important. Although they are very attracted to new

songs, female Top 40 listeners also want "favorite older songs."

2. Overwhelmed by Commercials.

Like female listeners in other formats, over 75 percent say the main reason for tuning out of radio is

"too many commercials." When asked what they hate most about radio, 40 percent of Top 40 women said, "too many ads." This was the highest number for any format in the study.

3. DJs Should Be Funny.

Top 40 radio listeners want their DJs to be funny and "make me laugh." They index higher than almost every other format for something that "makes me laugh" or "funny DJs." However, they don't want too much talk (32 percent "strongly agree" that DJs "talk too much"), and they are quick to tune out rude or cheesy announcers. (More than 50 percent said they "strongly agree" that they will tune them out.)

4. ID Songs. More than half (56 percent) of all Top 40 radio women "strongly agree" that radio should identify songs and artists more than they do now. Pay special attention to new songs since Top 40 women are the most likely to think that Top 10 or Top 20 songs are an important reason for tuning in to radio.

5. Don't Count On the Internet. A lot (42 percent) of Top 40 female listeners don't use the Internet. This may come as a surprise to Top 40 programmers who believe that all women (especially younger ones) use the Internet. So, you're leaving a huge portion of audience out if you don't connect with them by something other than the Internet. And when Top 40 users log on, they have below-average Web usage compared to other women listening to other formats.

6. They Like to Win Things and They Like to Shop. Women who listen to Top 40

radio are just as likely as others to agree, "I like to win things," with over 80 percent saying "agree" (strongly or slightly). And they like to shop (86 percent agree). But very few of them (13 percent) have listened to the radio specifically to win something. And when they did, they were usually trying to win tickets to concerts or events.

7. They Worry a Lot. Women who listen to Top 40 radio are more likely than average to worry. They worry about their future, their safety and their health. And if they have kids, they worry a lot about their kids' safety. They are also more likely than the average diary-keeper to agree with the statement "I get angry more often than I used to." This worry and anger are driving forces when they listen to Top 40. Surprisingly, 72 percent listen to Top 40 radio to relax, and 53 percent listen to reduce stress, both percentages much higher than average diary-keepers. Make them feel good.

Don't add to their stress.

8. Kid Sensitive. Top 40 radio women are like other radio women. They don't want radio that is inappropriate for kids. More than 55 percent "strongly agree" they'll tune out if the kids can't (or shouldn't) listen. Among women 18-54 who listen to Top 40 radio, nearly 50 percent are under the age of 29. And two-thirds are under the age of 34. Most (55 percent) have no kids.

9. Many of Them Control Their Own Money. Top 40 women are much more likely to agree that "I make all the money decisions in the household" than female listeners of other formats. More than a third "strongly agree" with this statement. In other words, if you advertise directly to them, they can do something about it without checking with anybody else.

10. Contests Are Polarizing. On the whole, female Top 40 diary-keepers are only slightly more likely than the average diary-keeper to agree with this statement: "I like to listen to contests with a chance to win prizes." And 25 percent "strongly agree" that contests are "fun to listen to even if I don't play." There is less intense dislike of contests among Top 40 diary-keepers than among other format listeners. However, the majority of "positives" are only lukewarm.

Want to know more? Be sure to check out the "What Women Want" session at The GAVIN Seminar Thursday 2/21. Or download the complete study at www.arbitron.com. For specific questions, contact John Parikh at Joint Communications (203) 656-4680 or Laura Ivey at Arbitron (443) 259-7598.

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ARTIST PROFILE

BIG MOE

BRINGS DOWN HOME FLAVA TO RADIO, GAVIN SEMINAR

By Delphine Hwang

One new artist burgeoning from the hip-hop sown of the South and set to bloom on the nationwide stage is Big Moe, the Houston-based rap-singer whose music journey started at church choir, where he started singing at age six. After going through a couple singing groups in his teen years, he finally had his big break when he met Houston's mixtape king DJ Screw at the nightclub where he worked as a bouncer. Screw helped Moe garner exposure in the local scene which eventually led to a deal with Wreckshop Records. Pushed forward by the hit singles "Barre Baby" and "Mann," Moe's first indie album *City of Syrup* sold over 200,000.

"The sales pattern was very similar to the records from Three 6 Mafia, UGK, and Project Pat, who've all done well by first working through the South and then naturally (migrating) north," says Priority Records Director of Marketing Robert Redd. "We're looking to carry that same trend," he says. "We also think the Bay Area is gonna be important also just because of the feel of some of the other songs on the album."

Big Moe will kick off his radio promotion at the Bay Area's own GAVIN Seminar this month during the Rhythm

Crossover Panel (Thursday 2/21 at 3:30 pm). He'll perform a mixture of original material, including his new single "Purple Stuff." Although stations like The Box (KBXX-Houston) have already been spinning the track for more than six weeks, "Purple Stuff" is set to impact radio nationwide in late February/early March. The single will be the first from his sophomore album *Purple World*, dropping in stores April 23rd.

"Purple is my favorite color. That's the color of the car I drive," Moe explains. "Plus I'm from the City of Syrup...this is where it comes from so I feel like I have to represent it." What exactly does the color purple mean to Big Moe? Priority's Redd elaborates: "Purple stuff is all the things that make up a person's good time, and

it's up to each individual to determine what that is that takes you to your purple world. The album very much about the things that turn Moe on."

Moe takes a surprisingly affirmative perspective on life, considering his childhood in South Houston's notorious ghetto. "At the place where I once lived we used to use the kitchen stove to keep the whole house warm," he recalls. "I remember one time when the stove broke and we didn't have no heaters so we got together in one room and used two or three space heaters so we could keep warm."

Hard times often, it seems, turn rappers toward a hard ghetto-thug style, but Moe has chosen to put a more positive spin in his music. "It's a real accessible type of thing," describes Redd. "It's nice to see someone who's not frontin' to be like everyone else. Instead *Purple World* is just what Moe is about. His style is like rap-singing, and not too many people right now. He's pretty unique."

Directed by Jeremy Rall (Ludacris, Bad Azz), the video for "Purple Stuff" feels more like *Willy Wonka* than *Boyz In The Hood*. BET, as well as other Southwest video shows, will pick up "Purple Stuff" for rotation soon while Moe continues his radio promotion until June. With the line of publications including *Source*, *Murder Dog*, *Chronic*, *Vibe*, and *XXL* that will be featuring him in future issues, Big Moe's off to a great start.





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SEMINAR AGENDA SETTING

Compiled by Jamie Matteson

In the 2001 year-end Country special issue of GAVIN, we asked radio and record professionals what issues or challenges they thought we should be discussing during seminars and gatherings this year. As we kick off the 2002 GAVIN Seminar this week, and then head for CRS in Nashville next week, we asked a few of those original respondents to expand their thoughts. —Jamie Matteson

"EMERGING CONTRACTUAL RELATIONSHIPS BETWEEN RADIO GROUP OWNERS AND MAJOR LABELS THROUGH INDEPENDENT PROMOTERS. THIS IS THE FORMAT'S DIRTY LITTLE SECRET. DON'T TRY TO READ A WEEKLY CHART WITHOUT UNDERSTANDING IT."

—JAYE ALBRIGHT,
PRESIDENT/COUNTRY,
MCVAY MEDIA
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Get a group of programmers, music directors, and record execs together and

it won't take long for them to start listing personal favorite "could'a, should'a, would'a-been hits." These, of course, are the songs that appeared to have everything it took to be hits, but for some reason didn't chart and/or sell.

Radio listeners and country fans have them too. We hear about them at concerts, in listener advisory panels, and in music tests. In looking back through our McVay Media national weekly callout data for just the last six months, I found ten songs that our listeners ranked in their personal top 15.* (see chart p 28) None of them hit top 15 in the major charts.

Why is it that some songs make it and other ones don't?

Of course, there's not one answer to that question. It takes a combination of timing, talent, luck, material, savvy, competitive marketing, knowledge of the system, star power, credibility, influence, and many other intangible factors to create a hit.

As radio and the music industry both consolidate and work to improve efficiency by forming partnerships, it's important to understand that deal-making is also playing a bigger and bigger role. You've got to understand this factor before you fully understand what today's Country charts represent.

Never in the entire history of the Country format have more than a third of all reporters or monitored

stations used weekly callout or auditorium music testing as a part of their music decision-making process. Now, due to the current economics of the major market radio business, fewer stations than ever are doing local music research of any kind! Even stations which still do sample listener music opinions are doing it less often now, due to budget constraints and painful cuts. Many of my clients used to do callout weekly but now they're only able to do it bi-weekly or even less often.

This means that gut, personal opinion, relationships, and 'other pressures' are having a lot more impact on which songs, artists, and labels get the attention of reporting stations.

I'm not saying that, as far as I am aware, any of those 'other pressures' in our format are in any way illegal or unethical. I'm not implying the "P" word at all.

However, I do fear that Country may have reached the point where Top 40 did in the late 1980s when "promotion" exerted such power on the charts that stations seemingly played music that literally hurt the format.

Luckily, at that time, country was poised to take advantage of that opportunity with our "class of '89," and it took Top 40 five to seven years to bounce back. Now, the shoe is on the other foot. Hip-hop

ON THE LINE WITH... RCA's Andy Griggs

With Andy's new single "Tonight I Wanna Be Your Man" racing up the Country charts, and his sophomore album *Freedom* due out in May, Andy's been hitting the promotion road hard these days. GAVIN grabbed a minute with the busy country star to get his thoughts on the new project.

GAVIN: SINCE MANY OF US HAVEN'T YET HEARD THE WHOLE PROJECT, IS THERE A DEFINITIVE STYLE OR VIBE ON *FREEDOM*?

Andy Griggs: It's the same world as ...*Lonely*, just a little farther east and west.

HOW WAS MAKING THIS RECORD DIFFERENT FROM MAKING YOUR FIRST ALBUM?

The biggest difference was that I wasn't puking the whole time because of my nerves. It was just different. I never really compared the two.

WERE THERE ANY LESSONS OR THINGS YOU LEARNED FROM *YOU WON'T EVER BE LONELY* THAT YOU BROUGHT TO THE NEW PROJECT?

Yeah, we're not curing cancer, we're just recording music, so always go with your first instinct.

THE NEW SINGLE IS A VERY PASSIONATE BALLAD. WHY DO YOU THINK THIS SONG RELATES SO WELL TO BOTH MEN AND WOMEN?

Because it's something that a lot of folks have wanted to say, including myself.

SPEAKING OF ROMANCE, YOU HAVE A WEDDING ANNIVERSARY COMING UP SOON. ANY SPECIAL PLANS?

Since I'll be in San Francisco to play at the GAVIN Seminar, my wife Stephanie's coming out and we'll celebrate our seventh anniversary there together. It's an awesome city—we can't wait.

YOU'VE BEEN ON THE ROAD A LOT LATELY. CAN YOU SHARE A FUNNY MEMORY OR STORY?

I was at an airport and my flight was canceled. I ended up staying there for hours. I looked

like death warmed over and some lady walks up and asks me if I'm Andy Griggs. I had a ball cap on, so I pulled it way down and told her, "No, I'm Tracy Byrd."

ANY TOURS OR SPECIAL EVENTS COMING UP?

I've been on a radio tour for a while now. I'll be on the February 22nd episode of *Sabrina the Teenage Witch*. And on March 9, our tour starts back up, so it's getting busy.



PAT GREEN

three days

"This is the Best country singer you've never heard of. Green, out of Waco, Texas, is another subtly sardonic, wry Southwesterner along the lines of Waylon Jennings: he is thoughtful without making an issue out of it."

- *People Magazine*

"He is one heck on entertainer.....and it's a great change of pace"

- *USA today*

"If 'Texas music' is a genre all its own, then Pat Green is its latest ambassador.....the upbeat green seems determined to offer a song for every mood - except despair."

- *Rollingstone.com*

"His Republic debut is a sturdy collection of goodtime, guitar-fueled country rock that kicks off with the rowdy, likable survivor's tribute "Carry On." Stylistically and lyrically, Green recalls a harder-edged Jerry Jeff Walker.....it's a lot of fun and shows a wealth of promise."

- *Billboard Magazine*

"Pure, wide-open sound could put him among Lone Star stalwarts."

- *Dallas Morning News*

"Pat Green is a lightning rod. He is the most successful country artist in Central Texas in a long, long time."

- *Austin Chronicle*

"Attention Country Radio...This is not a Texas thing...It's not a regional thing...It's not a KIKK thing...It's a hit record thing!"

- *John Trapane/KIKK*

gavin
2002 SEMINAR
SAN FRANCISCO
FEBRUARY 20 - 24

PROGRAM 2002



Founded by Bill Gavin in 1958



CMP

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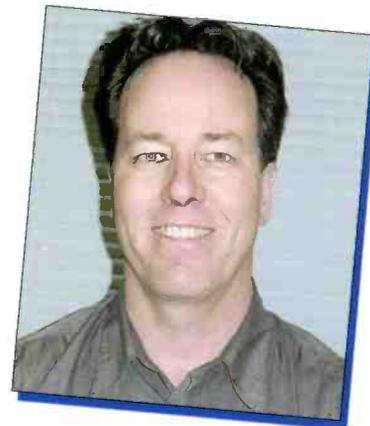
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"Hey, Gang, Let's Put on a Show!"



I've often said that putting on the GAVIN Seminar is like having a party for my 1,500+ best friends, and you made the cut.

It's a process that involves each and every one of our staff and a host of others hired for the event. It never ceases to amaze me how everyone here takes on additional responsibilities, hours, and stress, and yet manages to keep their sense of humor. I want to take this opportunity to thank them one and all for their hard work.

Like any "party," the Seminar takes a great deal of prep time. There's working out the schedules, not only for meetings and artist performances, but fitting in soundchecks and working around the panelists' schedules. Setting up for 26 meetings, Awards Luncheons, and the ever-popular Friday night Cocktail Party. Getting the video reels dubbed, the CD sampler burned, the goodie bags stuffed, the badges printed, and the magazine and pocket agendas published. It all becomes a controlled chaos right up to the last minute. And then suddenly, in the blink of an eye, it's over.

My advice is to keep your eyes open. Whatever you do, don't blink and miss Willie Nelson's One on One with Ben Fong-Torres on Thursday afternoon. I had the pleasure of meeting Willie in Boulder, Colorado at our Triple A Summit three years ago. He's insightful, topical, and an amazing performer. A true living American icon and treasure.

Also on my top ten of must see events... I'm so looking forward to seeing Tenacious D on the Alternative Jukebox Jury, and to hear the inevitable hit records of 2002 that will get trashed in this room. The Saturday "Promotions on a Shoestring" meeting, which evolved out of an outstanding promotion/marketing presentation by KFOG's Jude Heller at last year's Triple A Summit. And of course I've always wanted to know "What Women Want" (Thursday at 1:45). I'll be in attendance at all the Awards Luncheons to see in particular, Oleta Adams, Steely, Townsend, and Simple Plan (the band with the funniest video of the decade so far). I'm there for the music, not because I can't get enough of the hotel food. To prove it, look for me as well at Curve Bar Wednesday night and at Kelly's Mission Rock on Friday night to see my friends Visitor Jim tear it up. I'll be at the Fillmore for more of Willie Nelson for as many nights as I can score tickets. Sunday will be a short day with one stop at Tongue & Groove to see The Please, eleventeen, RubberSideDown, and TokyoMarineFire. I have to rest up Sunday night because Monday morning we start planning GAVIN 2003.

I have so many vivid memories of past GAVIN Seminars. I can recall one of our New Orleans Seminars where I had breakfast with Straus Zellnick, the Mayor of New Orleans and the Lieutenant Governor of Louisiana. For the moment, I was feeling like a high level executive. Some 45 minutes later I was putting CDs on all the seats in the Top 40 meeting, a task in line with that of a bellman's assistant. Before my ego had a chance to slump, I saw my boss, our then-CEO David Dalton, helping to hang banners in that same room. Once again, everyone was taking on additional responsibilities just to get the job done.

As a San Francisco native, a ten-year employee of GAVIN, and now the Associate Publisher, I welcome you back to our home. If there's anything I or my stellar staff can do to make your stay more comfortable, please don't hesitate to ask. If you are going to spend your valuable time and money to come to our Seminar, we want to be sure that both are well spent.

I have gotten to know so many of you personally over the past 30 years in the music business, I no longer think of you as clients or customers, but as friends. *Mi casa es su casa.*

Rick Galliani
Associate Publisher
GAVIN



Robert Bradley's Blackwater Surprise

“TRAIN” ROLLIN’!

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WXRT Chicago

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KBCO Denver

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KXST San Diego

WXRV Boston

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agenda

gavin
2002 SEMINAR
SAN FRANCISCO
FEBRUARY 20 - 24

wednesday, FEBRUARY 20

Registration

Noon-7 p.m. — Ballroom Foyer
 • Seminar badges sponsored by Universal Records
 • Hotel room keys sponsored by bds.com

6-9 p.m. — Curve Bar, 747 3rd Street, near Pac Bell Park

"GAVIN Throws a Curve Ball"

The first 150 registered GAVIN attendees who pre-register to attend the "So You Want A Station Site That Doesn't Suck?" session will receive a special VIP pass to this exclusive happy hour event at Curve, a new restaurant and bar a block from Pacific Bell Park. GAVIN "Music on the Net" industry guru Doug Wyllie hosts this party for 200-plus radio and technology people in one room that's kickin' out jams and pumpin' out adult beverages. Features include free appetizers from Curve's world class kitchen, live music from "the best damned unsigned band in America" (getting airplay now on Triple A) San Francisco's own **Visitor Jim**, and a special appearance by local comedian Joe Bartnick. Secure a VIP pass by emailing your Seminar registration confirmation to doug@gavin.com. Space is limited and going fast, so email Doug now!



thursday, FEBRUARY 21

Registration

9 a.m.-7 p.m. — Ballroom Foyer

10 a.m. — Ballroom B

"The Big Think Tank: How to Move the Needle"

In this exciting session, some of the nation's leading radio consultants offer specific ideas that can directly move the ratings needle on your radio station. Panelists include McVay Media President (Country) Jaye Albright, Clifton Radio President Jerry Clifton, Tony Gray of Gray Communications, and Power Media President Steve Rivers. Moderated by Randy Lane of the Randy Lane Company.



Noon — Bayview

"What Women Want"

Women do a great deal of radio listening, but most programming is done by men.



Do they really know what women want? Arbitron and Joint Communications team up to bring you results from a ground-breaking study based on actual diary keepers that will change the way you view the female audience—and how you program to them. Presented by Laura Ivey, Manager of National Radio Sales, Arbitron.

Noon — Garden

"Urban A/C at a Fork in the Road"

Sponsored by DKG Music

Urban A/C faces some interesting challenges. To the left is Classic Soul, the infusion of Smooth Jazz, syndicated shows, and the status quo. To the right is Classic Hip-Hop, more personality, and younger demographics. And what about Rhythmic A/C competitors? Is the format fragmenting? Certainly Urban A/C is at a fork in the road. Panelists include KJLH-Los Angeles PD Cliff Winston, independent promotion executive Jesus Garber, and Grammy Award winning artist, producer, musician, and author Kashif. Moderated by KBLX-San Francisco PD Kevin Brown. A meet and greet reception with new DKG recording artist **Rhian Benson** immediately precedes the session. Immediately following, see a performance by Regina Records recording artist **Victor Fields**.



1:45 p.m. — Ballroom A

"One on One With Willie Nelson"

Don't miss this One on One with American music treasure **Willie Nelson** and distinguished journalist (former *Rolling Stone* and GAVIN Editor) **Ben Fong-Torres**.



Willie will be playing and talking about his new book, *The Facts of Life, and Other Dirty Jokes*, and his new Lost Highway album *The Great Divide*. Be there to celebrate Willie's 50 years in the music business.

1:45 p.m. — Bayview

Top 40 & Rhythm Crossover

Jukebox Jury

Panelists include KLUC's J.B. King, WXSS-Milwaukee's Jo Jo Martinez, KHKS's Dave Morales, KISV's Picazzo, KUBE's Julie Pilat, WZEE's Jonathon Reed, ex-KQKQ-Omaha's Darrin Stone, WHTS's Tony Waitekus, and KPWR's Damion Young.

3:30 p.m. — Garden

"So You Want a Station Site that Doesn't Suck?"

Experts discuss winning strategies for online radio. Topics will include: how stations create a kick-ass website that captures, reflects, and leverages stationality; how to turn offline P2s into online P1s; what PDs and MDs need to know about radio programming online that maximizes their offline brand; and which station sites are successful, and why. Panelists include KTFM (Wild 102.7)-San Antonio Promotion Director Mo Better; MeasureCast CEO Edward Hardy; XACT Radio Network President and CEO David Juris; KLLC (Alice)-San Francisco Program Director John Peake; radio veteran Nicole Sandler; and LMIV Vice President, Affiliate Relations Terri Simpson. Moderated by former Live365.com SVP of Corporate Communications Alan Wallace.



3:30 p.m. — Bayview

Alternative Jukebox Jury

The "Hot Poker in the Ass" edition with **Tenacious D** in "da house." This crowd-pleasing duo joins a long list of celebrity panelists who have rated new music at past GAVIN Seminars, and this

starsailor goodsouls

the first single from the debut album, *love is here*

Already on:

**WBOS WXRV KTCZ KBCO WRNR WYEP CKEY
WXPN WKOC KMTT WRLT WDET WTTS KENZ
*and many more!***

 **2 Heavy Rotation**



in stores January 8, 2002

Management: Andrew Walsh and Martin Kelly

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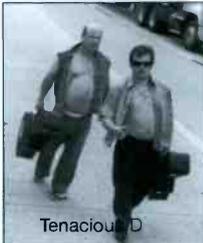
www.starsailor.net

hollywoodendvibe.com



THURSDAY continued

year, longtime host Max Tolkoff puts a special twist on the Jury. Song selection will be handled primarily by those record execs who had a "job-ectomy" in the past 12 months—hence the



Tenacious D

name for the panel. This year's panelists—those brave souls who have stepped forward to be

tortured with a poker by Tolkoff (and share the dais with Tenacious D)—include: Nikki Basque-Robinson XVII of KPOI-Honolulu, Mike The Fourth Earl of Halloran from KFSD-San Diego, Sean Demery from A Dot Com That Still Has Money, Shark (-Man-Tooth-Breath-Boy...whatever) of WSUN-Tampa, Jack DeVoss of CD101-Columbus, Lynn Barstow from KMYZ-Tulsa, and "other big name surprise guests."

3:30 p.m. — Ballroom A
"What's Goin' On"
(Rhythm Crossover)

Sponsored by Priority Records
 Some of the format's finest jump headlong into the firestorm of issues that are unique to Rhythm Crossover. Are we truly at a crossroads? How broad is too broad? Who are the core artists of tomorrow? Are we being raped and pillaged by Top 40? Panelists include KISV-Bakersfield's Bob Lewis,



Big Moe

Silverado Broadcasting's John Christian, KOHT-Tucson's R Dub, and KLUC-Las Vegas's Cat Thomas, and moderated by ex-WKTU-New York's Geronimo. Featuring a special performance by Priority Records artist **Big Moe**.

5:15 p.m. — Ballroom B
"After the Budget Cuts, How to Win Arbitron Anyway!"

Alan Burns and Dave Shakes of Alan Burns & Associates share five no-cost strategies that will help any programmer score ratings increases despite company belt-tightening. They review proven tactics in learning and memory recall that get you the



Alan Burns

diary-keeper credit you deserve. You'll learn to apply secrets of teaching that increase cume and TSL. And they'll show you specific ways to recharge your team's creativity, which is your #1 weapon to overcome and win.

6 p.m. — Garden
Promotion Person's Hall of Fame
 The First Annual GAVIN Promo Person Hall of Fame Awards. A host of different personalities present awards to nine initial inductees.

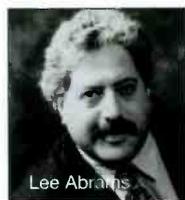
friday, FEBRUARY 22

Registration
9 a.m.-6 p.m. — Ballroom

10 a.m. — Ballroom A
"Crystal Ball, 2002: Programming the Future of Radio"

Sponsored by Jeff McClusky & Associates

Industry heavyweights get together to tackle the issues, head on...Should radio stations accept advertising from



Lee Abrams

XM & Sirius? Are they a competitive threat? Do private companies have a competitive advantage over public companies? Is it really Clear Channel versus the world? If people are the biggest asset, why have so many talented people left the industry? How can radio be compelling again? Are we relevant anymore? Panelists include XM Satellite President Lee Abrams; KFOG-San Francisco's Dave Benson; Citadel VP, Programming Ken Benson; KZLA-LA's R.J. Curtis; and WLTW-NY's Jim Ryan. Paul Jacobs of Jacobs Media moderates.

11:45 a.m. — Ballroom A
"Morning Shows, 2002: Personality Radio Redefined"

Moderated by Tracy Johnson, VP/GM and PD of Star 100.7 (KFMB)-San Diego. Johnson is also author of a new



Tracy Johnson

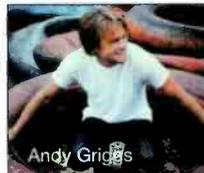
book, *Morning Radio II, Turning the Science into Art*. We'll discuss the state of personality (morning) radio today and cover a broad range of perspectives such as: What has consolidation/syndication done to change the role of air talent today? What are

the opportunities in the future? How can personalities compete with national talent, and more. Panelists include Don Bleu, morning personality at Star 101.3 (KIOI/FM)-San Francisco; Alan Burns, President & CEO of Alan Burns & Associates; Gene & Julie, morning duo from Z95.7 (KZQZ)-San Francisco; KSJO-San Jose morning duo Lamont & Tonelli; and Dave Smiley, one-half of the now defunct KZON-Phoenix morning duo.

Noon — Bayview
Country Awards Luncheon

Sponsored by RCA Nashville

This year's Country award winners revealed. Featuring a performance by



Andy Griggs

RCA's **Andy Griggs**.

Noon — Garden
"Urban

Format Face-off"

Sponsored by J Records

The events of September 11th, consolidation, and group ownership have forever changed the way we think, listen, and program. The new generation of listeners may be uncomfortable with its demographics but the reality is that the very thing that we have avoided and shunned, we are becoming. As we



Vinnie Brown

delve further into the new millennium, with the majority of the population now middle aged or older,

Urban radio will need to change. The questions most will have to answer is: How do we program (and schedule music releases) so that two generations will both want to listen? Is day-parting the complete answer? Panelists include Doc Wynter, Vice President Urban Programming Clear Channel Communications; Vinnie Brown, Operations Manager WBLS/WLIB-New York; Sam Weaver, Operations Manager KPRS-Kansas City; Dwight Bibbs, Senior VP Black Music Warner Bros. Records; Benny Pough, Senior VP Black Music MCA Records; Cynthia Johnson, VP Black Music J Records; and moderated by Jerry Boulding, Vice President, Programming, AURN. Also at the session, meet **RL** of the J Records' group **Next**.

2:15 p.m. — Ballroom B
Country Roundtable Meeting

Sponsored by Monument Records
 Back by popular demand, WQYK/WRBQ OM Eric Logan returns to moderate this always-lively meeting. Featuring the debut industry performance by Monument's **Little Big Town**.

3 p.m. — Bayview
Triple A Town Hall Meeting

Programmers from across the country discuss common challenges. Join WBOS' Chris Herrmann, WXRV's Dana Marshall, WFUV's Rita Houston, and others in an "over the back fence"



Rita Houston

exchange of ideas among the best minds in the format.

3:30 p.m. — Ballroom A
"Pardon the

Interruption" (Top 40)

Fast-paced, highly interactive romp through the ten biggest issues facing Top 40 programmers today. Panelists include KXJM-Portland's Mark Adams, WZEE-Madison's Tommy BoDean, WKSE Buffalo's Dave Universal, and



Dave Sholin

KMXV-KC's Jon Zellner. Co-moderated by Wayne Coy and **Dave "The Duke" Sholin**.

3:30 p.m. — Garden
"The Big Ass Alternative Panel"

Also known as *The Chris Williams Show*. But unlike Showtime's *The Chris Isaak Show*, GAVIN has *not* re-created an exact replica of Chris Williams's home nor his 99X studios. This is just a low budget discussion with some



Chris Williams

high-priced talent and will be moderated by Chris Williams, who plays himself! Programmers who will be discussing some of the biggest issues facing Alternative radio today with the WNNX-Atlanta PD are KROQ-Los Angeles MD Lisa Worden, WPLY-Philadelphia PD Jim McGuinn, KEDJ-Phoenix PD Nancy Stevens, and Paragon Media Strategies CEO Mike Henry. (*Official disclaimer: The title of this panel is *not* a reference to the attendees' body parts.)

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FRIDAY continued

4:30 p.m. — Bayview
A/C & Hot A/C Format Session:
"The Rules of the Programming Game"

Sponsored by Spunout Records
 Offensive and defensive strategies, and a look at how programmers' jobs have changed. With a panel including KBIG & KOST-LA Station Manager & Director of Programming Jhani Kaye, WMYX & WXSS-Milwaukee PD Brian Kelly;



WALK-Long Island PD Rob Miller; KSRC & KMXV-Kansas City OM/ PD Jon Zellner; and career counselor Lois Todd,

President of The Siddhi Group (and a former PD herself). Moderated by Kurt Johnson, OM/ PD of KVIL-Dallas.

Featuring a performance by Spunout recording act **Townsend**.

6:30-8:30 p.m. — Hyatt Lobby Atrium
The GAVIN 2002 Cocktail Party
 Fun, frolic, schmoozing, pockets full of cocktail shrimp (don't forget the sauce), and the usual unexpected surprise or two. Join us for a taste of San Francisco.

9 p.m., 817 China Basin (aka Terry Francois Blvd.) (415) 626-5355
KFOG Presents Luce with Visitor Jim at Kelly's Mission Rock
 San Francisco's Luce has a Robert Downey Jr.-sized buzz going. It all began when Triple A powerhouse KFOG added "Long Way Down" last July. They've since added a second track, "Good Day," which has been picked up by enough other major commercial stations at the format to put the song in the Top 50 on the singles chart. "Good Day" is also part of a national add campaign for American Leather. Labels are courting them intensely at the moment. Luce has serious potential to cross over to Hot A/C, Top 40, and Alternative so don't miss 'em. **Visitor Jim** (check your Seminar compilation for "Simple Man") will begin shortly after the Friday Cocktail Party, which ends at 8:30 p.m. A shuttle will be available to take you



over and back to the Hyatt. The first one will leave the hotel at 8 p.m. Your badge gets you in, but the show is open to the public for \$8.

8 p.m. — 330 Ritch Street
Popscene Friday Night Live

Sponsored by Kinetic Records and V2 Records
 Kinetic Records, V2 Records, and Popscene present the bands **South** and **Elbow** at Popscene, 330 Ritch Street, hosted by Live 105 MD Aaron Axelson. Elbow plays at 10 p.m. and South hits the stage at midnight. DJs tba will also be spinning. GAVIN badges are good for admission.

saturday, FEBRUARY 23

Registration

10 a.m.-2 p.m. — Ballroom Foyer

10 a.m.—Ballroom A
"Promotions on a Shoestring...And Less"

In a time when people include "smoke and mirrors" when describing what's in their station's promotional arsenals, it's always nice to A) hear that we're all in the same boat no matter how big or successful a station is, and B) have an esteemed gathering of marketing heavyweights show us how to make



more from less. Fresh from Friday night revelry in North Beach, a panel of hangover-nursing market-

ing professionals will include WLLD-Tampa Marketing & Promotion ace Drew Fleming; KFOG-San Francisco Marketing & Promotion Director Jude Heller; Gabrielle Medeck, Clear Channel Group Marketing Director, San Francisco/San Jose; 104 KRBE-Houston Marketing Director Mike Paterson; KYLD/KMEL-San Francisco's Carlos Pedraza; Mix 98.5-Boston Director of Marketing & Promotion Anne-Marie Strzelecki, and former Infinity-Los Angeles and KIIS/FM Marketing & Promotion whiz Karen Tobin. Paige Nienaber, VP/Fun 'N Games for Clifton Radio and CPR, the top promotional consultant in the industry, GAVIN columnist, and oft-rumored next hand modeling star to "break out" on QVC, moderates with precious little moderation.

11:30 a.m. — Bayview
Alternative Awards Brunch

Sponsored by Lava/Atlantic
 The one awards show in Alternative radio that really matters. Perennial winners of the highly coveted Major Market Station of the Year honors, KROQ-Los Angeles and 99X-Atlanta, are both coming off highly successful years and both are vying to nab this year's crown. With KROQ the number one station in the highly competitive LA market for the past three books, you'd have to make them the odds-on favorites, but you never know what's in the voter's



mind. Also nominated are these extraordinary stations: WBCN-Boston,

KTBZ-Houston, WXRK-New York, and KNDD-Seattle. Plus there are a variety of other winners to be named from the record and radio community. Entertainment, as always, will be provided by filmmaker **Michael Halloran** with his annual hilarious "Year in Review" video. Featuring a performance by Lava/Atlantic's **Simple Plan**.

11:30 a.m. — Ballroom B
A/C & Hot A/C Awards Brunch

Sponsored by NFE Records & Pioneer Entertainment

Where we honor A/C & Hot A/C radio's best as determined by their peers. This year's awards presentation features performances by NFE Records artist **Steely** and Pioneer/Monarch artist **Oleta Adams**.

1 p.m. — Garden
Triple A Awards Luncheon

The Triple A community gathers once again to acknowledge the best among us. The winners of the prestigious GAVIN Triple A Awards go home with the goods and those who don't live to fight another day.

1 p.m. — Ballroom A
Top 40 & Rhythm Crossover Awards Luncheon

Sponsored by DreamWorks Records
 The ballots are in, the votes have been counted. Who will get the prestigious nod from their peers as the cream of the crop this year? The anticipation and

food are piled high. Come celebrate with the winners and worthy nominees. Featuring a performance by DreamWorks act **The K.G.B.**

2 p.m. — Ballroom B
Urban & Urban A/C Awards Luncheon

Sponsored by Warner Bros. Records
 The awards race for Mainstream Urban Station of the Year is tight this year. The hotly contested nominees include KKBT-Los Angeles, WGCI-Chicago, WJLB-Detroit, WVEE-Atlanta, and WEDR-Miami. The Urban A/C race is just as tight between KMJQ-Houston, WDMK-Detroit, WALR-Atlanta, WHUR-Washington, WMMJ-Washington, and WHQT-Miami. And, this year we're giving awards to the outstanding Radio Marketing & Promotion persons from both formats. Featuring recorded music from the Warner Bros. Smooth Urban roster, including Boney James, Norman Brown, Kirk Whalum, Patti Austin, Wayman Tisdale, Rick Braun, and Take 6.

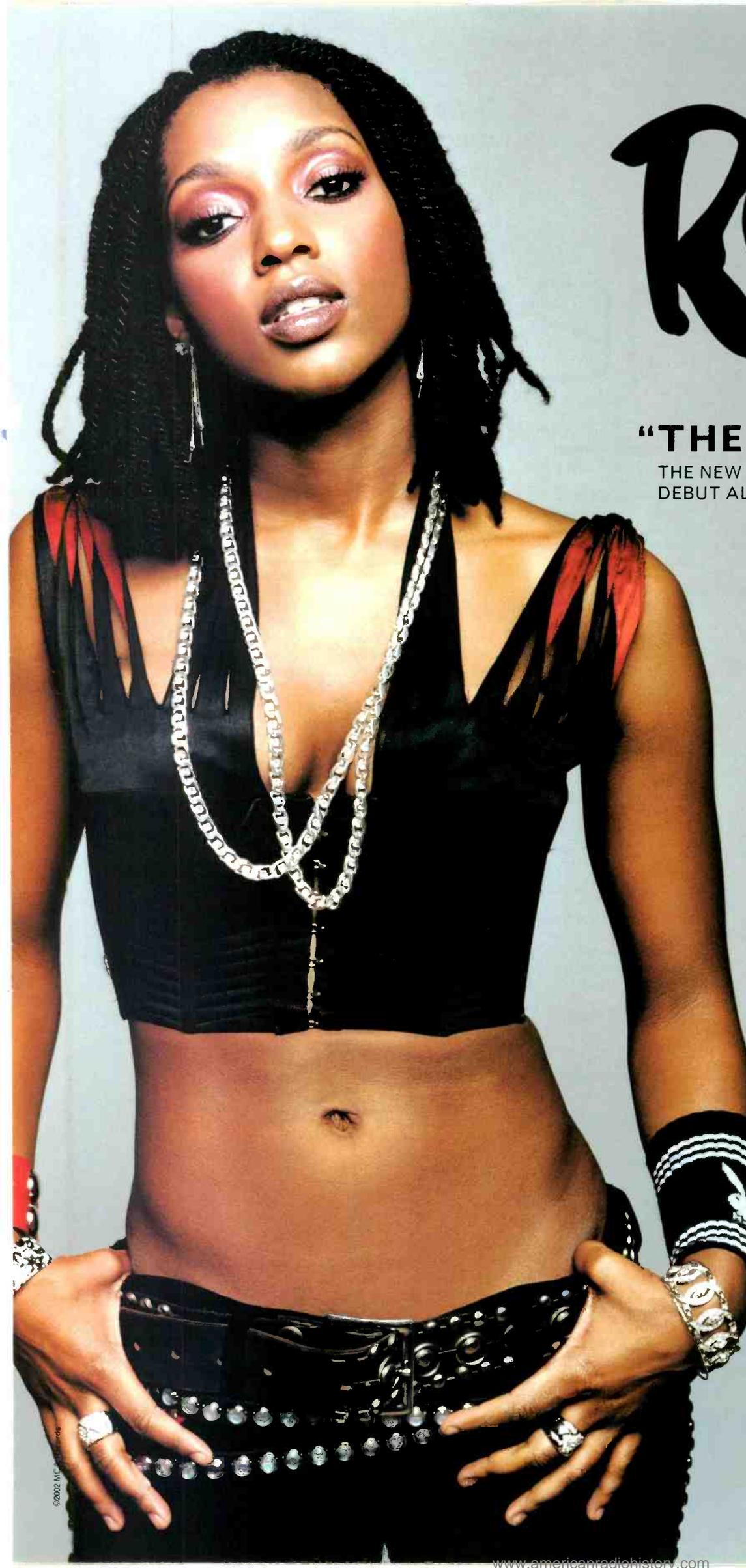
sunday, FEBRUARY 24

1-5 p.m., Tongue & Groove, 2513 Van Ness (at Union)

"SF Alternative: Four Bands Redefining the SF Sound"

Free sushi spread with live indie Alternative bands featuring headlining lo-fi Brit-poppers The Please, with LIVE 105-spun Eleventeen, RubberSide Down, and opener (the ethereal yet aggressive) Tokyomarinefire. GAVIN badge gets you in.





RES

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-Time Out NY

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KQIS WQAL and more!

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@ Hot A/C 2/25**



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Corey Smyth / Blacksmith Management
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nominees

■ Congratulations to this year's candidates. Winners will be announced at individual format luncheons during the Seminar. See you there!

Top 40

(ARBITRON MARKETS #1-10)

STATION OF THE YEAR

KHKS-Dallas
KJIS-FM-Los Angeles
KRBE-Houston
WHTZ-New York
WIOQ-Philadelphia
WXKS-Boston

OM/PD

Brian Bridgman, WIOQ-Philly
John Ivey, WXKS-Boston/KJIS-LA
Tom Poleman, WHTZ-New York
Todd Shannon, KHKS-Dallas
Dom Theodore, KRBE-Houston
Jeff Wyatt, WHTZ-Washington, DC

ASST. PD/MUSIC DIRECTOR

Paul "Cubby" Bryant, WHTZ-New York
David Corey, WXKS-Boston
Dave Morales, KHKS-Dallas
Marion Newsome, WIOQ-Philly
Michael Steele, KJIS-Los Angeles

MARKETING/PROMOTIONS DIRECTOR

Lisa Acchione, WIOQ-Philly
Von Freeman, KJIS-Los Angeles
Julie Garcia, KHKS-Dallas
Joe Mazzei, WXKS-Boston
Mike Paterson, KRBE-Houston
Sammy Simpson, WHTZ-New York

MAJOR MARKET (#11-25)

STATION OF THE YEAR

KDWB-Minneapolis
KHTS-San Diego
WBLI-Long Island
WFLZ-Tampa
WHYI-Miami
WSTR-Atlanta

OM/PD

Dan Bowen, WSTR-Atlanta
Jeff Kapugi, WFLZ-Tampa
Diana Laird, KHTS-San Diego
Rob Morris, KDWB-Minneapolis
JJ Rice, WBLI-Long Island
Rob Roberts, WHYI-Miami

ASST. PD/MUSIC DIRECTOR

Jammons, WSTR-Atlanta
Tony Banks, WHYI-Miami
Al Levine, WBLI-Long Island
Derek Moran, KDWB-Minneapolis
Stan Priest, WFLZ-Tampa
Rick Vaughn/Hitman Haze, KHTS-San Diego

MARKETING/PROMOTIONS DIRECTOR

Nancy Cambino, WBLI-Long Island
Alan Hennes, WSTR-Atlanta
Camie Dunbar, WHYI-Miami
Claudine Lewis, KHTS-San Diego
John O'Connell, KDWB-Minneapolis
Shannon Wray, WFLZ-Tampa

LARGE MARKET (#26-50)

STATION OF THE YEAR

KMXV-Kansas City
WKSE-Buffalo
WNCI-Columbus
WNKS-Charlotte
WRVW-Nashville
WXSS-Milwaukee

OM/PD OF THE YEAR

Rich Davis, WRVW-Nashville
Brian Kelly, WXSS-Milwaukee
John Reynolds, WNKS-Charlotte
Jimmy Steele, WNCI-Columbus
Dave Universal, WKSE-Buffalo
Jon Zellner, KMXV-Kansas City

ASST. PD/MUSIC DIRECTOR

Dylan, KMXV-Kansas City (now WWWQ-Atlanta)
Joe Kelly, WNCI-Columbus
JoJo Martinez, WXSS-Milwaukee
Jason McCormick, WNKS-Charlotte
Tom Peace, WRVW-Nashville

MARKETING/PROMOTIONS DIRECTOR

Diana Ades, WNKS-Charlotte
Sabrina Ary, WNCI-Columbus
Rachael Frydman, WXSS-Milwaukee
Keith Kaufman, WRVW-Nashville
Chad Mantooh, KMXV-Kansas City
Stephanie Ringer, WKSE-Buffalo

MEDIUM MARKET (#51-100)

STATION OF THE YEAR

KBFM-McAllen-Brownsville
KQKQ-Omaha
KRQQ-Tucson
WAPE-Jacksonville
WPXY-Rochester
WZEE-Madison

OM/PD

Tommy Bo Dean, WZEE-Madison
Wayne Coy/Darrin Stone (formerly KQKQ-Omaha)
Mike Danger, WPXY-Rochester
Mark Medina, KRQQ/KOHT-Tucson
Billy Santiago, KBFM-McAllen-Brownsville
Cat Thomas, WAPE-Jacksonville

ASST. PD/MUSIC DIRECTOR

Jeff "Hitman" DeWitt, KBFM-McAllen-Brownsville
Norm On The Barstool, WPXY-Rochester
Tony Mann, WAPE-Jacksonville
R-Dub, KRQQ/KOHT-Tucson
Jonathan Reed, WZEE-Madison

MARKETING/PROMOTIONS DIRECTOR

Kate Burns, KRQQ-Tucson
Julia Esparza, KBFM-McAllen-Brownsville
Orest Hrynak, WPXY-Rochester
Bonnie Oleson, WZEE-Madison
Angie Pinto, WAPE-Jacksonville

SMALL MARKET (#101-PLUS)

STATION OF THE YEAR

WHTS-Quad Cities
WIOG-Saginaw
WKCI-New Haven
WPST-Trenton
WSTO-Evansville, Ind.
WZYP-Huntsville

OM/PD

Mark Anderson, WIOG-Saginaw
Dave McKay, WPST-Trenton
Dr. Dave Michaels, WSTO-Evansville, Ind.
Danny Ocean, WKCI-New Haven
Tony Waitekus, WHTS-Quad Cities
Bill West, WZYP-Huntsville

ASST. PD/MUSIC DIRECTOR

Ally, WZYP-Huntsville
Brandon Edwards, WIOG-Saginaw
Chris Puorro, WPST-Trenton
Mark Reid, KQKY-Kearney, Neb.
Kevin Walker, WHTS-Quad Cities

MAJOR LABEL OF THE YEAR

Arista
Atlantic
Columbia
Epic
Interscope
J Records
Jive
Universal

INDEPENDENT LABEL

Curb
DreamWorks
Edel America
Hollywood
Wind-up

EXEC./SR. VP/PROMOTION, MAJOR LABEL

Steve Bartels, Arista
Charlie Foster, Universal
Andrea Ganis, Atlantic
Craig Lambert, MCA
Ken Lane, Island Def Jam
Richard Palmese, J Records
Joe Riccitelli, Jive
Brenda Romano, Interscope
Charlie Walk, Columbia

VP/PROMOTION, MAJOR LABEL

Jeff Bardin, Elektra
Mike Easterlin, Island Def Jam
Lee Leipsner, Columbia
Chris Lopes, Interscope
David Nathan, Universal
Felicia Swerling, WarnerBros.

VP/NATIONAL PROMO EXEC

Greg Marella, MCA
Jason McFadden, Virgin
Mark Neiter, Interscope
Dave Reynolds, Universal
Margaret Ann Ronayne, Arista

VP/PROMOTION, INDEPENDENT LABEL

Lori Anderson, Wind-up
Bob Catania, Curb
Scot Finck, Hollywood
Vicki Leben, DreamWorks
Frank Murray, Robbins
Barry Pinlac, Edel America

Rhythm Crossover

TOP 10 MARKET (Arbitron Markets #1-10)

STATION OF THE YEAR

KPWR-Los Angeles
KYLD-San Francisco
WBBM/FM-Chicago
WKTU-New York
WPGC-Washington
WQHT-New York

OM/PD

Frankie Blue, WKTU-New York
Todd Cavanah, WBBM/FM-Chicago
Tracy Cloherty, WQHT-New York
Michael Martin, KYLD-San Francisco
Jimmy Steal, KPWR-Los Angeles
Jay Stevens, WPGC-Washington

ASST. PD/MUSIC DIRECTOR

Jazzy Jim Archer, KYLD/KMEL-San

Francisco

Damion Young/E-Man, KPWR-Los Angeles
Erik Bradley, WBBM/FM-Chicago
Thea Mitchem, (formerly) WPGC-Washington
Geronimo, WKTU-New York

MARKETING/PROMOTIONS DIRECTOR

Michael Biemolt, WBBM/FM-Chicago
Katie Eyerly, KMEL-San Francisco
Don Macleod, WKTU-New York
Rocco Macri, WQHT-New York
Dianna Obermeyer, KPWR-Los Angeles
Carlos Pedraza, KYLD-San Francisco

MAJOR MARKET (#11-25)

STATION OF THE YEAR

KKFR-Phoenix
KQKS-Denver
KUBE-Seattle
KXJM-Portland
WLLD-Tampa
WPOW-Miami

OM/PD

Mark Adams, KXJM-Portland
Cat Collins, KQKS-Denver
Kid Curry, WPOW-Miami
Shellie Hart/Eric Powers, KUBE-Seattle
Orlando, WLLD-Tampa
Bruce St. James, KKFR-Phoenix

ASST. PD/MUSIC DIRECTOR

Beata, WLLD-Tampa
Pretty Boy Dontay, KXJM-Portland
Charlie Huero, KKFR-Phoenix
John E. Kage, KQKS-Denver
Julie Pilat, KUBE-Seattle
Tony The Tiger/Eddie Mix, WPOW-Miami

MARKETING/PROMOTIONS DIRECTOR

Aldo, KQKS-Denver
Kenny Bernstein, WPOW-Miami
Drew Fleming, WLLD-Tampa
Woody Justik, KUBE-Seattle
Monchal Pungaew, KKFR-Phoenix
Rene Rank, KXJM-Portland

LARGE MARKET (#26-50)

STATION OF THE YEAR

KBBT-San Antonio
KLUC-Las Vegas
KQBT-Austin
KSFM-Sacramento
WJHM-Orlando
WZMX-Hartford

simple plan

"I'm Just A Kid"

KNRK-23x
#3 phones for
2 weeks!



From the debut album
NO PADS, NO HELMETS...JUST BALLS
In Stores March 19

**Believers: KNRK, WEDG, 89X, KEDJ,
KWOD, WGRD, WBSX, WCYY, WRWK,
KAEP, WXZZ and lots more!!**



Also appears in the forthcoming Epic/Sony Music Soundtrax release
THE NEW GUY - MUSIC FROM THE MOTION PICTURE
Soundtrack In Stores March 2002
Movie In Theaters May 10

Mark Hamilton/KNRK: "This is a sound that works well for us at 'NRK. Instant phones! I am anticipating it to be a spring time hit along the lines of Sum 41 'Fat Lip'."

*Look for Simple Plan on various Warped Tour dates this summer!

Produced & Mixed by Arnold Lanni
www.simpleplan.com
www.atlantic-records.com





OM/PD OF THE YEAR

JD Gonzalez, KBBT-San Antonio
Byron Kennedy, KSFM-Sacramento
Jerry McKenna, WWKX-Providence
VictoStarr, WZMX-Hartford
ScooteB. Stevens, KQBT-Austin
Cat Thomas, KLUC-Las Vegas

ASST. PD/MUSIC DIRECTOR

Danny B/Romeo, KBBT-San Antonio
J.B. King, KLUC-Las Vegas
Jay Love, WJHM-Orlando
Mark McCray, (formerly) KQBT-Austin
Bradley Ryan, WWKX-Providence

MARKETING/PROMOTIONS DIRECTOR

Tim Black, KSFM-Sacramento
Tristano Koriou, WZMX-Hartford
Keith Memoly, WJHM-Orlando
Jill Strada, WPYO-Orlando
Vanessa Thill, KLUC-Las Vegas

MEDIUM MARKET (#51-100)

STATION OF THE YEAR

KDGS-Wichita
KISV-Bakersfield
KPRR-El Paso
KQCH-Omaha
WBHJ-Birmingham
WHZT-Greenville, SC

OM/PD

John Candelaria, KPRR-El Paso
Fisher, WHZT-Greenville, SC
Erik Johnson, KQCH-Omaha
Mickey Johnson, WBHJ-Birmingham
Bob Lewis, KISV-Bakersfield
Greg Williams, KDGS-Wichita

ASST. PD/MUSIC DIRECTOR

Jojo Collins, KDGS-Wichita
Murph Dawg, WHZT-Greenville
Gina Lee Fuentez, KPRR-El Paso
Mary K, WBHJ-Birmingham
Picazzo, KISV-Bakersfield

MARKETING/PROMOTIONS DIRECTOR

Larkin Cavanaugh, KQCH-Omaha
Maria Ciski, KDGS-Wichita
Chris Lucy, KPRR-El Paso
B-Money, WBHJ-Birmingham
Tracy Peoples, KISV-Bakersfield

SMALL MARKET (#101-PLUS)

STATION OF THE YEAR

KHTN-Merced/Modesto
KWIN-Stockton
KWNZ-Reno
WJFX-Ft. Wayne
WOCQ-Salisbury-Ocean City
WXIS-Johnson City

OM/PD

Phil Baker, WJFX-Ft. Wayne
John Christian, KWIN-Stockton
Blade Michaels, WXIS-Johnson City
Rene Roberts, KHTN-Merced/Modesto
Bill Schulz, KWNZ-Reno
Wookie, WOCQ-Salisbury-Ocean City

ASST. PD/MUSIC DIRECTOR

Todd Ambrose, WXIS-Johnson City
Big Bear, KCAQ-Oxnard
Deelite, WOCQ-Salisbury-Ocean City
Diane Foxx, KWIN-Stockton
Scott Hecathorn, WJFX-Ft. Wayne

LABEL OF THE YEAR

Arista
Columbia
Epic
Interscope
Island Def Jam
Jive
MCA

SR. PROMO EXEC

Nino Cuccinello, Interscope
Valerie Delong, Universal/Motown
Lisa Ellis, Columbia
Tom Maffei, Priority
John McMann, Atlantic
Liz Pokora, Epic Records
Marthe Reynolds, Island Def Jam
Cary Vance, Virgin

NATIONAL PROMO EXEC

Lucy Barragan, Elektra
Danny Coniglio, Priority
Andrea Foreman, Columbia
Mike Lieberman, Epic
Gary Marella, Universal/Motown
Enrique Ongtin, Virgin
Rick Sackheim, Arista
Motti Shulman, Island Def Jam

INDEPENDENT LABEL

Artemis
DreamWorks
Edel America
Robbins
Strictly Rhythm
Tommy Boy
TVT

PROMO EXEC, INDEPENDENT LABEL

Phil Mataragas, TVT
Bari G., Strictly Rhythm
Frank Murray, Robbins Entertainment
Barry Pinlac, Edel America
Hazel Zoleta, Tommy Boy

A/C

A/C LABEL OF THE YEAR

Atlantic Records
Columbia Records
Jive Records
Reprise Records
Universal Records
Warner Bros. Records

A/C LABEL PROMOTION EXECUTIVE OF THE YEAR

Nick Bedding, Hollywood Records
Debbie Cerchione, Warner Bros. Records
Mary Conroy, Atlantic Records
Elaine Locatelli, Columbia Records
Mark Rizzo, Capitol Records
Etoile Zisselman, Arista Records

A/C LABEL PROMOTION PERSON OF THE YEAR

Tom Cunningham, Jive Records
Cheri Lynn Martin, RCA Label Group
Scotty Meyers, TeshMedia
Dave Reynolds, Universal Records
Katie Seidel, Reprise Records
Linde Thurman, Curb Records

***A/C & HOT A/C INDEPENDENT PROMOTION COMPANY**

Donna Brake Promotions
Jerry Lembo Entertainment
Sandi Lifson Entertainment
Jeff McClusky & Associates
R.J. Promotions
Tri-State Promotions

A/C MAJOR MARKET (#1-20) STATION OF THE YEAR

KOST-Los Angeles
KVIL-Dallas
WBEB-Philadelphia
WLTE-Minneapolis
WLTW-New York City
WMJX-Boston

A/C MAJOR MARKET OPERATIONS MANAGER/PROGRAM DIRECTOR OF THE YEAR

Tony Coles, KRWM-Seattle
Kurt Johnson, KVIL-Dallas
Jhani Kaye, KOST-Los Angeles
Don Kelley, WMJX-Boston
Gary Nolan, WLTE-Minneapolis
Jim Ryan, WLTW-New York

A/C MAJOR MARKET ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR

Haynes Johns, WNND-Chicago
Mark Laurence, WMJX-Boston
Candy O'Terry, WMJX-Boston
Stella Schwartz, KOST-Los Angeles
Daria Thomas, KLSY-Seattle

A/C LARGE MARKET (#21-50) STATION OF THE YEAR

KOSI-Denver
WDOO-Cleveland
WRCH-Hartford
WRRM-Cincinnati
WSNY-Columbus
WWLI-Providence

A/C LARGE MARKET OPERATIONS MANAGER/PROGRAM DIRECTOR OF THE YEAR

Stan Atkinson, WLTO-Milwaukee
Allan Camp, WRCH-Hartford
Tom Holt, WWLI-Providence
Chuck Knight, WSNY-Columbus
Scott Miller, WDOO-Cleveland

A/C LARGE MARKET ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR

Jeanne Ashley, KSRC-Kansas City
Steve Hamilton, KOSI-Denver
Joe Hann, WRCH-Hartford
Mel McKay, KMZQ-Las Vegas
Mike Ohling, KBAY-San Jose

A/C MEDIUM MARKET (#51-100) STATION OF THE YEAR

KMXZ-Tucson
WHUD-Westchester
WJXB-Knoxville
WLHT-Grand Rapids
WMGN-Madison
WTVR-Richmond, Va.

A/C MEDIUM MARKET OPERATIONS MANAGER/PROGRAM DIRECTOR OF THE YEAR

Bill Cahill, WTVR-Richmond
Vance Dillard, WJXB-Knoxville
Bernie Moody, KWAV-Monterey
Mike Morgan, WYJB-Albany
Steve Petrone, WHUD-Westchester
Bobby Rich, KMXZ-Tucson

A/C MEDIUM MARKET ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR

Tom Cook, KRBB-Wichita
Kim Fischer, WMGN-Madison
Tom Furci, WHUD-Westchester
Leslie Lois, KMXZ-Tucson
Mary Turner, WLHT-Grand Rapids

A/C SMALL MARKET (100+) STATION OF THE YEAR

WAHR-Huntsville, Ala.
WAJI-Ft. Wayne, Ind.
WFMK-Lansing, Mich.
WMEZ-Pensacola, Fla.
WSRS-Worcester, Mass.

A/C SMALL MARKET OPERATIONS MANAGER/PROGRAM DIRECTOR OF THE YEAR

Steve Peck, WSRS-Worcester, Mass.
Kevin Peterson, WMEZ-Pensacola, Fla.
Chris Reynolds, WFMK-Lansing, Mich.
Barb Richards, WAJI-Ft. Wayne, Ind.
Matt Williams, WGFB-Rockford, Ill.
Brian Wertz, WQLR-Kalamazoo, Mich.

A/C SMALL MARKET ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR

Marlene Aqua, WFPG-Atlantic City, N.J.
Jim Barron, WAJI-Ft. Wayne, Ind.
Jackie Brush, WSRS-Worcester, Mass.
Bonny O'Brien, WAHR-Huntsville, Ala.
Trudy, WLZW-Utica/Rome, N.Y.

Hot A/C

HOT A/C LABEL OF THE YEAR

Atlantic Records
Columbia Records
DreamWorks Records
Interscope/Geffen/A&M Records
RCA Records
Reprise Records

HOT A/C LABEL PROMOTION EXECUTIVE OF THE YEAR

Mary Conroy, Atlantic Records
Alex Coronfly, Reprise Records
Pete Cosenza, Columbia Records
Scott Emerson, Interscope/Geffen/A&M
Cheryl Khaner, RCA Records
Mark Rizzo, Capitol

HOT A/C LABEL PROMOTION PERSON OF THE YEAR

Anne Marie Foley, Reprise Records
Dara Kravitz, MCA Records
Adrian Moreira, RCA Records
Patty Morris, Island Def Jam Music Group
David Nathan, Universal Records
Marc Ratner, DreamWorks

***A/C & HOT A/C INDEPENDENT PROMOTION COMPANY**

Donna Brake Promotions
Jerry Lembo Entertainment
Sandi Lifson Entertainment
Jeff McClusky & Associates
R.J. Promotions
Tri-State Promotions

HOT A/C MAJOR MARKET (#1-20) STATION OF THE YEAR

KFMB-San Diego
KLLC-San Francisco
KYSR-Los Angeles
WBMX-Boston
WPLJ-New York City
WTMX-Chicago

HOT A/C MAJOR MARKET OPERATIONS MANAGER/PROGRAM DIRECTOR OF THE YEAR

Barry James, WTMX-Chicago
Tracy Johnson, KFMB-San Diego
Angela Perelli, KYSR-Los Angeles
Scott Shannon, WPLJ-New York City
Greg Strassell, WBMX-Boston

HOT A/C ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR

James Baker, KBIG-Los Angeles
Mary Ellen Kachinske, WTMX-Chicago
Tony Mascaro, WPLJ-New York City
Mike Mullaney, WBMX-Boston
Julie Nakahara, KLLC-San Francisco
Chris Patyk, KYSR-Los Angeles

HOT A/C LARGE MARKET (#21-50) STATION OF THE YEAR

KAMX-Austin
KIMN-Denver
KMXB-Las Vegas
KRBZ-Kansas City
WMTX-Tampa
WOMX-Orlando

HOT A/C LARGE MARKET OPERATIONS MANAGER/PROGRAM DIRECTOR OF THE YEAR

Tony Florentino, WMTX-Tampa
Ron Harrell, KIMN-Denver
Brian Kelly, WMYX-Milwaukee
Duncan Payton, KMXB-Las Vegas
John Roberts, WOMX-Orlando
Jim Robinson, KAMX-Austin

HOT A/C LARGE MARKET ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR

Charese Frugé, KMXB-Las Vegas
Jeannine Jersey, WVIC/FM-Hartford
Kozman, KALC-Denver
Michelle Matthews, KALC-Denver
Rebecca Wilde, WQAL-Cleveland

HOT A/C MEDIUM MARKET (#51-100) STATION OF THE YEAR

KLLY-Bakersfield
KOSO-Modesto/Stockton
KPEK-Albuquerque
KSTZ-Des Moines
KVUU-Colorado Springs

HOT A/C MEDIUM MARKET OPERATIONS MANAGER/PROGRAM DIRECTOR OF THE YEAR

Tim Baldwin, WMXB-Richmond, Va.
Kevin Callahan, KVUU-Colorado

Over 3000 total spins
Over 40 million in audience

brandy

What About Us?

THE NEW SINGLE & VIDEO

FROM HER HIGHLY ANTICIPATED NEW ALBUM

FULL MOON

IN STORES MARCH 2002

PRODUCED BY:
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MANAGEMENT:
SONJA B. NORWOOD FOR NORWOOD & NORWOOD, INC.

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Springs

J. Davis, WCPT-Albany
Max Miller, KOSO-Modesto/Stockton
Mike Skot, KCDU-Monterey
E.J. Tyler, KLLY-Bakersfield

HOT A/C MEDIUM MARKET ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR

A.J. Carlisle, KVUU-Colorado Springs
Leslie Lois, KZPT-Tucson
Donna Miller, KOSO-Modesto/Stockton
Becky Rogers, KURB-Little Rock
Dave Swan, KSRZ-Omaha

HOT A/C SMALL MARKET (100+) STATION OF THE YEAR

KBBY-Oxnard/Ventura, Calif.
KLCA-Reno, Nev.
WDAQ-Danbury, Conn.
WMXL-Lexington, Ky.
WXLO-Worcester, Mass.

HOT A/C SMALL MARKET OPERATIONS MANAGER/PROGRAM DIRECTOR OF THE YEAR

Carlos Campos, KLCA-Reno, Nev.
Mark Elliott, KBBY-Oxnard/Ventura, Calif.
Al Haynes, WCGQ-Columbus, Ga.
Jill Meyer, WMXL-Lexington, Ky.
Chase Murphy, WXLO-Worcester, Mass.
Bill Trotta, WDAQ-Danbury, Conn.

HOT A/C SMALL MARKET ASSISTANT PROGRAM DIRECTOR/MUSIC DIRECTOR OF THE YEAR

Kid Carter, WQSM-Fayetteville, N.C.
Sharon Kelly, WDAQ-Danbury, Conn.
Darren McPeake, KBBY-Oxnard/Ventura, Calif.
Ethan Minton, WMGX-Portland, Me.
Shannon, WXLO-Worcester, Mass.

***Nominees for this category are the same for both A/C and Hot A/C.**

Alternative

DOUBLE PLATINUM LABEL OF THE YEAR

Epic
IDJMG
Interscope
RCA
Universal
Warner Bros.

EXECUTIVE OF THE YEAR

Stu Bergen, IDJMG
Tom Biery, Warner Bros.
Phil Costello, Reprise
Andrea Ganis, Atlantic
Steve Leeds, Universal
Brenda Romano, Interscope

PROMOTION PERSON OF THE YEAR

Bob Divney, Reprise
Rob Goldklang, Warner Bros.
Howard Leon, Universal
Robbie Lloyd, Interscope
Jacqueline Saturn, Epic
Gary Spivack, Capitol

PLATINUM
Label of the Year

Arista
DreamWorks
Maverick
Roadrunner
Virgin
Wind-up

PROMOTION PERSON OF THE YEAR

Shanna Fischer, Wind-up
Geordie Gillespie, Virgin
Dave Loncao, Roadrunner
Gaby Skolnek, Maverick
Matt Smith, DreamWorks
Jeff Sodikoff, Arista

GOLD
LABEL OF THE YEAR

Astralwerks
Epitaph
Netwerk
TVT
Volcano
V2

PROMOTION PERSON OF THE YEAR

Eric Baker, Extasy
Bill Carroll, Vagrant
Lorraine Caruso, Jive/Volcano
Gary Jay, TVT
Jenni Sperandeo, Astralwerks
Christina Whitetrash, Epitaph

INDIE OF THE YEAR

Scott Burton, JMA
Mark Fischer, McGathy
Michael Ildis, Ildis Communications
Mark Kordelos, UNCLE
Jack Springer, Teknikolour
Del Williams, ARMS

MARKET 1 TO 15
STATION OF THE YEAR

WNNX-Atlanta
WBCN-Boston
KTBZ-Houston
KROQ-Los Angeles
WXRK-New York
KNDD-Seattle

VP/PROGRAMMING/PROGRAM DIRECTOR

Leslie Fram, WNNX-Atlanta
Steve Kingston, WXRK-New York
Phil Manning, KNDD-Seattle
Jim McGuinn, WPLY-Philadelphia
Oedipus, WBCN-Boston
Kevin Weatherly, KROQ-Los Angeles

APD/MUSIC DIRECTOR

Aaron Axelsen, KITS-San Francisco
Alan Ayo, KDGE-Dallas
Pat Ferrise, WHFS-Washington
Mike Peer, WXRK-New York
Chris Williams, WNNX-Atlanta
Lisa Worden, KROQ-Los Angeles

PROMOTION/MARKETING DIRECTOR (ALL MARKETS)

Donna Jean, WHFS-Washington
Voula Kolios, KNDD-Seattle
Michael Kranias, WWDC-Washington
Jennifer Nech, WNNX-Atlanta
Robin Rockwell, KITS-San Francisco
Amy Stevens, KROQ-Los Angeles

MARKETS 16-50
STATION OF THE YEAR

KXTE-Las Vegas
WXDX-Pittsburgh
KNRK-Portland
KPNT-St. Louis
KXRK-Salt Lake City

XTRA-San Diego
PROGRAM DIRECTOR OF THE YEAR

Mark Hamilton, KNRK-Portland
Scott Jameson, WRZX-Indianapolis
Kim Monroe, WXTM-Cleveland
John Moschitta, WXDX-Pittsburgh
Virgin
Tim Schiavelli, WBRU-Providence
Bryan Schock, XTRA-San Diego

MUSIC DIRECTOR OF THE YEAR

Jack DeVoss, WWCD-Columbus
Chris Muckley, XTRA-San Diego
Todd Noker, KXRK-SLC
Chris Ripley, KXTE-Las Vegas
Toby Ryan, KROX-Austin
Bobby Smith, WOCL-Orlando

MARKETS 51+
STATION OF THE YEAR

WRAX-Birmingham
WAVF-Charleston
KJEE-Santa Barbara
KFMA-Tucson
KMYZ-Tulsa
WPBZ-West Palm Beach

PROGRAM DIRECTOR OF THE YEAR

Nikki Basque, KPOI-Honolulu
Mimi Griswold, WKRL-Syracuse
Susan Groves, WHRL-Albany
John Michael, KFMA-Tucson
John O'Connell, WPBZ-West Palm Beach
Scott Petibone, WPLA-Jacksonville

MUSIC DIRECTOR OF THE YEAR

Tim Bronson, WGRD-Grand Rapids
Chumley, WPLA-Jacksonville
Peter Gunn, KLEC-Little Rock
Amy Hudson, WMAD-Madison
Picard, WTBZ-Burlington
Danny Villalobos, WAVF-Charleston

Urban

MAINSTREAM URBAN RADIO MAJOR MARKET 1-25
MAINSTREAM URBAN RADIO STATION OF THE YEAR

KKBT-Los Angeles
WGCI-Chicago
WPWX-Chicago
WJLB-Detroit
WVEE-Atlanta
WEDR-Miami

MAINSTREAM URBAN RADIO OM/PD OF THE YEAR

Vinny Brown WBLS-New York
Robert Scorpio KKBT-Los Angeles
Elroy Smith WGCI-Chicago
Jay Alan WPWX-Chicago
Cedric Hollywood WEDR-Miami

MAINSTREAM URBAN RADIO APD/MD OF THE YEAR

Deneen Womack WBLS-New York
Dorsey Fuller KKBT-Los Angeles
Carla Boatner WGCI-Chicago
Raphael George WPHI-Philadelphia
Tosha Love WVEE-Atlanta

MAINSTREAM URBAN RADIO MARKETING/PROMOTION PERSON OF THE YEAR

Tina Nachman WBLS-New York
Scott Davalo KKBT-Los Angeles
Kymberli Rose WPWX-Chicago
Simone Jones WUSL-Philadelphia

Shelice Smith WVEE-Atlanta
Mainstream Urban Radio Air

Personality of the Year
Steve Harvey KKBT-Los Angeles
Skip Murphy KKDA-Dallas
Frank Ski WVEE-Atlanta
Doug Banks ABC Networks
Syndication

Russ Parr Radio One Syndication

MAINSTREAM URBAN RADIO ARTIST OF THE YEAR

Destiny's Child
Dr. Dre
Jay-Z
Mary J. Blige
Michael Jackson

MAINSTREAM URBAN LABEL OF THE YEAR

Columbia
Def Jam/Def Soul
Elektra
Interscope
Sony

MAINSTREAM URBAN RADIO SENIOR RECORD EXECUTIVE OF THE YEAR

Cynthia Johnson Columbia
Richard Nash Elektra
Rodney Shealey Sony
Johnnie Walker Island/Def Jam
Ken Wilson J Records

MAINSTREAM URBAN RADIO RECORD EXECUTIVE OF THE YEAR

Mark Boyd Virgin
Howard Geiger Interscope
Kathi Moore Epic
Morace Landy Atlantic
C.C. McClendon Arista

MAINSTREAM URBAN RADIO AFFILIATED LABEL OF THE YEAR

Aftermath
So So Def
Bad Boy
Roc-A-Fella
Slip-N-Slide

MAINSTREAM URBAN INDEPENDENT RECORD EXECUTIVE OF THE YEAR

Joey Bonner
Greg Johnson
Alan & Lygia Lott
Ruben Rodriguez
Eddie & Belinda Simms

MAINSTREAM URBAN RADIO MAJOR MARKET 26-50
MAINSTREAM URBAN RADIO STATION OF THE YEAR

WENZ-Cleveland
WIZF-Cincinnati
KPRS-Kansas City
WKKV-Milwaukee
WQQK-Nashville

MAINSTREAM URBAN RADIO OM/PD OF THE YEAR

Terry Foxx WQQK
Jamillah Muhammad WKKV
Lance Pantone WENZ
"Hurricane Dave" Smith WIZF
Sam Weaver KPRS

MAINSTREAM URBAN RADIO APD/MD OF THE YEAR

Myron Fears KPRS
Doc Love WKKV
Terri Thomas WIZF
Nate Quick WPEG
Michael "Heartattack" Mauzon WOW!

MAINSTREAM URBAN RADIO MAJOR MARKET 50 AND HIGHER
MAINSTREAM URBAN RADIO STATION OF THE YEAR

WCDX-Richmond, Va.
WFXA-Augusta, Ga.
WQHH-Lansing, Mich.
WDZZ-Flint, Mich.
WJMI-Jackson, Miss.

MAINSTREAM URBAN RADIO OM/PD OF THE YEAR

Lamonda Williams WCDX
Kevin Foxx WFXA
Brant Johnson WQHH
Chris Reynolds WDZZ
Mike Love WWDM

Urban A/C

URBAN ADULT CONTEMPORARY RADIO MAJOR MARKET 1-25
URBAN ADULT CONTEMPORARY RADIO STATION OF THE YEAR

KMJQ-Houston
WDMK-Detroit
WALR-Atlanta
WHUR-Washington
WMMJ-Washington
WHQT-Miami

URBAN ADULT CONTEMPORARY RADIO OM/PD OF THE YEAR

Carl Conner KMJQ
Jim Kennedy WALR
Hector Hannibal WHUR
Derrick Brown WHQT
Toya Beasley WRKS

URBAN ADULT CONTEMPORARY RADIO APD/MD OF THE YEAR

Daisy Davis WDAS
David Dickinson WHUR
Mike Chase WMMJ
Rudy V KRNB
Karen Vaughn WHQT

URBAN ADULT CONTEMPORARY RADIO MARKETING/PROMOTION PERSON OF THE YEAR

Tobi Davis WMMJ
Kathy Daniels WALR
Frank Lemmitti WRKS
Bobbie Jefferson KMJQ
Zeke Zanders WHUR

URBAN ADULT CONTEMPORARY RADIO AIR PERSONALITY OF THE YEAR

Jeffrey Charles WALR
John Mason WDMK
John Monds WHUR
Tom Joyner ABC Networks
Syndication
Frankie Ross KJLH

With the multi-platinum trio NEXT, he stormed the music scene with the smash hits "Too Close" and "Wifey." His words touched you on Jaheim's "Just In Case" and Tupac's "Till The End Of Time"... And he made you dance on "Do You Wanna Roll" with Snoop Dogg & Lil' Kim.

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brings you the red hot

"GOT ME A MODEL"

Produced by Jermaine Dupri, from his J records solo debut album "R.I.lements."

HEATING UP NOW!

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URBAN ADULT CONTEMPORARY RADIO ARTIST OF THE YEAR

Jaheim
Alicia Keys
Maxwell
Musiq Soulchild
Jill Scott

URBAN ADULT CONTEMPORARY LABEL OF THE YEAR

J Records
Columbia
Warner Bros.
DreamWorks
Elektra

URBAN ADULT CONTEMPORARY RADIO SENIOR RECORD EXECUTIVE OF THE YEAR

Ken Wilson J Records
Cynthia Johnson Columbia
Dwight Bibbs Warner Bros.
Ronnie Johnson Atlantic
Michael Horton Universal

URBAN ADULT CONTEMPORARY RADIO RECORD EXECUTIVE OF THE YEAR

David Lawrence Epic
Rene Burdine Warner Bros.
Sandra Sullivan Priority
Michelle Madison Elektra
Chris Berry DreamWorks

URBAN ADULT CONTEMPORARY AFFILIATED LABEL OF THE YEAR

Blackground
Hidden Beach
Major Hits
So So Def
Bad Boy

URBAN ADULT CONTEMPORARY INDEPENDENT RECORD EXECUTIVE OF THE YEAR

Jesus Garber
Bruce Jones
Eric Talbert
Doug Wilkins

URBAN ADULT CONTEMPORARY RADIO MAJOR MARKET 26-50

URBAN ADULT CONTEMPORARY RADIO STATION OF THE YEAR

WDIA-Memphis
WBAV-Charlotte
KJMS-Memphis
WYLD-New Orleans
WQMQ-Greensboro

URBAN ADULT CONTEMPORARY RADIO OM/ PD OF THE YEAR

Terri Avery WBAV
Nate Bell KJMS
Angela Watson WYLD
Bobby O'Jay WDIA
Brian Wallace WTLG

URBAN ADULT CONTEMPORARY RADIO MAJOR MARKET 50 AND HIGHER

URBAN ADULT CONTEMPORARY RADIO STATION OF THE YEAR

KOKY-Little Rock, Ark.
WKJS-Richmond, Va.
WSOL-Jacksonville, Fla.
WKXI-Jackson, Miss.
KQXL-Baton Rouge, La.

URBAN ADULT CONTEMPORARY RADIO OM/ PD OF THE YEAR

Kevin Kofax WKJS, Ark.

Mark Dylan KOKY, Va.
Stan Branson WKXI, Fla.
Aaron Maxwell WSOL, Miss.
Mya Vernon KQXL, La.

Country

GAVIN MAJOR/LARGE MARKET COUNTRY STATION OF THE YEAR:

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

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

Mike Kennedy, KBEQ-Kanas City
Gregg Swedberg, KEYE-Minneapolis
Ken Boesen, KWJJ-Portland
Kerry Wolfe, WML-Milwaukee
Eric Logan, WQYK/WRBQ-Tampa

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

Chris Loss, KMLE-Phoenix
Tony Thomas, KMPS-Seattle
Gwen Foster, KNIX-Phoenix
Greg Frey, KSON-San Diego
Jay Thomas, WYYZ-Hartford

GAVIN MEDIUM MARKET COUNTRY STATION OF THE YEAR:

KSKS-Fresno
KTOM-Sainas
KUZZ-Bakersfield
WGGY-Wilkes Barre
WSSL-Greenville

GAVIN MEDIUM MARKET COUNTRY OM/ PD OF THE YEAR:

Mike Peterson, KSKS-Fresno
Evan Bridwell, KUZZ-Bakersfield
Coyote Calhoun, WAMZ-Louisville
Mike Krinik, WGGY-Wilkes Barre
Shelly Easton, WRBT-Harrisburg

GAVIN MEDIUM MARKET COUNTRY APD/ MD OF THE YEAR:

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

GAVIN SMALL MARKET COUNTRY STATION OF THE YEAR:

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

GAVIN SMALL MARKET COUNTRY OM/ PD OF THE YEAR:

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

GAVIN SMALL MARKET COUNTRY APD/ MD OF THE YEAR:

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

GAVIN G2 GOLDEN EAR OF THE YEAR:

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

GAVIN PROMOTER OF THE YEAR:

Diane Richey, Diane Richey Promotions
Katharine Chappell, DreamWorks Records
Jerry Duncan, Jerry Duncan Promotions
Kimberly Dunn, MCA Records
R.G. Jones, RLG

GAVIN COUNTRY REGIONAL PROMOTER OF THE YEAR:

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

GAVIN COUNTRY NATIONAL PROMOTION DIR. OF THE YEAR:

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

GAVIN COUNTRY SR VP/ VP OF THE YEAR:

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

GAVIN COUNTRY RECORD LABEL OF THE YEAR:

Arista Records
Capitol Records
DreamWorks Records
MCA Records
Mercury Records

GAVIN COUNTRY BREAKTHROUGH ARTIST OF THE YEAR:

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

GAVIN COUNTRY ARTIST OF THE YEAR:

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

TRIPLE A

MAJOR LABEL ARTIST AND ALBUM OF THE YEAR

Coldplay (Capitol)
Shelby Lynne (Island Def Jam Music Group)
John Mayer (Columbia/CRG)
U2 (Interscope)
Pete Dinklage (Columbia/CRG)

INDEPENDENT/SUBSIDIARY LABEL ARTIST AND ALBUM OF THE YEAR

Ryan Adams (Lost Highway)
Afro Celt Sound System (Real World/Virgin)
John Hiatt (Vanguard)
Johnny A (Red Ink)
Jeb Loy Nichols (Rykodisc)

MAJOR LABEL OF THE YEAR

Capitol
Columbia
Interscope
MCA
Virgin

INDEPENDENT/SUBSIDIARY LABEL OF THE YEAR

Artemis
Lost Highway
Real World
Rouder
Vanguard

MAJOR LABEL PROMOTION PERSON OF THE YEAR

Alex Coronfly, Reprise Records
James Evans, Interscope Records
Ray Gmeiner, Virgin Records
Dara Kravitz, MCA Records
Steve Nice, Capitol Records
John Rosenfelder, Island Def Jam Music Group

INDEPENDENT/SUBSIDIARY LABEL PROMOTION PERSON OF THE YEAR

Ray DiPietro, Artemis Records
Michael McDonald, ATO Records
Art Phillips, Vanguard Records
Jenni Sperandeo, Astralwerks
Chris Stacey, Lost Highway Records
Katrinka Suydam, Rouder Records

INDEPENDENT PROMOTION PERSON OF THE YEAR

Michele Clark, Michele Clark Promotion
Sean Coakley, Songlines
Michael Ehrenberg, Outsourc
Biff Kennedy, Charterhouse
Harry Levy, Levitation

RADIO STATION OF THE YEAR (MARKETS 1-25)

KBCO - Denver
KFOG - San Francisco
KMTT - Seattle
KTCZ - Minneapolis
WXRT - Chicago

STATION OF THE YEAR (MARKETS 26+)

KBAC - Santa Fe
KGSR - Austin
KINK - Portland
WNCS - Burlington
WRNR - Baltimore

STATION OF THE YEAR (NON-COMMERCIAL)

KCRW - Los Angeles
WDET - Detroit
WFPK - Louisville
WFLV - New York
WXPN - Philadelphia

PROGRAM DIRECTOR OF THE YEAR (MARKETS 1-25)

Scott Arbough - KBCO
Dave Benson - KFOG
Lauren MacLeash - KTCZ
Chris Mays - KMTT
Norm Winer - WXRT

PROGRAM DIRECTOR OF THE YEAR (MARKETS 26+)

Dennis Constantine - KINK
Alex Cortright - WRNR
Jody Denberg - KGSR
Ira Gordon - KBAC
Laura Hopper - KPIG

PROGRAM DIRECTOR OF THE YEAR (NON-COMMERCIAL)

Bill Gruber - WAPS
Mark Keefe - WRNR
Dan Reed - WFPK
Bruce Warren - WXP
Rosemary Welch - WYEP

MUSIC DIRECTOR OF THE YEAR (MARKETS 1-25)

Amy Brooks - WBOS
John Farneda - WXRT
Haley Jones - KFOG
Keefler - KBCO
Dana Marshall - WXR

MUSIC DIRECTOR OF THE YEAR (MARKETS 26+)

Susan Castle - KGSR
Keith Coes - WRLT
Dave Herold - KTHX
Marie McCallister - WTTS
Kevin Welch - KINK

MUSIC DIRECTOR OF THE YEAR (NON-COMMERCIAL)

Chris Griffin - WYEP
Nic Harcourt - KCRW
Chuck Horn - WDET
Rita Houston - WFLV
Stacy Owen - WFPK

PROMOTION DIRECTOR OF THE YEAR (MARKETS 1-25)

Jude Heller - KFOG
Adam Klein - WBOS
Tom Lisack - WXRT
Jennifer Orr - KMTT
Julie Smith - KBCO

PROMOTION DIRECTOR OF THE YEAR (MARKETS 26+)

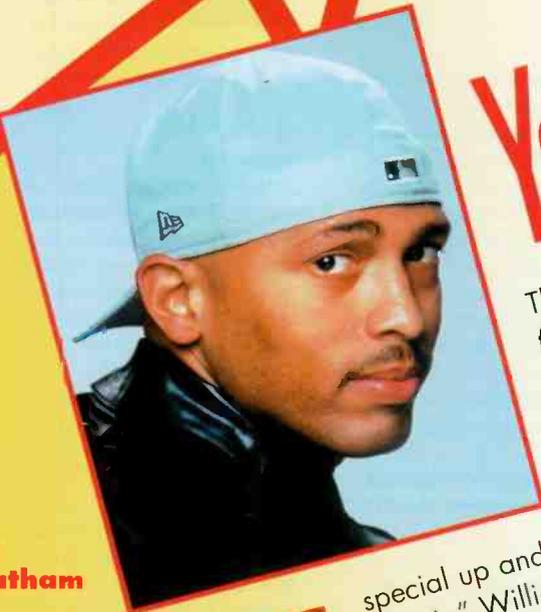
Frank Caprista - KPIG
Heather Claussen - WTTS
Candice Gonzales - KINK
Eric Thomas - WNCS

PROMOTION DIRECTOR OF THE YEAR (NON-COMMERCIAL)

Ken Munson - WDET
John Platt - WFLV
Paul Rogers - WXP
Mike Triebisch - WFPK

SUPERJAMS

FROM 



**Skip
Cheatham**

Yes Yes Y'all

The masses demand Hip-Hop and R&B/Soul!! **SuperJams from Pepsi** delivers to the listeners the HOTNESS of top 20 countdown (as determined by the Billboard Airplay Monitor Mainstream Charts). Skip Cheatham the award-winning super-jock, unleashes two solid, smokin' hours of raw energy.

SuperJAMS from Pepsi is two solid hours — 20 cuts with a special up and coming track. And just admit it - when Wendy "the Queen of Gossip" Williams has something to say, people are gonna listen with "On the Down Lo" from Pepsi. Wendy's got the livest wire on who's sellin' records and who's not, who's got a record and who don't, who's getting spins and who's not, who's doing what they're supposed to be doing and who's NOT! This digital download will keep the listeners begging for MORE!!!

SuperJams from Pepsi - more than just a countdown, it's New Urban Fresh.

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Glenn Bryant, Vice President Operations
412.456.4038

Anita Parker-Brown, Senior Director,
Affiliate Relations **212.883.2114**

Lenore Williams, Manager Program
Operations **412.456.4098**



**Wendy
Williams**



industry luminaries

■ A brief introduction to some of the faces of GAVIN Seminar 2002

THURSDAY

"The Big Think Tank: How to Move the Needle"

JAYE ALBRIGHT McVay Media



Jaye's career as a radio consultant began in 1981 with Drake-Chenault in Los Angeles, where she was one of the very first consultants to Country radio. She then moved to Atlanta as VP-Country for Burkhardt-Douglas & Assoc. and next opened her own company, Let's Talk, Inc., which she merged with Seattle's Broadcast Programming in 1991, becoming founding GM of the BP Consulting Group. Jaye again struck out on her own in 1995, becoming an independent contractor for BP and personally consulting more than 50 major market Country stations. In 1998 she joined Jacor as Director of Country Programming, and moved to McVay Media in 1999 as President of Country Music. Jaye also writes an email and fax newsletter for client Radio IQ, and continues to serve as programming consultant for BP's fastest-growing evening program *Neon Nights with Lia Knight*.

JERRY CLIFTON Clifton Radio

Jerry Clifton is credited with creating the "Crossover" format, and presently consults some of the biggest Urban and Rhythm stations in the industry. Jerry and his staff have launched such behemoths as Wild 94.9-San Francisco, WPGC-Washington, The Box-Houston, and Wild 98.7-Tampa. Starting in a small AM station in Vancouver, Washington and later serving as PD in markets including San Diego, Miami, New York, Chicago, and Detroit, Clifton's developed a reputation as the anti-consultant; the guy who's not afraid to shake stuff up and do what everyone else says is "impossible." His mantra: "Nothing miraculous is ever accomplished by playing it safe and by the rules." He's also an excellent driver and a friend of law enforcement everywhere.

TONY GRAY Gray Communications

Since 1990, Tony Gray has served as President and CEO of Gray Communications, a full-service programming consulting firm based in Chicago. Tony has over 11 years of radio experience, programming successful radio stations in New York,



Philadelphia, St. Louis, Detroit and New Orleans. He is currently an active programming consultant for 19 of the most successful Urban radio stations in the US, and publishes a monthly newsletter and conducts programming seminars around the country. He is also active in focus group research and market analysis for several major broadcast groups.

STEVE RIVERS Power Media

In his 30-year radio career, Steve Rivers has programmed KIIS/FM-Los Angeles, Boston's WXKS/FM and WZOU, KMEL-San Francisco, Tampa Bay's Q105, KOPA-Phoenix, and WAPE-Jacksonville. Rivers also served as Chief Programming Officer for AMFM, where he developed their Jammin' Oldies and Rockin' Hits formats and co-developed AMFM's OPS Division—the Office of Product and Strategy. Rivers is also a former Chief Programming Officer of Chancellor Media, Evergreen Media, and Pyramid Broadcasting, and was named *FMOB's* CHR Program Director of the '90s. He is currently CEO of Steve Rivers Power Media in Seattle; a radio consulting firm with clients in the US and Canada and SVP/ Radio Programming at RadioCentral, San Francisco.

RANDY LANE Randy Lane Company

Session moderator Randy Lane has been integral in the development of the Hot A/C and Modern A/C formats, with a winning PD track record at WKQX/Q101-Chicago, Star 98.7/KYSR-Los Angeles, and WRQX-Washington. He also served as General Manager, Program Director for ABC, NBC and Viacom. In 1991, Randy initiated the Morningmasters program—one of the first morning consulting services. In 1996, he started The Randy Lane Company, coaching talent in virtually all music formats, including Top 40, Adult Contemporary, Rock Alternative, Classic Rock, Urban/Hip-Hop, Oldies, Country, News and Sports Talk. As a talent coach, Randy has directed top personalities including Mancow, Jamie White and Danny Bonaduce, Leeza Gibbons, Mark & Brian, Elvis Duran, and Ryan Seacrest. Current clients include talents such as Kidd Kraddick, The Weather Channel, and the Hispanic Broadcasting Company. He was named *Billboard's* "Consultant of the Year" for Adult Contemporary and Top 40 for '97, '98, '99 and '00.

"One on One With Willie Nelson"

BEN FONG-TORRES

If there were a Hall of Fame for music journalists, Ben Fong-Torres would be in it. He was Senior Editor of *Rolling Stone* during the magazine's heyday in the late sixties and well into the eighties (as portrayed in the Cameron Crowe film, *Almost Famous*). He later became Managing Editor of GAVIN. Ben's latest book, *The Hits Just Keep On Coming: The History of Top 40 Radio* was just reissued in paperback from Backbeat Books (in partnership with GAVIN). Ben is currently a curator for the Rock & Roll Hall of Fame's new library, and a VP of Content at Collabrys, Inc. in South San Francisco.



"What Women Want"

LAURA IVEY Arbitron

Laura Ivey is a Manager of National Radio Sales at Arbitron. She offices out of Columbia, Maryland and works with Presidents and CEOs of major broadcast groups to coordinate their Arbitron services and radio sales efforts across markets. Ivey began her radio career at WCRK/AM in Morristown, Tennessee in 1988 doing weekend news and sports before moving on to South Central Communications in Knoxville where she was an Account Manager. She joined Arbitron as a Scarborough Training Specialist in 1996. Ivey has been in her current position since 1999.



"So You Want A Station Site That Doesn't Suck?"

ALAN WALLACE

Alan Wallace is a public relations and marketing consultant for the high tech, entertainment, and broadcasting industries. He was most recently SVP of Corporate Communications for Live365 where he started as VP of Marketing. While at live365, he lead the company's development of the first wireless Internet radio and dramatically increased its visibility to the press and the broadcasting industry. Under his direction Live365 became the #1 Internet Radio Network according to Arbitron (Oct 2001). He is also well known as the co-founder & CEO of InterActive Agency. While at iAgency, he



launched many well-known sites including; WebRadio, TalkSpot, Dodgers.com, HBO.com, seinfeld.com, and even the NationalEnquirer.com. He was also a radio producer and talent for stations including KNIX, WSIX, KRBE, and Z107.5. He managed PR for the launch of the Chuck Norris movie *Sidekicks*, crises PR for the family of Tejano singer Selena, and began his professional career in the mailroom at the William Morris Agency.

MO BETTER

KTFM Wild 102.7-San Antonio

Mo Better started his radio days as an on-air personality who put hip-hop on the map in upstate New York at WRPS-Potsdam in 1985. After college, Mo Better played minor league baseball. "Man minor league sucked! I was passed around to teams more than a joint at a Bob Marley concert," he explains. After working as an independent for various labels, he landed in Houston at KBXX/FM. After leaving KBXX in 1997, Mo Better took time off from radio to work records again. In September 2001, he went to KTFM-San Antonio.



EDWARD HARDY

MeasureCast

Ed has more than 30 years of broadcasting, business, and audience measurement experience. Previously, he served as a mergers and acquisitions consultant working closely with Citadel. He also served as President of Citadel's Western region, overseeing management of 33 radio stations in seven markets. Hardy first joined Citadel when Deschutes River Broadcasting—a company he founded—merged with Citadel. Hardy built Deschutes from the ground up, beginning with one AM/FM station and growing the company to 19 stations. Over the years, he's served as Vice President and General Manager of several major market radio stations. Hardy is an original member of the MeasureCast board of directors and one of the original investors in the company.

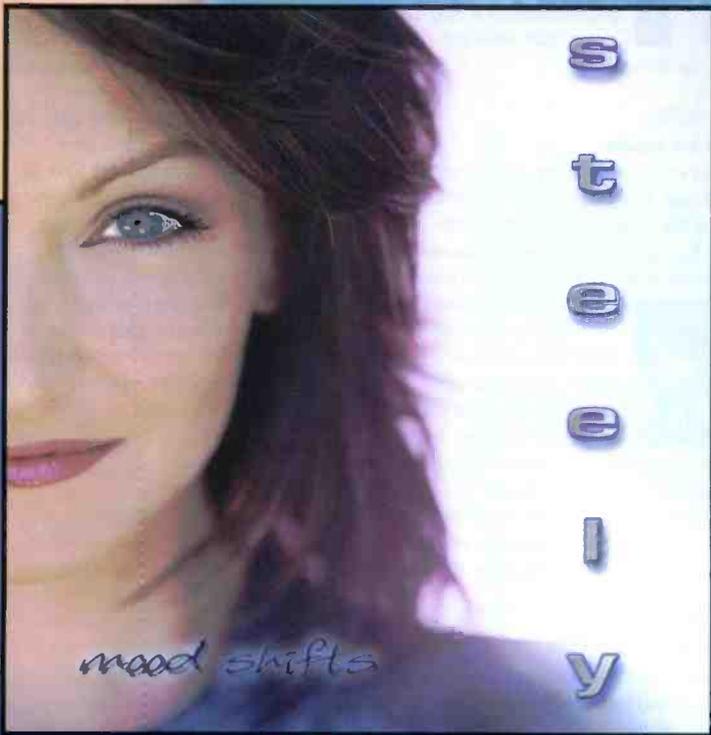
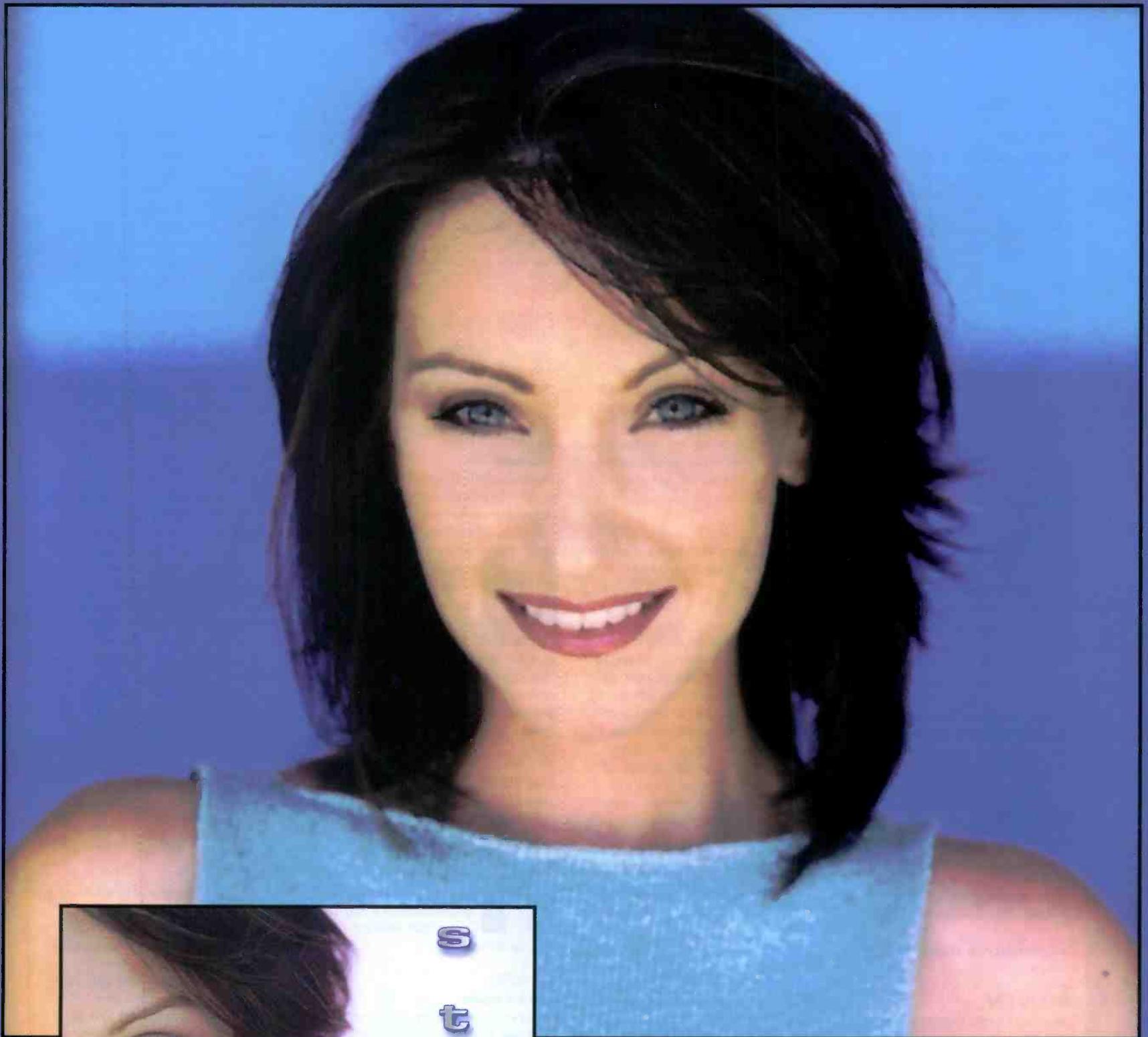


DAVID JURIS

XACT Radio Network

Co-founder of XACT Radio, David Juris has more than 17 years of radio industry experience in management, sales, and marketing. Prior to forming XACT Radio, he was Vice President and General Manager of Tribune Denver Radio, Inc., with responsibility for KOSI/FM,





- Don't miss Steely performing at the A/C Awards Luncheon Saturday, Feb 23rd, 11:30am
- New single "Simple Girl" landing on your desk in mere days.

Label Contact: Christine Wrightsman
310-647-3134



www.nferecords.com

KKHK/FM (The Hawk), and KEZW/AM.

JOHN PEAKE

KLLC Alice-San Francisco

John Peake is the Program Director for Alice @ 97.3, KLLC-San Francisco's Modern Adult



Contemporary format in the Infinity Broadcasting chain.

Before arriving in the Bay Area John was the Mission Director for the Paris-based NRJ Radio Group where he oversaw the programming and marketing

strategy in nine Western European countries. Previously, he programmed in Houston, Denver, and Tucson. John has successfully helped guide several Top 40 stations to achieve record ratings. He is a graduate of the University of Maryland, where he studied Radio and Television & Film.

NICOLE SANDLER

Sandler, most recently PD at KTAO-Taos, New



Mexico was GM/PD/on-air at KACD and WorldClassRock.com in Los Angeles, the market's only Triple A station, which was online. In her 14 years in Los Angeles radio, Sandler logged

time at KLSX, KNX-FM/KODJ, KLOS, KSCA, Channel 103.1, and did a stint at 91X-San Diego as well.

TERRI SIMPSON

LMiV

Terry Simpson joined LMiV from RadioCentral, a company that combines the radio industry with the interactivity of the Internet, where she served as vice president of marketing. Previously, Terri was General Manager and Vice President of the radio business



unit of NBC Internet—a network of websites and Internet services that combined interactive online and on-air content. Earlier in her career, Terri founded Radio Active Networks, a company that

became a leader in the radio broadcast industry with third-party partners such as Microsoft and USWeb.

Alternative Jukebox Jury

MAX TOLKOFF

It's not easy to become what's known as an "industry gadfly," but somehow Max Tolkoff has. Like many who came before him, his career began as a disc jockey in Denver. Soon however, with little more than the Harley between his knees, this large man was riding long and hard towards San Diego only to become "Mad Max" Tolkoff on XTRA/FM. He rose to prominence as the second Program Director (following the legendary Jim Gelaro) of this seminal Alternative ratings leader, helping 91X soar into the rarefied air of the 6-share level. Next, Max's career took him to Boston to program WFNX. Since that time, he zagged while others zigged—joining A&M Records before it was absorbed by Interscope, doing a stint at Click Radio before it folded, programming Y-107-Los Angeles moments before it became a



Spanish language station—you get the point. Besides spending three years as Alternative Editor of GAVIN, what Max Tolkoff is really known for is his moderating of the Alternative Jukebox

Jury. Come watch a true professional and a real "industry gadfly" do what he does best.

"What's Goin' On" (Rhythm Crossover)

GERONIMO

Ex-WKTU-New York

Born and Raised in Brooklyn, Geronimo grew up listening to some of the greatest radio stations in America. After getting his start in radio in the deep South at Z102 in Savannah, WABB-Mobile, and B97-New Orleans, Geronimo landed the Program Director/AM drive position at WWKX-Providence. Legendary New York City Urban powerhouse WBSL then lured him away to host the 6-10 p.m. shift. After helping Monte Lipman start Republic Records, Geronimo landed the Music Coordinator/swing position in February of '96 at a brand new sign on in New York City called WKTU, The Beat of New York. 'KTU soon became # 1 in New York for three books in a row. After Andy Shane's departure to Lava/Atlantic Records, Geronimo's dream came true when Vice President of Programming Frankie Blue promoted him to the 6-10 p.m. night slot and Music Director of WKTU-New York.

"After the Budget Cuts: How To Win Arbitron Anyway"

ALAN BURNS

Alan Burns & Associates

Alan Burns serves as President and Chief Executive Officer of Alan Burns and Associates, a worldwide media consulting firm with offices in the Washington, D.C. metropolitan area, San Francisco, and Berlin, Germany. The firm has consulted over 200 radio stations and large groups, including ABC, CBS/Infinity, Emmis, and Clear Channel Communications, and radio clients in the U.S., Europe, Australia, and New Zealand. Burns received an MA in Communications from the University of Alabama and has been in radio for over 30 years. He served as a consultant with Frank Magid Associates—a noted broadcast research and consulting firm—in the late 1970s; then joined ABC radio at WLS-Chicago. In 1979,



he moved to WRQX-Washington D.C. as program director. Mr. Burns launched Alan Burns and Associates in 1985, and the company quickly became one of the top radio programming and marketing firms in the country. Alan Burns and Associates/Europe is now the largest radio consulting firm in Germany.

DAVID SHAKES

Alan Burns & Associates

Dave serves as VP for Alan Burns & Associates, a leading AC & Top 40 programming and marketing consulting firm with offices in Washington DC, San Francisco, and Berlin Germany. Dave began as an intern at San Francisco RKO Top 40 legend KFRC/AM in 1980. His first PD gig was in 1985 at KWNZ-Reno which went from #22 to #2 in his first rating book. After achieving double-digit ratings for KSND-Eugene and WTIC/FM-Hartford, Dave joined CBS Radio at B96-Chicago in January 1990. By 1993, under Dave's programming leadership, B96 had moved Top 40 competitors Z95 and Q101 out of the format. Shakes developed the unique Killer Bee station culture, a new handle for Top 40, "Party Radio," and achieved a post-WLS Chicago Top 40 record 12+ 6.9 share. In '93, Shakes



returned to hometown San Francisco to join KMEL and successfully turned back competitor KYLD in 1994. Shakes became a consultant with Alan Burns & Associates in 1996. His clients have included the start-ups for KMXB-Las Vegas, KZZO-Sacramento, WMXB-Richmond, WSSR-Tampa, KSSE-Los Angeles, and WNOU-Indianapolis. Dave's clients have been honored with numerous industry awards and he himself was the Gavin Major Market Top 40 PD of the Year for three consecutive years.

FRIDAY

"Crystal Ball 2002: Programming the Future of Radio"

LEE ABRAMS

XM Satellite

Lee Abrams, Chief Programming Officer of XM Satellite Radio, and a prominent radio programmer/consultant with more than 30 years of experience in radio, and since 1970 has been a consultant to a variety of radio stations, networks and record companies. He is credited with many innovations in radio programming, including transforming FM radio, pioneering the Album Rock format in the 1970s, adult contemporary radio and Urban, Classic and Smooth Jazz radio in the 1980s and Active Rock radio in the 1990s. He most recently has served as a consultant for ABC Radio Networks, Capstar, Thorn-EMI and Sony, among others.



DAVE BENSON

KFOG-San Francisco

Dave Benson has spent 30 years in radio broadcasting; 15 years in Chicago, including stints at WMET, WXRT and WLUP, and three years consulting with SBR along with programming stints at Triple A leaders KBCO-Denver and KFOG-San Francisco.



R.J. CURTIS

KZLA-Los Angeles

As a 24-year veteran of Country radio, R.J. spent half of those years at KZLA in what he terms "three tours of duty and six owners." Starting in 1980-1987, R.J. began as a weekender, eventually evolving into the role of APD/morning host. R.J.'s second stint at KZLA was as OM from 1993-1996, he returned to the City of Angels in 2000. In between, R.J.'s programming stops included Phoenix's KNIX, KCYY (Y100)-San Antonio, and a working in syndicated radio with *After Midnight*. R.J. serves on the Board of Directors for both the Country Radio Broadcasters (CRB) and the Academy of Country Music (ACM), and is also a former board member for the Country Music Association (CMA).



JIM RYAN

WLTW-New York

Jim Ryan began his radio career as an air personality in 1971 at WBLI-Long Island. He worked with and learned from some of the best in markets like Detroit, New Haven, Albany, Denver, Pittsburgh, and Miami. In 1986 he launched Top 40 KXYQ-Portland, a station

he later bought with his wife/GM Denise Swanson, and the members of the band Van Halen. They sold the station in 1994 after it had a successful run as one of the first "Hot A/C" stations in the country. Next up for Ryan was a stint at WBEB-Philadelphia, where he helped begin the station's legendary run as one of



America's leading Adult Contemporary stations. In the summer of 1996, Jim joined WLTW-New York City as Program Director and, in short order, added additional responsibilities of Operations Director. Under his guidance, the station has had an incredible run of 21 consecutive #1 25-54 female Arbitrons, as well as #1 adults 25-54 in 18 out of the last 21 Arbitron ratings periods, including the last 10 in a row. Jim also works with some of the leading stations in America as a Clear Channel A/C Brand Manager.

PAUL JACOBS

Jacobs Media

Paul Jacobs is a 25-year radio veteran of radio sales, beginning his career as an account executive at WNIC and WRIF-Detroit. In the '80s he was a sales manager and general manager at radio stations in Dallas and Detroit, before joining Jacobs Media as its general manager in 1991. Over the past decade, Paul Jacobs has made hundreds of presentations to advertiser groups and agencies, national rep firms, and directly to clients. His focus has expanded beyond Classic Rock, Active Rock, and Alternative, as he's worked for Top 40, AAA, '80s, and other formats. And as word has spread, he's helped develop the marketing strategies of companies like Ford Motor Company, Procter & Gamble, and Amazon.com.

"Morning Shows, 2002: Personality Radio Redefined"

TRACY JOHNSON

KFMB Star 100.7-San Diego

Tracy Johnson is general manager of KFMB AM & FM (Star 100.7)-San Diego. He has been recognized as one of America's leading programmers by broadcasting industry organizations such as GAVIN, *Billboard*, *Radio & Records*, *Network 40*, and more. In 1998, Johnson was honored as "Best Programmer in America" in a poll of industry



experts conducted by *Radio Ink* magazine. Johnson's programming accomplishments have been achieved by recruiting, developing, showcasing, and establishing a "partnership" for success with top air talent. His unique perspective and skills in recognizing and managing talent has been the single most important ingredient in his impressive track record.

DON BLEU

Star 101.3-San Francisco

K-101's resident comic and morning personality, Bleu has been on the air in "Baghdad by the Bay" for over 21 years, and has also worked radio in Minneapolis and Los Angeles. Known best for his home-style humor; his voices and characters, his infamous "Bleu-pers," and his impromptu stories and original songs. He's been with K101 since 1990, and previously hosted mornings at KHJ-Los Angeles.





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WPHI 45x	KBXX 35x	KYLD 30x	WWHT 40x
WJMH 55x	WXYV 60x	WNVZ 30x	WBHJ 40x



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ALAN BURNS

See "After The Budget Cuts..." panel.

GENE & JULIE

KZQZ-San Francisco

Gene & Julie have been a morning team for seven years and currently are lighting-up the airwaves in San Francisco on Top 40 Z95.7 (KZQZ). Prior to the Bay Area, Gene & Julie hosted morning drive on a variety of formats including Country on KZLA-Los Angeles, Adult Contemporary on KBFB-Dallas, and Pop/Alternative on KPEK-Albuquerque. Gene & Julie are masters at getting publicity and have been featured on the *Oprah Winfrey Show*, CNN, *Nightline with Ted Koppel*, and in the *New York Times*.



LAMONT & TONELLI

KSJO-San Jose

Morning partner Paul Tonelli says, "Lamont is a native of Winnipeg, Canada...CKDM-Dauphin, Manitoba "The Voice Of the North"; CHIQ/FM-Winnipeg; CKIS/FM-Winnipeg; CITU/FM-Winnipeg; so you can see he was a radio whore long before settling at KSJO/FM-San Jose in 1989. Before getting into radio he dated pigs in Winnipeg. He was a pig-dater at a local slaughterhouse." Lamont says of his partner, "I met Paul when I was driving down the street and he, dressed in a pair of leather chaps, was trying to get my attention from a street corner. When I told him I wasn't interested in what he was selling, we struck up a unique friendship and working relationship that's lasted at KSJO these past 12 years. Paul Tonelli is a native of Daly City, CA and a 1986 graduate of SF State University (nine of the best years of his life). Paul still has ties to his old college fraternity, Tappa Gnu Kegga."



DAVE SMILEY

Ex-KZON The Zone-Phoenix

On-air talent who's hosted morning shows at three different stations in San Diego (Mix 95.7, Q106, and Star 100.7). He started his radio career doing afternoons in Des Moines, with stops at Z100-New York, and in Omaha.



"Urban Format Face-off"

JERRY BOULDING

American Urban Radio Networks

Jerry Boulding has programmed 16 radio stations in markets such as Washington, Detroit, San Francisco, Chicago, and New York. He also launched the first full-time black radio consultancy specializing in Arbitron diary analyses, launched the first Urban format on satellite ("Heart & Soul"), co-founded Black Radio Exclusive Magazine (BRE), is the founder & former President of Urban Network Magazine, the Vice President Black Music Division of MCA Records, the first division VP of the black division of *Hits* magazine, and is currently VP, Entertainment Programming for American Urban Radio Networks. His first book, *Doctor's Orders*:



Operating In The Black is due later this year.

Country Roundtable Meeting

ERIC LOGAN

WQYK/WRBQ-Tampa

Eric Logan's 13 years in radio include experience as an on-air personality, an MD, PD, and OM. An Oklahoma City native, Eric has major market programming experience in Seattle, San Francisco, Milwaukee, and Tampa. He's currently Director of Operations for Infinity Broadcasting Tampa, overseeing WQYK, WRBQ, WQYK/AM Sports Radio 1010, and the Buccaneer Radio Network, and also serves as an Infinity Broadcasting Country Format Captain. Eric was named Gavin's Country Major Market OMPD of the Year for 1999, 2000 and 2001, and serves on the Country Music Association's Board of Directors.



"Pardon the Interruption" (Top 40)

DAVE "THE DUKE" SHOLIN

Where do you start when talking about industry veteran Dave Sholin? Aside from being one heck of a nice guy and one of the biggest Elvis fans around, "The Duke's" love affair with radio and music began when he was just a young boy, growing up in the San Francisco Bay Area. Career highlights include being RKO Radio's National Music Programmer, working as a DJ at Top 40 powerhouse KFRC-San Francisco, serving as Top 40 Editor/Co-Owner of Gavin, and most recently, he worked as a VP of Promotion for both Island and Capitol Records. Other Sholin trivia: He was the first person to conduct an interview with pop icon John Lennon before his untimely death in 1980. He has also been honored by *Rolling Stone* magazine as part of their "Heavy Hundred in the Music Industry," and he is also a charter member DJ of the Rock 'N Roll Hall of Fame in Cleveland.



"The Big Ass Alternative Panel"

CHRIS WILLIAMS

WNNX-Atlanta

Chris Williams is Program Director of one of Alternative radio's most highly regarded radio stations. From 1995 to 1998, Chris was at WPUP-Athens where he as PD for two of those years. He left, as he puts it, "to get his foot in the door at 99X." In the four years since, Chris has risen from Programming Assistant, to serve as APD/MD for two years and was promoted to Program Director last summer. Chris is the mind behind 99X initiatives such as the inspirational "I Am 99X" campaign, the "On the Bricks" summer concert series, and producing 12 CD projects including *99X Live X 5, 6, and 7*. Chris won Gavin's Alternative Major Market APD/MD Award in 2001 and is nominated again this year.



A/C & Hot A/C's "The Rules of the Programming Game"

KURT JOHNSON

KVIL-Dallas

Kurt Johnson is one of a rare group of programmers who have led several legendary radio stations to success, including WLTW-New York, WFYR-Chicago, and presently, KVIL-Dallas. Since starting out as a jock in Wisconsin in 1974, Johnson has gone on to create winning programming in Hot and Mainstream A/C, Top 40, Classic Rock, and Country. He has mastered skills in strategy, talent development, music, and marketing.



SATURDAY

"Promotions on a Shoestring...And Less"

PAIGE NIENABER

Clifton Radio/CPR/Gavin

Considered by many to be the funniest man alive, Paige Nienaber got his start in kindergarten, doing wacky, off-beat impersonations of his teacher Mrs. Meyers, who later developed a nervous condition, went bald, and moved to Milwaukee to become a beer taster. Paige broke into radio on the campus radio station, quickly becoming the #1 announcer on the station. His post-college success at stations like WLOL-Minneapolis, Kiss 102-Charlotte and Wild 107-San Francisco did not come without a price: his third wife was hospitalized after trying to drink her problems away; a solution that had worked well for the first two. Now, in 2002, Paige Nienaber has reached the pinnacle of his success. In addition to writing the highly acclaimed "Radio@Large" column for Gavin, he promotionally consults over 40 of the biggest stations in the industry. Which is good since alimony payments to his first eight wives total \$37,000 a month.



JUDE HELLER

KFOG-San Francisco

Jude has been with KFOG-San Francisco for 10 years this month. She started at KFOG when the station adopted the Triple A format, and Jude initiated many of the current promotions and marketing techniques that enhance KFOG's programming, including the station's special events, website, database marketing, publishing, outdoor advertising, and other projects that keep KFOG at the top of its game. Jude's background includes radio promotion and marketing, advertising creative, film publicity, concert promotion, licensing, and public relations.



GABRIELLE MEDECKI

Clear Channel Radio, San Francisco Bay Area.

Long considered one of the best promotion people in the business, Medecky now oversees all of Clear Channel's Bay Area properties—a list that includes such well-respected stations as KMEL, WILD 94.9, and Star



101. Prior to her current position, she spent nearly ten years devising and perfecting promotions and marketing at legendary Alternative station LIVE 105-San Francisco. How did she get where she is today? "After jaunts with local unsigned bands, as manager, publicist and agent, while studying journalism, I started my career and eventually found myself at an advertising agency, McCann Erickson in San Francisco," Gabby recalls. Over the years, she's worked with eight different radio formats, from Smooth Jazz to Oldies, and Urban to Classical.

MIKE PATERSON

KRBE-Houston

The Marketing Director for KRBE-Houston, Mike Paterson has worked promotions for radio stations since becoming a promotions intern out of college at WZEE-Madison, and has worked or run radio promotions departments at radio stations in Milwaukee, Boise, and Austin, and also spent time as a sportswriter and copyeditor for various newspapers.



CARLOS PEDRAZA

KYLD/KMEL-San Francisco

The Director of Promotions & Special Events for KYLD and KMEL-San Francisco, Carlos Pedraza also has run promotions departments at WEDR-Miami, WVEE-Atlanta, and WJHM-Orlando.



ANNE-MARIE STRZELECKI

Mix 98-5 (WBMX)-Boston

Anne-Marie Strzelecki has been Marketing Director for Infinity Modern A/C Mix 98-5 (WBMX)-Boston for the past six years. A Chicago native, Strzelecki cut her radio teeth working at legendary AOR station WLUP "The Loop" and its sister Sports outlet WMVP AM1000. She loves her job because as she says, "Things are never the same two days in a row. It's a constant challenge and keeps me on my toes." Her other professional credits include teaching "Writing for Radio" at Columbia College from 1993 to 1996. She has also been nominated by both *Billboard* magazine and the Radio Music Awards for "Marketing Director of the Year" honors.



KAREN TOBIN

Karen Tobin was most recently the Director of Group Promotions for Infinity Promotions Group-Los Angeles. Infinity Promotions Group (IPG) is the sales and promotions arm of Infinity Radio. Karen oversaw the development of the internal and external communication plans for IPG, and its brand. In addition, she managed strategic alliances and created, implemented, and managed promotion, sales, and new business strategy plans to meet the revenue goals of Infinity Radio, Los Angeles. Previous to Infinity Radio Karen Tobin had launched two dot-coms; Fandango an online movie ticket service, and Soundbreak.com, where she served as Vice President, Marketing. ■

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"I SEE SOUND"

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they universally loved it...Everybody at THE END
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**—Seth Resler
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■ A brief introduction to some of the artists performing at the Seminar:

artists 2002

MUSICAL KEYNOTE

WILLIE NELSON

Thursday 1:45 p.m., Ballroom A

Lost Highway Records

Willie Nelson is one of America's true icons, but this legend is still very much a work in progress.



Not content to rest on his laurels, Willie's got a hot new album on his hands called *The Great Divide* which promises to bring together music lovers from all genres. Already charting at Triple A and

Country, it features an impressive list of songs and guests including Lee Ann Womack, Rob Thomas, and Kid Rock. Willie's also pumping his new book, *The Facts of Life and Other Dirty Jokes*, which is currently on the *New York Times* "Bestseller List." One on One with Willie and Ben Fong-Torres is sure to make Seminar history.

(per se) at the Alternative Jukebox Jury on Thursday afternoon. Unless you've been under a rock for the past year, then you should be all too familiar with the antics of Tenacious D. But in case you have, let me fill you in. Jack Black is the



comedic actor made famous in his roles in movies like *High Fidelity*, *Shallow Hal*, and *Saving Silverman*. Before his fame, he met fellow comedic actor Kyle Gass at a

theater group in LA back in 1996, and after discovering their shared desire to rock, began playing local clubs. Their hilarious self-titled debut album released last year on Epic featured an impressive list of guest musicians—Dave Grohl, producers The Dust Brothers, and mixer Ken Andrews. If I were you, I'd secure a seat early!

BIG MOE

3:30 p.m., Ballroom A

Priority Records

Performing at Rhythm Crossover format session "What's Goin' On" is Big Moe, hailing from



Houston's notorious third ward, who brings his down home flavor to the busy Bay with his new single "Purple Stuff" featuring D Gotti. Like

Three 6 Mafia, UGK, and Project Pat, Big Moe first started big down south, making a name for himself with his debut album *City of Syrup* on Wreckshop Records in 2000. The album sold over 200,000 units just through independent distribution. Now that Priority has picked up the artist, Big Moe is ready and set to launch nationally off a strong Southern fan base for the April 23 release of his second album *Purple World*. Produced in-house by Wreckshop's Platinum Soul, the album also features tracks with guest appearances by UGK's Pimp C. and Wreckshop's Ronnie Spencer.

FRIDAY

ANDY GRIGGS

Noon, Bayview

RCA Records

Hailed as Nashville's newest "outlaw" country artist, singer/songwriter Andy Griggs came to Nashville from West Monroe, Louisiana in the mid-1990s, working at a suburban Sam's Wholesale



Club while shopping for a record deal. He eventually signed with RCA, releasing his debut album *You Won't Ever Be Lonely* in 1999. The debut

single (and title track) went to #1, making him the only new country artist of that year to earn that distinction. His next two singles, "I'll Go Crazy" and

"She's More," charted in the top 10, and his album was certified gold. Andy's sophomore album, *Freedom*, on which he co-wrote six of the thirteen songs, will be in stores in May of 2002. Andy has toured with many of Country's top entertainers, including Brooks & Dunn, Alan Jackson, Hank Williams Jr., and Reba McEntire. Andy is performing at the Country Awards Luncheon.

LITTLE BIG TOWN

2:15 p.m., Ballroom B

Monument Records

Karen Fairchild, Jimi Westbrook, Kimberly Roads, and Phillip Sweet decided to name their new group Little Big Town because it's "not just a geographical location...it's a state of mind." Together



since 1998, the group spent their first year writing songs, "living room rehearsing," and developing their unique vocal blend. Their first public performance was in 1999, on the legendary Grand Ole Opry stage. (Another act had canceled and the slot was theirs for the taking.) They decided to go for it, and packed the audience with all of the friends and family they could find. They were rewarded with a standing ovation. Signed to Nashville's Monument Records in 2000, Little Big Town will release their debut single, "Don't Waste My Time," in March of this year. The group co-produced their album with Grammy Award-winning producers Blake Chancey (Dixie Chicks, Mary Chapin Carpenter) and Paul Worley, and also David Huff. The project, for which they wrote over half of the songs, will be released later this year. Little Big Town performs at the Country Roundtable Meeting.

TOWNSEND

4:30 p.m., Bayview

Spunout Records

The newest male vocal/dance group to hit the scene is San Francisco's own Townsend. Four out of the five members, whose ages range from 20 to 23,



met while working on Townsend Street, across from Pac Bell Park. The fifth member, Matt Yoakum, hails from Salem, Ore. and was one of the top 25 finalists competing for a slot in O-Town. The hip-pop/rock quintet also includes two twins, Dominic and Nick Restani, who used to be paramedics. Check out this hot new group when they perform before the "Rules of the Programming Game" session.

Two Post-Gavin Cocktail Party Events:

"POPCENE FRIDAY NIGHT LIVE"
Doors 8 p.m., 330 Ritch Street

featuring:

ELBOW

10 p.m.,

V2 Records

On Friday night, take your badge and head over to Aaron Axelson's happening Popszene at 330 Ritch to catch the latest hot British band, V2's Elbow. The Manchester-based group—Mark Potter (guitar), Richard Jupp (drums), Craig Potter (organ), Pete Turner (bass), and Guy Garvey (vocals)—met in school at a small town in Northern England ten years ago. Elbow cites influences from King Crimson to The Stone Roses and Sly Stone, and their sound has been likened to fellow natives, Doves. They've released two EPs with indie Ugly Man, and since landed a deal with V2 for their debut album *Asleep in The Back*.

SOUTH

Midnight

Kinetic Records

Joining Elbow on Friday night at Popszene will be another one of Britain's promising young acts, South. The three members that make up South are only 22 years old but have been playing together for the past six years, perfecting their blend of shimmering acoustica and edgy beats, which are held together with a loose-limbed groove. South has produced three singles and an EP, receiving much critical success in their homeland, and their much-anticipated US debut album, *From Here On In*, was released on February 5th. South also collaborated with UNKLE for the soundtrack to last year's *Sexy Beast*.

And...

KFOG PRESENTS LUCE WITH VISITOR JIM AT KELLY'S MISSION ROCK

9 p.m., 817 China Basin (aka Terry Francois Blvd.)

(a shuttle will be available to take folks over and then back to the Hyatt. The first one leaves the hotel at 8 p.m.)

LUCE

San Francisco's Luce has a Robert Downey Jr.-sized



tazz going. It all began when Triple A powerhouse KFOG added "Long Way Down" last July.

They've since added a second track, "Good Day," which has been picked up by enough other major commercial stations at the format to put the song in the Top 50 on the singles chart. "Good Day" is also part of a national ad campaign for American Leather. Labels are courting them intensely at the moment. Luce has serious potential to cross over to Hot A/C, Top 40, and Alternative so don't miss 'em.

VISITOR JIM

See *Wednesday, February 20*

WEDNESDAY

VISITOR JIM

7 p.m., Curve Bar, 747 Third Street, near Pac Bell Park

Fortune Records

Visitor Jim is an exciting pop rock act from the Bay Area that is currently getting spins at over a dozen Triple A radio stations. Their self-titled debut chronicles the battle of the San Francisco musician in the midst of the dot-com boom and bust. It caught the attention of the *San Francisco Examiner*, which printed their story recently. The band's style falls somewhere between Triple A and



Alternative (check your Seminar CD compilation for "Simple Man"), but don't worry

about branding these guys, just come out and see why Ben Fong-Torres calls Visitor Jim's music "fresh and innovative" and GAVIN Business and Media Editor Doug Wyllie calls Visitor Jim "the best damned unsigned band in America." Secure special VIP pass by contacting Doug Wyllie at doug@gavin.com.

THURSDAY

TENACIOUS D

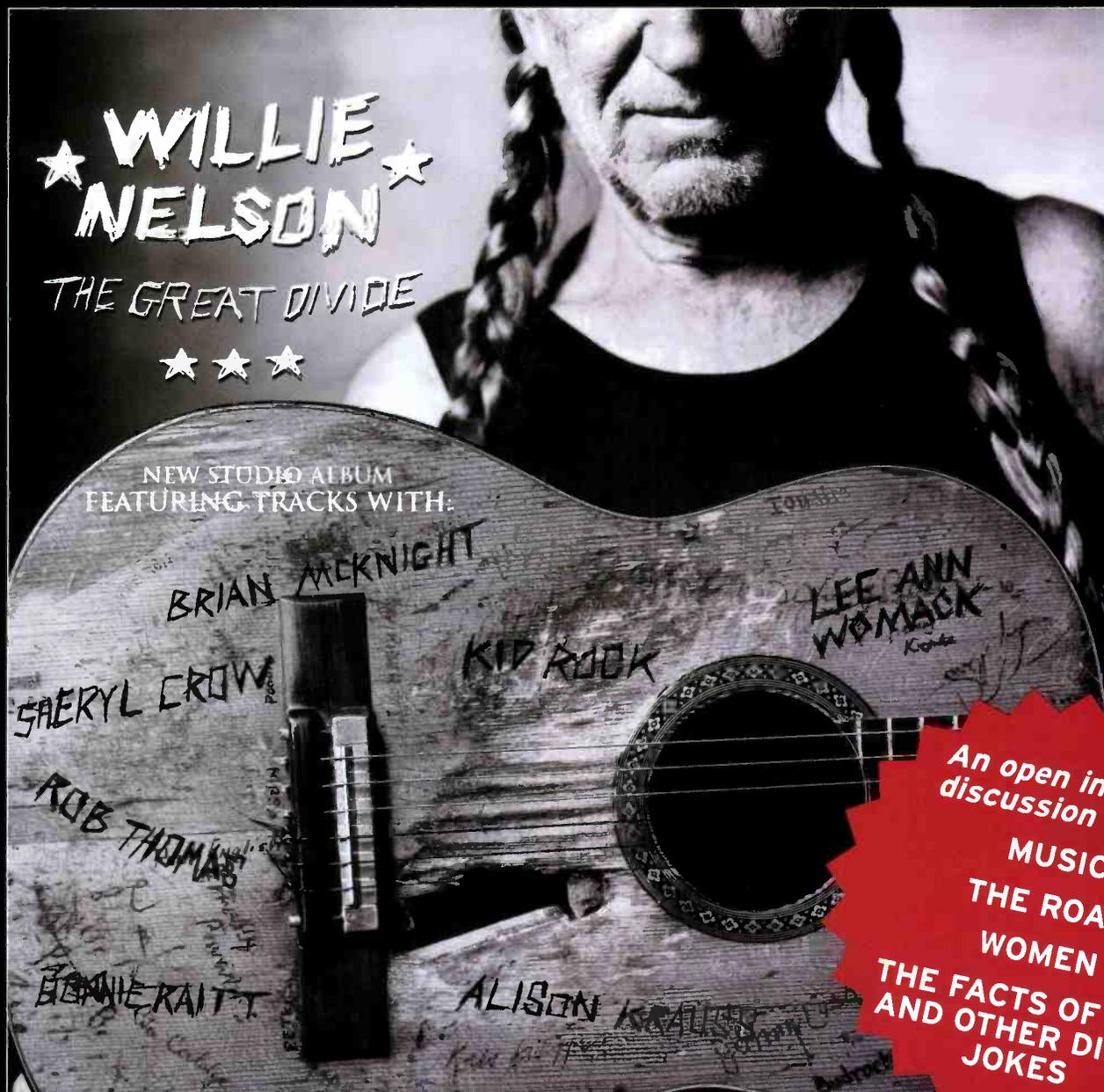
3:30 p.m., Ballroom B

Epic Records

Yeah, baby! At this year's Seminar, the dynamic duo of Jack Black and Kyle Gass will be gracing us with their presence as panelists (not perform-

BURN ONE DOWN WITH ★ WILLIE ★

Join **BEN FONG-TORRES** for an intimate interview and acoustic performance with American Icon - **WILLIE NELSON**



An open in-depth discussion about:
MUSIC
THE ROAD
WOMEN
THE FACTS OF LIFE AND OTHER DIRTY JOKES

GAVIN CONVENTION - KEYNOTE GUEST
02/21 AT 1:45PM AT THE HYATT REGENCY, BALLROOM A

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SATURDAY

SIMPLE PLAN

11:30 a.m., Bayview

Lava/Atlantic Records

Rocking out at the Alternative Lunch will be the Montreal-based punk-pop outfit Simple Plan. The group is on the verge of releasing their debut album *NO PADS, NO HELMETS... JUST BALLS* for Lava/Atlantic, and their first single, "I'm Just A Kid" is also featured on the soundtrack for the upcoming movie, *The New Guy*. The quintet, all in their early twenties, cite influences from Pennywise to Cheap Trick, and have played on tours including last year's Van's Warped Tour, Edge Fest II, and



Toronto's Snow Jam. *NO PADS, NO HELMETS... JUST BALLS* features guest appearances from Joel Madden of Good Charlotte and Mark Hoppus of Blink 182, and showcases the band's youthful exuberance, fun punk attitude, and sensitivity to adolescent alienation.

STEELY

11:30 a.m., Ballroom B

NFE Records

Performing at Saturday's A/C Awards Brunch is Edmonton native Steely. Garnering attention for her sultry voice, her second CD *Mood Shifts* (NFE Records) blends pop sensibilities with elements of rock and R&B that demonstrates the now LA-



based songstress' versatility. *Mood Shifts* was recorded in Vancouver and Los Angeles with the help of producers Roman Johnson (Isley Brothers, En Vogue), Jay

Shanklin (Herbie Hancock, Jennifer Love Hewitt), and mixers Phil Kafel (No Doubt) and Mike Landolt (Blues Traveler). Her new single is "Simple Girl," the follow-up to her first single "Pretend."

OLETA ADAMS

11:30 a.m., Ballroom B

Pioneer/Monarch Records

Also performing at the A/C Awards Brunch on Saturday is Pioneer recording artist and this year's Gavin Guarantee A/C artist Oleta Adams. *All The Love* is Adams' first pop album in five years, and showcases her amazing talent as a singer and songwriter. Growing up in the Pacific Northwest,



Adams began her career singing in a church choir where her father was a minister. She eventually moved to

Kansas City, landing a gig singing at a hotel, and hooking her up with Tears For Fears. Adams appeared on the British group's 1989 album *The Seeds of Love*, which led to a solo record deal in 1991. Her most recent hit was "Get Here," which became the unofficial anthem of the Gulf War.

SUNDAY

"SF ALTERNATIVE: FOUR BANDS REDEFINING THE SF SOUND"

1-5 p.m., Tongue & Groove, 2513 Van

Ness (at Union)

Free sushi spread with live bands featuring:

THE PLEASE

Headlining Sunday night's SF Alternative showcase, a GAVIN sanctioned event being held at Tongue and Groove by Nick Krautter Management, will be local upstarts The Please. Though newly formed, the locally based quartet is garnering national attention



with their lo-fi Brit-pop. Likened to The Strokes, The Please features singer/guitarist Noah

Georgeson (who's been classically trained in guitar and has a BA in Electronic Music), guitarist/vocalist and English native Rich Good, bassist Luckey Remington (former member of DreamWorks' Marigold), and drummer Genaro Vergogliani (an ex-pro skater). Songs from the group's self-titled debut EP is receiving college radio airplay, has been featured on ESPN's *The Life*, and will also be prominently featured on an upcoming HBO series. Don't miss them at this intimate venue.

ELEVENTEEN

Also on the bill for Sunday's SF Alternative showcase is Eleventeen. Already on their way to becoming a standout act for the Alternative format, the local band recently opened for Live 105's "Not So Silent Night" last December, which featured Linkin Park, Sum 41, P.O.D., System Of A Down, Alien Ant Farm, AFI, and Puddle of Mudd. Eleventeen's melodic songs which incorporate the uninhibited energy of punk and the accessibility of emotional rock, won Live 105's Local



Challenge as voted on by listeners and is receiving airplay on the station's *Local Lounge* and

Soundcheck specialty shows, as well as college stations throughout California. Their debut album was co-produced by Chris Haynes (Bush, Consolidated) and recorded at SF's Toast Studios and has already sold thousands of copies.

RUBBERSIDE DOWN

Formed just over a year ago, the quartet has



played over 60 shows since January 2001, including an appearance at Nadine's

Wild Weekend, which also landed them a spot on her compilation CD, *Nadine's Faves*. The band recently finished recording a five-song EP with producer Bill Cutler and engineer Justin Phelps at Studio 880 in Oakland, and is set to be released this month.

TOKYOMARINEFIRE

Kicking off Sunday's SF Alternative showcase at Tongue & Groove is Tokyomarinefire, whose sound



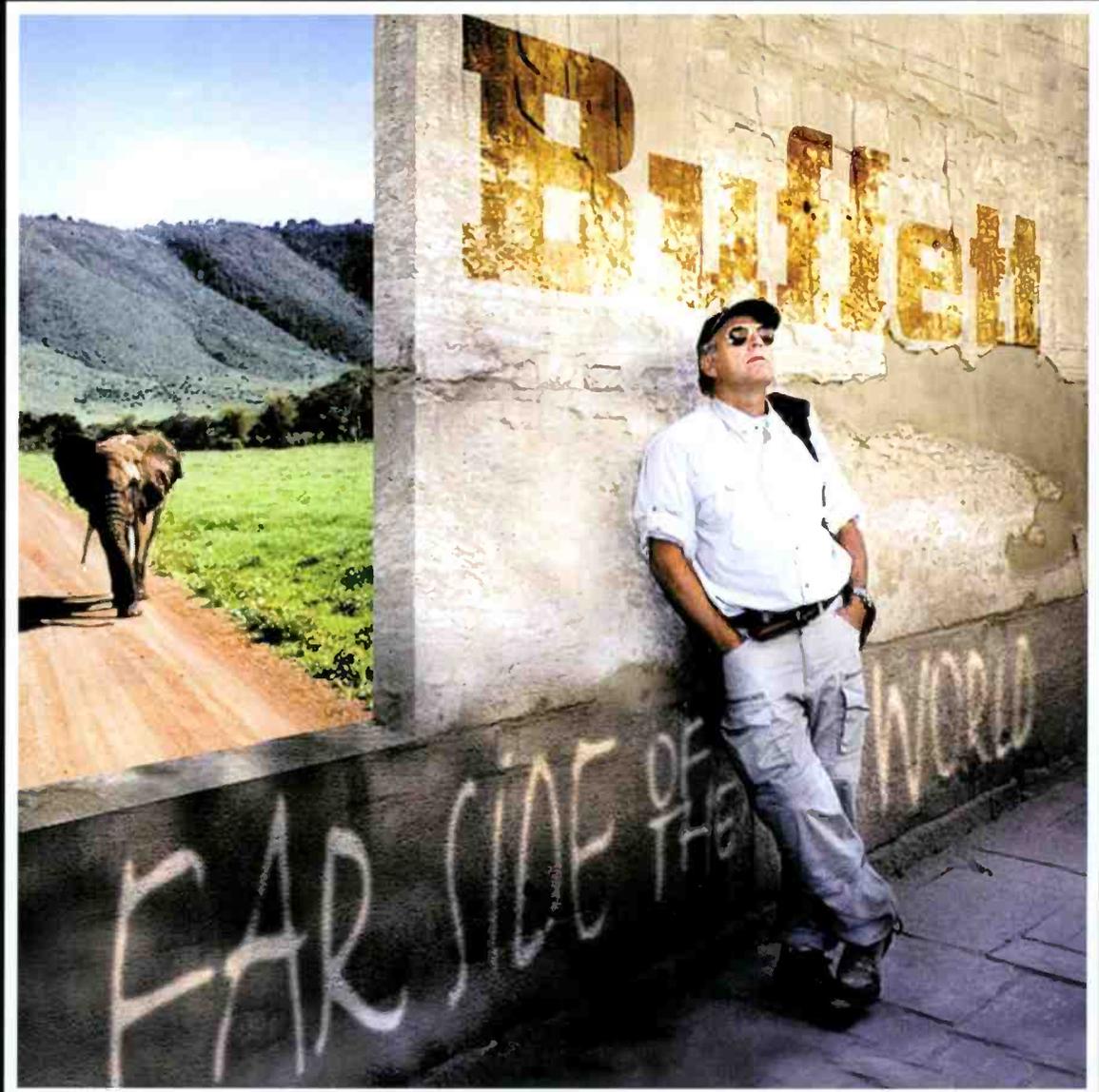
combines "ethereal attack with the bleating of helicopter blades." Comprised of singer/songwriter

Bob Byers, guitarist Brandon Arnovick (who also plays for Dan the Automator), drummer Ken Hard, and bassist Brady Wills, TMF's explosive rock and tireless schedule of live gigs has helped them gain a loyal following in SF. Catch Tokyomarinefire. ■

WELCOME TO GAVIN SEMINAR 2002

gavin
2002 SEMINAR
SAN FRANCISCO
FEBRUARY 20 - 24

“Far Side ^{Of} The World”



“Savannah Fare The Well”

the first single from the new Jimmy Buffett CD

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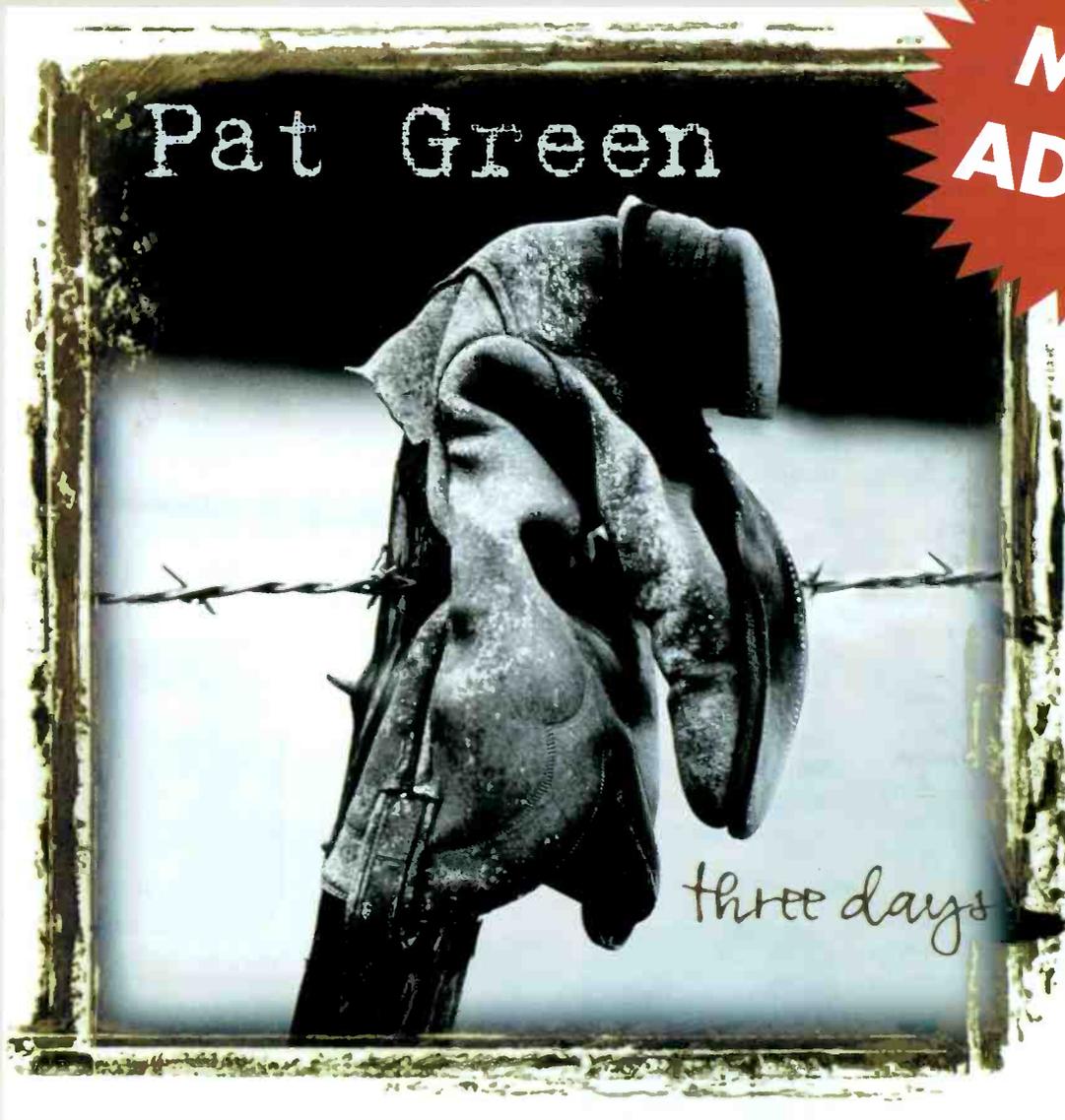


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and Modern Rock have gained momentum at a time when Country radio listeners seem to be taking longer and longer to become familiar with the new music radio serves up to them.

Country radio is exposing less and less new music. Fewer "real hits" emerge. The format's time spent listening has dropped to all-time low levels.

Country radio's core remains loyal, but younger and secondary users are declining thanks to a lack of passion for the current musical fare.

They are still out there and potentially available to us, as an occasional sales blip on the SoundScan radar indicated by the likes of Tim McGraw, Garth Brooks, Toby Keith or Alan Jackson. So, you would think that it would be in everyone's interest to regenerate excitement and passion for our music by nurturing current superstars, playing great songs, and growing exciting new talent.

Instead, it seems that major radio groups compete to outdo one another in exclusive promotion agreements to get new "through the front door" dollars. Labels agree to financially support group programming meetings at which labels pay to expose their artists on an exclusive basis, while major, highly-weighted reporting stations are slow to add music without a "supporting buy" or some form of "promotional support."

I'm not saying that I have found any smoking guns or any quick, easy solutions. But let's admit that what we are doing now isn't making things better for the country music fan.

With seminar season upon us, we have several opportunities to discuss this challenge. Let's not sweep these realities under the carpet or pretend that doing business as usual is going to improve the fates of our format. Let's start talking about ways to listen better to what the target audience wants and start thinking about mutually beneficial ways to make money in the most productive ways for both of us.

Let's not forget what businesses we are in, the com-

merce of exposing exciting stars with their most compelling hits which sell at retail and who also draw huge average quarter hour persons to Country radio which in turn gets results for advertisers.

Let's market to our customers, our fans, and our listeners—not just to one another.

Sara Evans	"Saints & Angels"
LoneStar	"With Me"
Kenny Chesney	"The Tin Man"
Gary Allan	"Man of Me"
Clay Walker	"If You Ever Feel Like Loving..."
Mark Wills	"Loving Every Minute"
Darryl Worley	"Second Wind"
Dixie Chicks	"Heartbreak Town"
Brooks, Garth & G. Jones	"Beer Run"
Sons Of The Desert	"What I Did Right"

* These ten "non-chart-hits" of just the last six months tested in the Top 15 (by "Like A Lot") in McVay Media Country client national callout averages for at least six weeks.

"BREAKING ARTISTS FROM THE STREET UP. HOW CAN WE GET LISTENERS AND BUYERS INVOLVED FROM DAY ONE."

—JIMMY HARNEN, CO-NATIONAL EAST, DREAMWORKS RECORDS

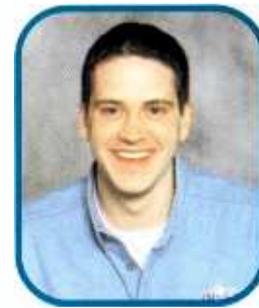


To break artists from the streets you must first find artists from the streets. We need to expand our talent search to include every city and small town, seeking out acts that are hosting successful websites, packing clubs, selling independent product, and/or just creating a buzz. We also need to be open to the fact that the next generation country artists may be very

different in sound, style, and look. The same goes for songwriters. Our search for talent should not be limited by boundaries or formats. We can't find something new and exciting if we are searching with blinders on. This is art, and art cannot flourish when restricted. The next generation of talent may be located in currently uncharted locations. It's basic bottom-up marketing principles. We need to look around and see what's exciting the masses at the street level, and to do this, you must go to the streets. Open mindedness with a youthful approach is the key. And at all times we should be looking forward and not backward.

"HOW 15-SONG PLAYLISTS AND OVER-CONSULTED RADIO STATIONS ARE KILLING THIS FORMAT."

—BRIAN JENNINGS, PD CLEAR CHANNEL-LINCOLN



There's nothing wrong with consultants when they consult. But all too often, they're replacing the local voices in big markets as the final decision makers on what music to play. Maybe it's

because the PDs aren't passionate about the music or maybe it's because they suffer from the frame of mind that playing fewer songs is the way to bigger ratings. Whatever the reasoning, it's squeezing our format into a processed cheese-food sound. If we continue to ignore new acts and play the same songs, we don't change at all. And that's the worst possible thing for our format. There's great music out there. We need programmers willing to take risks. The next generation of artists is waiting to be discovered. For our own sakes, it's time to get excited again about what we do! ■

MEET THE BAND LITTLE BIG TOWN MONUMENT RECORDS

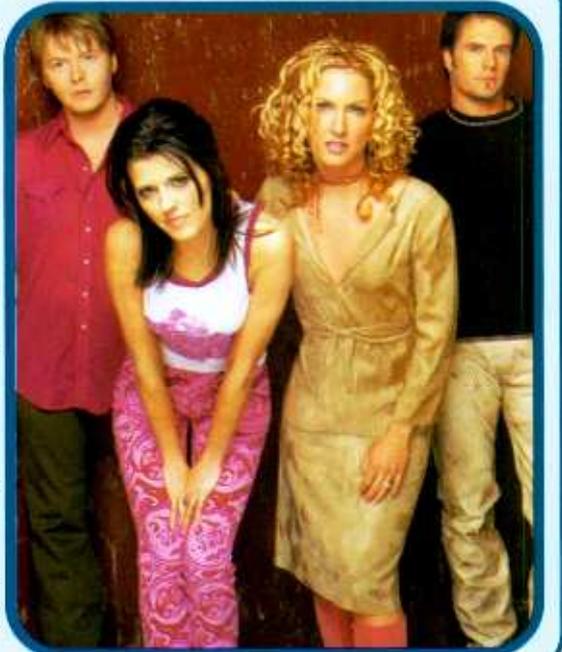
The group is Karen Fairchild, Jimi Westbrook, Kimberly Roads, and Phillip Sweet, all hailing from Southern cities and raised in musical families; playing at local radio shows and at church functions.

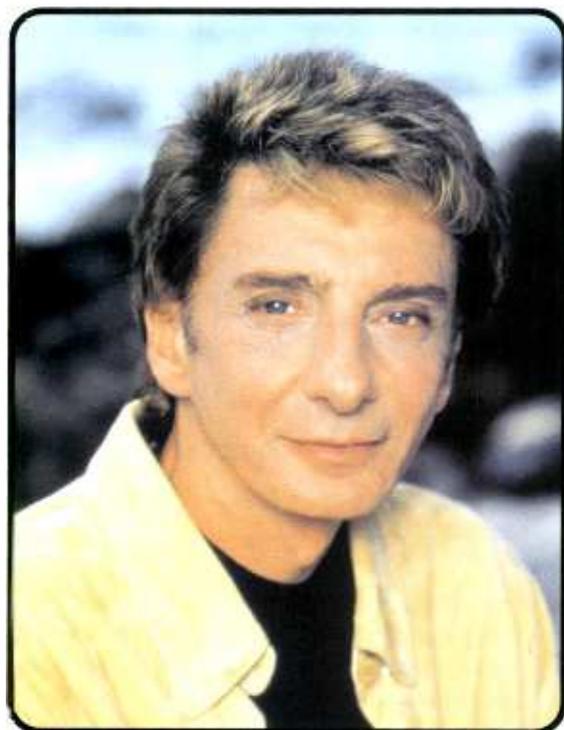
The band formed in 1998. Karen and Kimberly first met in college and later reconnected in Nashville. Karen's husband went to college with Jimi, who coincidentally had just moved to Nashville to pursue a music career. Soon after, they felt a fourth member would give them more versatility in their music as far as doing three-part harmonies, counter melodies,

and ad-libs, so they added Phillip. Phillip plays guitar and piano, Jimi plays guitar, and Karen and Kimberly both play a bit of piano.

The group says they chose the name Little Big Town after reading Little Big Town Publishing on a CD liner card. They felt it described where they come from and their unique brand of music. All four of the members sing lead, co-wrote half of the album's songs, and co-produced their debut project with award winning producers Blake Chancey & Paul Worley, and David Huff.

The quartet spent the past three years honing their songwriting skills and "living room rehearsing." Their first public performance was in 1999 on the Grand Ole Opry, and in 2000, they signed with Monument Records. The group is currently wrapping up their first radio promotion tour to introduce their debut single, "Don't Waste My Time."





By Annette M. Lai

Meet some of the inhabitants of Barry Manilow's *Here At the Mayflower*. Diane is in Apartment 3B and Ken in 5N, both of whom are looking for a change in their lives. What about the woman in 2G and that music she's playing? Then, there are Esther and Joe, they're in their 80s and are the oldest couple who live at the Mayflower. Of course there's the omnipresent elevator operator, who offers us some of his own unique insights about the apartment building's residents, including his own feelings of unrequited love for one of the tenants. Manilow candidly says that yes, he could be the elevator operator, but in truth, there's a bit of him in every one of these characters. "I could play every single character on this album; I know them all inside and out. They aren't real people, but they could be...the essence is there."

Their lives are vividly brought to life in the Concord Jazz release—Manilow's 31st volume of work and his first body of original compositions in quite some time. His bio says this project was 20 years in the making. He clarifies, "I didn't really work on it *every day* for 20 years, but I did jot the title down and the concept of writing an album of songs based on people's lives in an apartment building. I kind of scribbled down some ideas of situations that I could write about, then I put it away for about five years. Now and again, I'd write a song [for the album] or call one of my collaborators and we'd do one together.

"But every time I'd mention an original album

Barry Manilow's "Mayflower" Sails Smoothly at A/C Radio

Pop music legend celebrates his 31st volume of work and a new world tour.

to Clive [Davis], who was my mentor and advisor at Arista, he would say, 'This is not the right time because with an original album you're totally relying on the radio.' And the radio had changed so much that I just took his advice. But these past couple of years, I was getting frustrated about not being able to sing my own things, so I decided I was going to put the album out now. It's not 'Mandy,' and it's not 'Copa,' and it's not 'Ready To Take a Chance Again,'—there's none of those on here—although you can hear where all these new songs come from. You can tell it's the same guy that did those other hits, but I didn't just want to copy what I had done before. So, *Here At the Mayflower* is a pop album, but I've got a little bit of everything I've learned [through the years] in it."

Manilow's intuition has served him well. The first single, "Turn the Radio Up" is steadily climbing the GAVIN/Mediabase Mainstream A/C chart. The optimistic song is just what we need right now, but had been written long before the terror we experienced last fall.

"The idea came to me one morning and I was done writing the song in about an hour. It was before

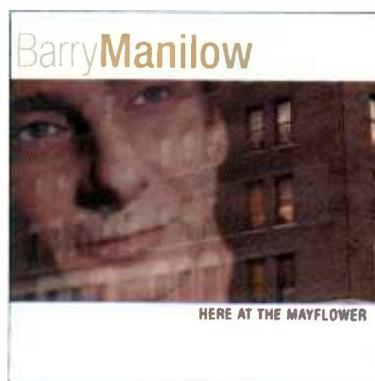
September 11th, but even back then I was thinking, 'Turn the music up, turn the bulletins down.' I'm so over hearing and seeing all this terrifying news over and over. We were actually in the middle of mixing the song when

September 11th happened and the song began to mean even more to everybody than when I first wrote it," he explains.

Radio programmers all around the country are welcoming Manilow's current single back with open arms. Thom McGinty, Operations Manager for KUDL-Kansas City tells GAVIN, "We love having Barry on the radio again. We know lots of KUDL fans love him and hope that 'Turn Up the

Radio' is just the beginning of Barry's second string of a hundred hits or so." KMXZ-Tucson PD and morning co-host Bobby Rich adds, "Not only does it feel good to have Barry back on the radio, but this song is so *fun*. We adopted it as our unofficial morning show theme song the first time we heard it. What's more positive and happy than a catchy Barry tune that says, 'Turn the Radio Up!'" WAJI-Ft. Wayne,

Ind. Program Director Barb Richards recommends, "If you want to make your female listeners feel great about your radio station, play the new song from Barry Manilow. It's a great, up-tempo song, reflective of our feelings at this time and women *love* him!"



I could play every single character on this album; I know them all inside and out. They aren't real people, but they could be...the essence is there.

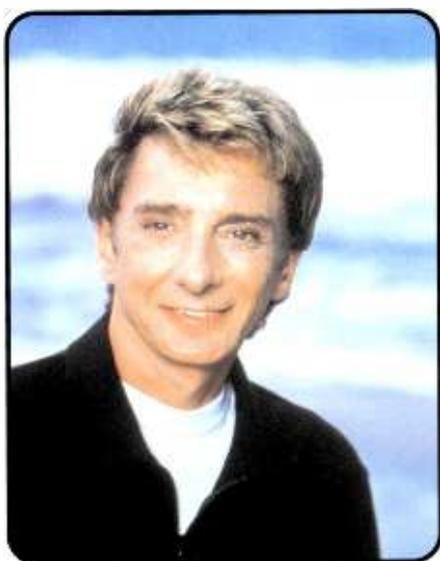
Longtime KOST-Los Angeles Station Manager and Director of Programming Jhani Kaye has already seen Manilow perform the new single in concert and says, "You should have heard the reaction to 'Turn the Radio Up' when Barry per-

formed it at the new Kodak Theatre! The applause was as strong as any from the Manilow catalog!" KOST Assistant Program Director Stella Schwartz seconds Kaye's comments, "While all of Barry's new material was well-received, when he sang this song, the audience started clapping, cheering, and even sang along to it! They loved it."

Manilow is busy supporting his latest project with a new concert tour, *Live 2002!*, which once again has the fans screaming, "Barry! We love you." In fact, he just completed a five-night, sold-out run at New York City's Radio City Music Hall and TV show host Rosie O'Donnell even had two staunch Manilow fans on her show one day recently. These two women travelled all the way from London just to see Barry in concert...and they have never missed one of his tours either!

Another special quality about Manilow's latest project is that he reunites with long-time collaborators such as Enoch Anderson, Marty Panzer, Adrienne Anderson, Ron Dante, and Bruce Sussman—all of whom helped him pen some of the most memorable songs of his career—songs that helped make him a household name. He says, "I did this on purpose...I wanted to get 'the family' back again. I think everybody feels more comfortable being around family right now and that goes for movies, shows, TV, and records, too. It was a great experience to be able to work with all of them once again. We're all very proud of the album."

Manilow also included special guest, Capitol recording star and sax man, Dave Koz on several of the songs, including the catchy "I Hear Her Playing Music," which actually ends up mentioning Koz in the lyrics of the song! Barry says, "I knew there were sax moments throughout this album and frankly, Dave was the only guy since [jazz great] Gerry Mulligan died, that I wanted to work with. So, I brought him into the studio and got this idea right in the middle of the session. I said, 'Dave, play one of your great melodies that people would know' and then I'll change the lyric from 'I hear her playing music' to 'I hear her playing Dave Koz.' When I sent it to him, he flipped out because he didn't think I was really serious about doing that. But it made so much sense since the song is about a girl and this guy who's falling in love with her, and she's keeping him up at night playing *Dave Koz*



music! It was the perfect idea (laughs)!"

It's not every day that one gets immortalized in a Barry Manilow song, so Koz returns the compliment and tells GAVIN, "It was awesome just to get the call from Barry to be on the record—as I've been a fan for a long time. I had a couple opportunities to visit with him socially before that, but when I finally got to the studio to make music with Barry, that's when I really saw the musical legend come forth.

"He was amazing in the studio—super creative with tons of ideas—yet at the same time, really open to other things as well. When he came up with the idea of putting my name in the end of 'I Hear Her Playing Music,' I thought he was kidding; so I said, 'Sure Barry, knock yourself out!' Then, two months later, I heard the CD and just about fell over! It was cool just to be playing sax *on* the song, but to be part of the lyric, too; well, that's a new experience for me.

It was indeed an honor to work with Barry. It was especially cool, after so many years in the business with tons of past success, to see him so motivated, and excited about new music—it was a real learning experience for me as an artist. I guess it's that drive and love of creativity that keeps him going so strong...I'm hoping a little of that rubbed off on me!"

Among the other important things this album represents for Manilow is his association with his new label Concord Records, who he will not only record for, but also help produce other artists under the Concord banner.

Upcoming, Manilow will be working on an original album for jazz singer Diane Schuur. "Diane is a great artist—I think she's our Ella Fitzgerald—and I want to give her something that's tailor-made for her; I love doing that."

While Manilow is deeply satisfied with his new Concord family, he has to give praise where praise is due...and that's to his mentor and friend Clive Davis (now head of J Records), the man who started it all for him. Manilow says, "Frankly, without Clive Davis, I wouldn't have a record career—at all—I wouldn't have even aspired to one. All I ever wanted to be was a songwriter, producer, or an arranger. Clive heard the potential in my performing and to this day, I don't know what he saw or heard...hey, I wouldn't have signed me! He is one-of-a-kind; I call him 'Nostra-Davis.' He just has this gift of being able to pick talent and hits that will live and last on the radio.

"When Clive was booted out of Arista, which I still can't get over, all of us on the label were kind of left in limbo for awhile. During that period, I met the people from Concord at a business meeting and I really loved them. While

I didn't have any intention of leaving Arista, I was just kind of waiting to see what would happen there, but I also began to get very excited about my conversations with the folks at Concord...and they were so into *music*—they never once mentioned Britney Spears! All they

But what does this award-winning singer-songwriter-performer, want to be most remembered for when all is said and done? He says, "As somebody who made people feel because I think that ultimately it's not what you do that is remembered...it's how you make people feel."

kept talking about were people like Billie Holiday and Sinatra, and arrangers like Nelson Riddle. I just wanted to be around these people and I'm very happy I made this choice because I led with my gut and not my brains...I just love them, and they've been so supportive and are going to the wall for me."

With all the success over the years and a future still shimmering with potential, the thing Manilow still hopes to conquer professionally is Broadway, which as a native New Yorker, is the place he thought his career initially might have been. He already has some theatrical experience, having created (among other things) a successful touring show in the UK and the U.S. based on his 1978 smash song "Copacabana." Presently, he has a new musical called *Harmony* in production and if his wish comes true, it will be on Broadway around this time next year.

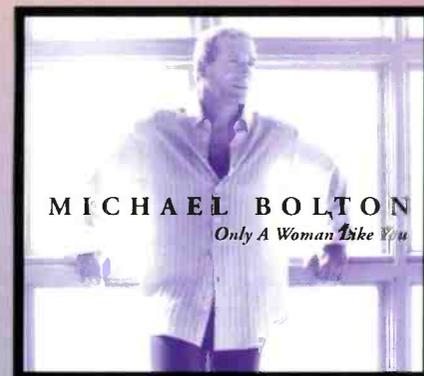
Harmony is an original musical Manilow wrote with Bruce Sussman, about a group of male singers living in Nazi Germany and their attempt to find some harmony in their lives during that dark period in history. Manilow says, "*Harmony* is the real musical and the one I want to be remembered for the words if anybody says 'Broadway' and 'Barry Manilow' together. That's the one I'm praying and hoping the audiences and critics embrace."

With a new album that's seeing acceptance at radio, sold-out shows on his current tour, a Broadway show in the works, and induction into the Songwriters Hall of Fame life is pretty good right now for this legendary performer. But what does this award-winning singer-songwriter-performer, want to be most remembered for when all is said and done? He says, "As somebody who made people feel because I think that ultimately it's not what you do that is remembered...it's how you make people *feel*." ■

FOR MORE INFORMATION ON BARRY MANILOW AND HERE AT THE MAYFLOWER, PLEASE VISIT

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Meet the Panel: “Rules of the Programming Game”

Friday, February 22, 2002, 4:30 p.m., Bayview Room

Join your A/C and Hot A/C friends for what is sure to be a lively discussion on the ever-changing role of today's programmer. As moderator Kurt Johnson (KVIL-Dallas Operations Manager) says in summary, “You wear more hats than ever. Seems like every few months you're asked to do more with less. The question is, how do you grow your station (or your stations) and grow your career at the same time? This panel features experts with answers. Managing your time, new networking tips, setting your priorities for maximum impact, creative marketing with less budget. We'll look at new undercurrents in A/C and Hot A/C music. Plus, we'll take a look at you and where you're going in 'the new normal' of the radio and music industry in 2002. Are you satisfied with your progress on the road to career success? We'll tell you secrets on how to get there, from people who have!”

—Annette M. Lai

MODERATOR:

Kurt Johnson
Operations Manager
KVIL-Dallas



Kurt Johnson is one in a rare group of programmers who have led several legendary radio stations to success, including WLTW-New York, WFYR-Chicago, and presently, KVIL-Dallas. Since starting out as a jock in Wisconsin in 1974, Johnson has gone on to create winning programming in Hot and Mainstream A/C, Top 40, Classic Rock, and Country. He has mastered skills in strategy, talent development, music, and marketing.

Jhani Kaye
Station Manager and Director of
A/C Programming
KBIG & KOST-Los Angeles



Jhani Kaye is currently station manager and director of adult contemporary programming for Clear Channel properties KOST and KBIG. He owns the distinction of being the longest-running PD of a Los Angeles music station, having previously programmed then-Cox-owned KOST from 1982-1999 for an amazing 17-year run. Under

his guidance, KOST has been Los Angeles' #1 adult contemporary radio station (as rated by Arbitron) for an incredible 67 rating periods! While most of his career has been spent in the country's second largest market, Kaye has also programmed in markets such as El Paso (1974-1980) and Chicago (1980-82). He has been included in the publication *Who's Who In America* since 1975.

Brian Kelly
Program Director
WMYX & WXSS-Milwaukee



Brian Kelly was one of the nation's first multi-tasking program managers, programming two high-profile Milwaukee radio stations since 1996. In the world of Hot A/C, he programs Entercom's 99 WMYX, while in the Top 40 world he also programs Milwaukee's KISS-FM. He has set all-time ratings records for both signals.

Before arriving in Milwaukee, Kelly enjoyed programming stations one at a time, including Chicago's Z-95. He's also held APD posts in Chicago at WTMX and the legendary WLS. This year, Kelly is nominated for the GAVIN “Operations Manager/Program Director of the Year” Awards for his work at both WMYX and WXSS.

Rob Miller
Program Director
WALK-Long Island



Miller is one of the fortunate few whose entire radio career has been at *one* station! He joined WALK-Long Island in 1989 as an intern and has been there ever since (Did we tell you Rob started in radio when he was seven? Kidding!) Miller says his “big break” came on Christmas Eve when he had to interrupt WALK's Christmas programming to announce that New York Yankees' manager Billy Martin had died. He adds, “Thanks to my initiative that night, I went on to do weekends and nights for the station.” Miller was named assistant program director in 1994 and earned a GAVIN Award nomination for his work last year. He was promoted to program director for the Clear Channel Mainstream A/C outlet in March of 2001.

Lois Todd
President
The Siddhi Group



Lois Todd is the President of The Siddhi Group, an organizational consultancy that specializes in helping businesses execute their strategies successfully. The Siddhi Group focuses on leadership development, employee development, and the management of organizational change.

Having made a complete career change in her own life, Todd specializes in helping people find their passion and purpose and uncovering the career that will satisfy both. Lois works with individuals and companies to facilitate change and achieve measurable goals in the areas of job satisfaction, increased effectiveness, improved bottom line, and communication.

Lois was a well-known on-air radio personality from 1990 to 1999 for KBCO, KBPI, and The Hawk in Denver, Colorado. She rose through the ranks of the broadcasting world to become a program director (a rare achievement for a woman), but after studying Neuro Linguistic Programming (NLP) techniques and other training and coaching approaches, she discovered that her own passion and gifts lay in facilitating change through specific action steps.

Lois's motto is that change *is* possible—on both the individual and corporate level—but we often need help to make changes. Coaching can make all the difference.

Lois is the president of the Association of Women in Communications, an active member in many women's associations including the Colorado Women's Chamber of Commerce, and a weekly contributing columnist to the All Access Music Group website.

Jon Zellner
Operations Manager
KSRC & KMXV-Kansas City



Jon Zellner is currently the operations manager for KSRC (Star 102) and KMXV (Mix 93.3)-Kansas City. He also serves as Top 40 Format captain for parent company Infinity Broadcasting. He has also held programming posts at KISS/FM-Oklahoma City and Mix 102.7-Fresno. Other career stops for Zellner include the legendary KZZP-Phoenix, Y-95-Phoenix, as well as WKZL-Greensboro and WNCI-Columbus.

Only The Strong Survive

Sense Field Release Album After Five Year Delay

By Kathleen Richards

If Sense Field were psychic, this is what their cards would have looked like back in 1996: sign to major label...get excited...record album...have album release pushed back repeatedly for five years...get dropped from label...get interest from new label...get turned down...decide to fuck it all and record a new album for their own sake...then get signed to new label (Nettwerk)...single receives radio play ("Save Yourself")...prepare to appear on national TV for first time...holy shite!!

Luckily for the members of Sense Field, they weren't psychic and couldn't foresee all the hell they would have to endure in order to release the follow-up to their 1996 release, *Building*. While most bands would have been crushed by such blows, Sense Field surprisingly thrived from being released from major label expectations (or rather major label disappointment) to show that their music and commitment is indeed of major proportions.

"Because we spent a long time on the last record trying to get it done, starting all over again was a little bit tough," admits guitarist and co-songwriter Chris Evenson on the process of writing *Tonight And Forever*. "But once we started, it was actually a lot of fun because we did it at our studio and without

the aid of any outside producers. It was pretty refreshing, getting the control back in the band's hands. The way we approached it—because we didn't have a label and we didn't know what was gonna happen—we just figured we'll make it like it's the last record we'll ever record."

The resulting effort, as heard in the single "Save Yourself," is the sound of a band with clear intentions—layered melodies, direct guitar-playing, and emotional sensitivity that exudes a sense of honesty and purpose. Not the typical pop album, *Tonight And Forever* also features synthesizers, strings, and drum loops, which is partially the result of Evenson taking on production duties. "It wasn't so much [us] doing something different, it's doing what we originally wanted to do on the last record but weren't able to do... So we did re-record a good portion of those songs [from the never-released album] but we ended up re-addressing, kind of like re-inventing a lot of the songs and totally redoing it."

Compared to Sense Field's past releases, Evenson comments, "This record's definitely different from our previous albums, which were a lot more straight-forward guitar rock, not a lot of production going on. For this album, I started using drum loops and more string sounds and keyboard stuff and a lot of different elements that we didn't have in the past."



Now as "Save Yourself" begins to garner airplay on Hot & Modern A/C, the members of Sense Field are finding themselves with renewed vigor and a sincere appreciation for their newfound and much-deserved success. "There was some uncertain times from the time we got dropped till the time we started working on this record, and we didn't know what the hell we were gonna do. But we managed to stick it out and we've already had more success with this record—like we've gotten to be on TV finally, we got a song on the radio after all this time—than we ever have been in the past and it looks like things should just keep on progressing. It's sort of like a new birth for us rather than what we thought might have been the end."

OLETA ADAMS LIVE

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Meet the Urbanites in the House!

By Kevin Fleming

The 2002 GAVIN Seminar promises to be one of the most memorable in the business. This year's urban presence will be considerable. Here's a rundown of a few of the notables you can mix and mingle with this weekend:

Our Urban experience at the 2002 GAVIN Seminar starts on Thursday with our Urban A/C panel discussion.

"Urban A/C At A Fork In The Road"

Urban A/C faces some interesting challenges. To the left are Classic Soul, the infusion of Smooth Jazz, syndicated shows, and the status quo. To the right are Classic Hip-Hop, more personality, and younger demographics. And now, Urban programmers face competition from new Rhythmic A/C stations? Certainly Urban A/C is at a fork in the road. Panelists include WALR-Atlanta PD Jim Kennedy. Jim has been with KISS 104.1 for the last five years.

When you think of KJLH-Los Angeles, you think of PD Cliff Winston. Cliff has been with the station for 13 years. He's also had stints at KKBT-Los Angeles, WBMX-Chicago, and WDRQ-Detroit. Independent promotion executive Jesus Garber started his career in the business in radio in Los Angeles and went on to executive positions at Motown Records working with legends Stevie Wonder, The Temptations, and Rick James. He later took his skills and abilities to A&M Records where he worked with icons Barry White and Janet Jackson.

We'll also be joined by award winning artist, producer, musician and author, Kashif. Kashif has written and produced hits for Whitney Houston, Evelyn King, Melba Moore,

Kenny G, and Dionne Warwick. The Urban A/C panel will be moderated by KBLX-San Francisco PD Kevin Brown.



Multi-faceted: Kashif

Prior to the Urban A/C panel, please join us for a special hosted meet and greet from DKG Music

recording artist Rhian Benson.

Immediately following the Urban A/C panel, stay for a special performance by Regina Records artist Victor Fields.

Look for radio programmers such as Derrick Brown of WHQT-Miami, Jamillah Muhammad from WKKV-Milwaukee, Carl Conner of KMJQ-Houston, and Traci LaTrelle of Radio One Satellite in the audience. Also in attendance will be Ken Wilson of J Records, Chris Berry of DreamWorks Records, Rodney Shealey of Epic Records and Mark Boyd of Virgin Records.

The Mainstream Urban panel discussion on Friday will feature some of the biggest names and personalities in the business. The "Urban Face-off" will take a look at Urban radio today and ask some timely and poignant questions.

The events of September 11th of last year, consolidation, and group ownership have forever changed the way we think, listen, and program. The new generation of listeners may be uncomfortable with its demographics, but the reality is that the very thing that we have avoided and shunned, we are becoming. As we delve further into the new millennium, with the majority of the population now middle-aged or older, the whole design of America

will have to change.

Urban radio will need to change, too. It has to prepare now to better serve this vital, changing segment of its audience, and become better suited to meet the needs of a growing, maturing future population. The panel moderator is Jerry Boulding, Vice-President Programming AURN. Jerry, affectionately known as the Radio Dr. Jerry has successfully programmed Urban radio stations in New York, Washington D.C., Detroit, and San Francisco among other places. Jerry also launched the first full-time black radio consultancy, specializing in Arbitron Diary analyses. He helped launch the first Urban format on satellite ("Heart & Soul") and co-founded *Black Radio Exclusive Magazine*. Jerry is the founder & former president of *Urban Network Magazine* and is a former vice-president Black Music division of MCA Records.

Panelists include Doc Wynter, vice president Urban programming Clear Channel.

Doc oversees more than 60 stations and, if that's not enough, hosts a popular late night radio show in St. Louis from his home in Jacksonville. Vinny Brown, operations manager WBSL-WLIB-New York, has worked in radio in New York with WRKS and in Washington D.C. at WOL. Vinny has also hosted the syndicated show *Dance Party USA*. Our panel will also include Sam Weaver, operations manager KPRS-

Kansas City, Dwight Bibbs, SVP of Black Music for Warner Bros. Records, Benny Pough, SVP of



WBSL-WLIB's: Vinny Brown

Black music at MCA Records, and Cynthia Johnson, VP of Black Music, J Records.

"Urban Face-off"

The "Urban Face-off" is sponsored by J Records. Please make sure you hang around after the panel to meet R.L. of the group Next.

The Urban Luncheon and Awards presentation will be held in the Garden on Saturday. The awards race for Mainstream Urban Station of the Year is tight this year. There's a hot race between KKBT-Los Angeles, WGCI-Chicago, WJLB-Detroit, WVEE-Atlanta, and WEDR-Miami. The Urban A/C race is just as tight between KMJQ-Houston, WDMK-Detroit, WALR-Atlanta, WHUR-Washington, WMMJ-Washington, and WHQT-Miami. And this year we are giving awards to the outstanding radio marketing & promotion persons from both formats. Other notables in attendance will include Robert Scorpio, Terry Foxx, Alan & Lygia Lott, Helen Little, Tony Gray, Carla Boatner, Cedric Hollywood, Kathi Moore, Michael Johnson, David Linton, Belinda Wilson & Eddie Simms, and more.

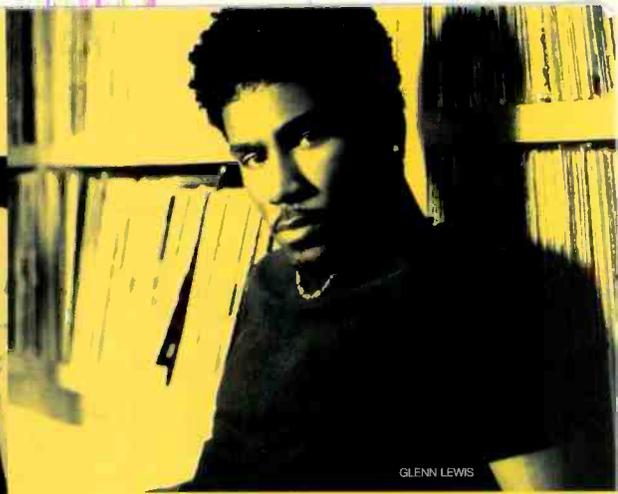
The Urban Luncheon and Awards presentation is sponsored by Warner Bros. Records, featuring it's Smooth Urban Roster, including Norman Brown, Boney James, Patti Austin, Rick Braun, Wayman Tisdale, Kirk Whalum, Take 6, and more. ■



JENNIFER LOPEZ



B2K



GLENN LEWIS



JILL SCOTT

MULTIPLE PERSONALITIES. ONE IDENTITY.



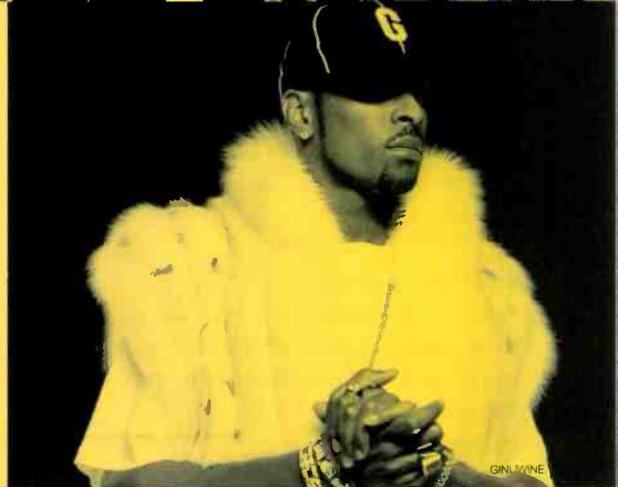
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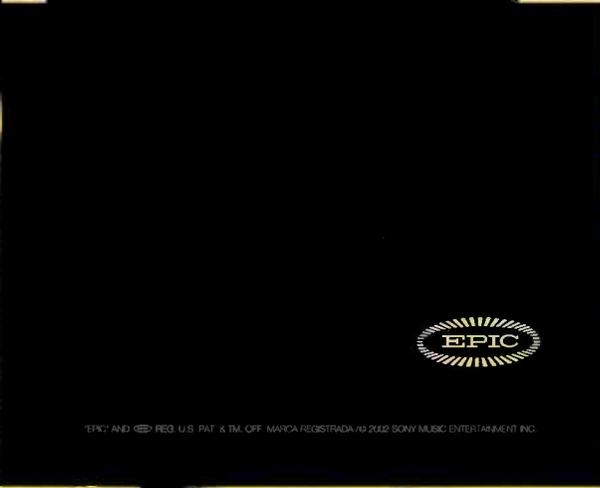
MACY GRAY



GIN WINE



SADE



AMEL LARRIEUX



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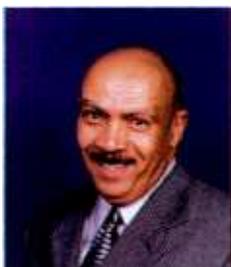


GHOSTFACE KILLAH



M.O.T.

Creating a Format For The Audience



By Jerry Boulding

The paradox of our time in history is that we must recognize that we can't create an audience for the format, we must create a format for the audience.

We know now that we have taller buildings, but shorter tempers. Wider freeways, but narrower viewpoints. Bigger homes, but smaller families. More conveniences, but less time. We've multiplied our possessions, but reduced our values. We talk too much and love too seldom. Some of us have learned to make a living, but not a life. All this at a time when technology can bring information to us instantly, and when we can choose either to make a difference or just hit "delete."

Creativity & Emotion

Emotion and passion are keys to success. You have to be emotional about what you do and transfer that emotion to the audience or to the consumer. Too many people are looking for someone or something to blame. They have become so unemotional about the music or the other aspects of their jobs, especially the non-creative ones, that they're blind to everything else. These are some of the crucial issues we plan to address in our seminar.

Researching The Research

Anytime we can remain true to the consumer or listener and understand what they want, we're that much ahead of the game. Music testing is another way of keeping in touch with the consumer so that we're on track with their needs. Then we can aid radio in consistently scheduling the best possible music for their target audience and grab an edge on our competition.

Today music testing centers on songs that fit the sound of the radio station. They should be customized to what the audience expects to hear from their favorite station.

The new thinking and methodology is to recognize a re-occurring problem. Most songs, even the ones that are carefully selected at a music test,

often represent a terrible mix when assembled for a playlist. According to a well-known research company that's currently consulting a dozen or so Urban stations, "There's too much damage to be done when a listener's expectation of what our stations play is not met."

Most experts agree that maintaining our stations in a good defensive position musically prevents a clear path for our competition, whoever it may be. They say we especially want to protect our young adult numbers. They claim we also want to be more broad based and youthful as summer approaches. Those young adults control and influence a lot of fickle fingers trying to find a funky frequency they enjoy.

We should keep in mind that most programmers are tempted to retain too much music that's on the very fringe of their core; broadening the list gives use more cume to compensate for the anticipated drop in TSL. There's a point where both the cume and TSL will begin to drop quickly and it's often tough to clearly identify that point before it hurts us.

Listeners still want to hear their favorite artists and those new artists that sound like the radio

"Emotion and passion are keys to success. You have to be emotional about what you do and transfer that emotion to the audience or to the consumer."

station. What some researchers thought they turned up was a hole for a type of sophisticated thinking person's music. The problem was that these people liked songs with lyrics. When they don't hear them, they blame their favorite radio station. They like songs that say something and songs with a beat. A lot of the beat songs are songs that first broke on Urban radio and tested well, right through the crossover adult demos.

Urban music and artists, especially some rap artists such as Fat Joe, Busta Rhymes, Ja Rule, Outkast, and Ludacris have not only crossed over, but started people thinking again. This music is not just saying, "Let's all be happy," when people aren't. So music that started to pick up and deal with real life began to grow. As a result, programmers who understand this and test songs that reflect this new attitude will continue to grow. Those who don't will find it hard-

er to mask poor performance.

Freshness and Flava

The young-end audience is not the only one that is impatient for fresh jams. The adult audience is looking for and wants to hear new music. And when they don't find it on their favorite frequency, their fickle fingers will continue to seek the fresh funk. In short, they will go somewhere else.

Not only do we have to clean up the hits we put on the air, we also have to be more honest in what we commit to and report. It's time to address, clean up, and answer the burning question of trade reporters and "0 spins."

Flow & Texture

Now that we've looked at texturing, research reporting and spins, we need to return to the "musical meal" that we prepare daily. In short, if you want everybody to come to the party, you've got to make sure the dessert flava you're offering complements the meal. It's kind of like the Baskin-Robbins theory. Find the new flavors, everyone's into then give it to them every two and half-hours. When they tire of it, take it away

and come with the new flava.

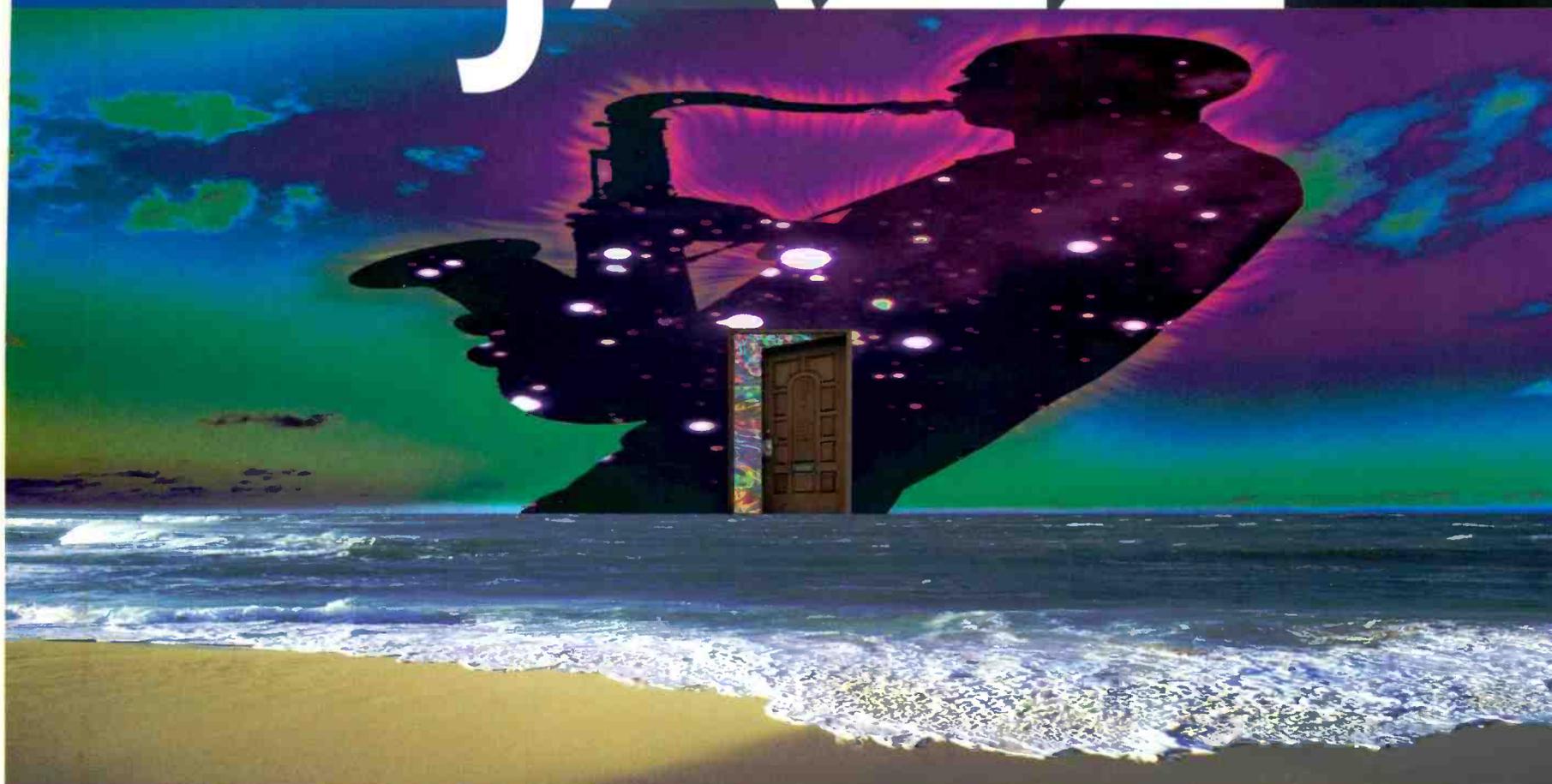
Unfortunately, with the audience, unlike ice cream, once we've got the flavas fixed, we've

still have to texturize. There has to be guidelines for mixing the texture of the music. Even if you have the right records, they have to be properly mixed. How often have you been riding down the road and heard a slammin' up-tempo jam crash with a slow jam? The result: a musical train wreck that could have been avoided.

Our formats are in a more competitive arena than ever before. If we want to win, we've got to change how we play the game, because it's really not whether we win or lose, but how we place the blame. Word! ■

JERRY BOULDING VICE PRESIDENT OF AMERICAN URBAN RADIO NETWORKS MODERATES "URBAN FORMAT FACE-OFF" FRIDAY, FEBRUARY 22 AT NOON AT THE GAVIN 2002 SEMINAR IN SAN FRANCISCO

THIS IS YOUR
MIND
ON JAZZ



Gabriela Anders Rick Braun Norman Brown Jonathan Butler Larry Carlton
Cyrus Chestnut Steve Cole Brian Culbertson Lea DeLaria Euge Groove
Kenny Garrett Bob James Boney James Lyle Mays Christian McBride Brad Mehldau
Pat Metheny Joshua Redman John Stoddart Take 6 Wayman Tisdale Kirk Whalum

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THE POETESS
poetess92@aol.com

By The Poetess

In the wake of the NBA All-Star weekend in Philadelphia I'm wore out and dragging with getting this piece done. Although I didn't actually go to the All-Star festivities, there were more than 100 after-parties and I must have attended at least three of them per night for four nights straight. Whoa! There were just too many things going on in Philly.

Ludacris, Jay-Z, Jermaine Dupree, Fat Joe, Mr. Cheeks, City High, Ja Rule, and numerous others were in town to perform throughout the festive weekend. Out of all the events that I attended I really enjoyed seeing McFadden & Whitehead play with The Roots and the Philly All-Stars which include Jill Scott, Bilal, Jaguar Wright, Musiq Soulchild, Kindred, Aaries, and DJ Jazzy Jeff. Later the same evening at another venue Chaka Khan did her thang and she looked fabulous doing it.

But the highlight of my trip to the city of brotherly love was the old school jam that included an unbelievable line-up that consisted of rap pioneers Public Enemy, Run DMC, Rakim, MC Lyte, Kool Moe Dee, EPMD, Doug E. Fresh, and Slick Rick.

Public Enemy put it down on stage but it was quite evident that the absence of Flava Flav and Terminator X left some fans half full. Chuck D did move the crowd with his powerful delivery and hard-hitting messages. He even explained why his bandmates were missing in action. Flava Flav is "taking care of traffic tickets" and Terminator X was out of state. He assured us they were still a part of PE. The reunions of EPMD and Doug E. Fresh and Slick Rick took the house over the top.

I made my way to the backstage area to do what I do...get interviews. I caught up with four of hip-hop's living legends and asked various questions regarding their careers. The following is a few excerpts from the interviews:

RAKIM

What does old school mean to you?

Old school means a style of hip-hop. Hip-Hop that came out many years ago or a certain style of hip-hop like old school is like a style of rhyme to me. It's not a particular artist or particular thing. It's just a style of hip-hop to me.

How do you feel about people labeling you a legend?

That's really all I can ask for right there. Struggling in the game from the beginning and just wanting to make a mark. To get the love that I've been getting is crazy. I talk to my kids about it all the time. That's when I realized, and try not to let it get to me. I wanna stay focus and grounded. When I speak to my kids about it, that's when it really let me know that I've been blessed to be in the game this long to get this love.

CHUCK D

Do you feel hip-hop has kept you young?

Its not so much hip-hop keeps you young. It's doing what you wanna do in your life that keeps you young. You always gotta build and be around young people and show them the better way and feel how they feel and be able to kick it with them but also guide them.

Sometimes preaching to them is necessary because they want to get preached to at times. A lot of people feel they want to dodge the issue and be like, well, I don't want to be too preachy but if you are growing and you're 10 years older than the young cat, you do that for a minute and then you bounce off to another subject.

DOUG E. FRESH

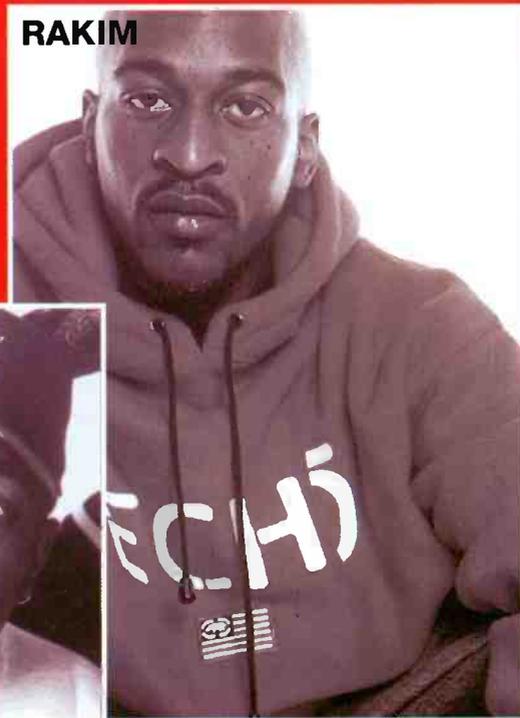
What do you feel is the key to your longevity?

I think doing what I love has been a very key point to my longevity because I'm not doing something that's against my way of being. I'm doing what I really like to do. There's nothing that I'm doing that I don't like to do. And when you do what you love to do its not even like a job. It's like you're just doing it. You're living life. So that's what it is for me.

What's up with you and Slick Rick? I know you guys have been doing shows together lately. Will you be doing another album together?

We're gonna do one more classic and we're gonna continue to entertain people and make them feel good. I enjoy sharing my life with people, sharing my experiences, trying to give them a better way to handle things. Just interact with people and with me and Rick, we gonna do one more classic. One more.

RAKIM



CHUCK D

KOOL MOE DEE

How do you feel hip-hop has changed over the past 30 years?

The more things change the more they stay the same. Basically, it's just more of a business. It's absolutely in capitalism mode, and when capitalism mode comes in, art has a tendency to wane. The art is waning but there's a lot of talent out there and a lot of creative energy, but its really, really corporate America now. It's like the NBA. We love the players cause the skill is still there, but it's a corporation. It's not for the 'quote-unquote' regular fan. Hip-hop is in the corporate world now. It's absolutely come full circle from being underground. What would be called underground even 10 years ago is now pop music.

That's it for this ride on the Mic Patrol. Be sure you check in for future issues where I'll have the extended interviews from some of hip-hop's greatest pioneers. Before I bounce gotta send some shouts to the folks that looked out for me while I was in Philly. Big ups to Ced Boogie from Saida Productions, Chauncey Bell at Well Connected, Damisha, Echo and Shaneen from Dada Footwear, Luscious Ice, and Raphael at 103.9fm in Philly and my best friend Sheena Lester for lettin' me crash at her crib. Love Y'all. I'm up out this piece! ■



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Yoko Ono Talks to Jody Denberg

KGSR-Austin's

By Jody Denberg

Jody Denberg, program director of KGSR, had the opportunity to interview Yoko Ono about, among other things, her latest album *Blueprint For A Sunrise*. This is only a portion of the interview that took place at the Dakota in New York City on Friday, February 1.

—Dave Einstein

JODY DENBERG: Yoko, 2002 began for you musically with your song "Open Your Box" being a dance hit. How did four guys known as the Orange Factory wind up remixing a 30-year-old song to be a dance hit in 2002?

YOKO ONO: I have no idea. They came to me for permission. I said: "Open Your Box? Oh, OK."

A lot of *Blueprint* deals with the plight of women and their struggles with domestic violence. What made you come back to these issues?

Well, I was starting to feel that... that there were many women still suffering in the world. And the first song, "I Want You to Remember Me," was like ringing in my ear kind of, in my head, one weekend. That was about a year before September 11th. I would just wake up in the middle of the night because I hear this screaming. And I'd think, what is going on here? And I kept thinking about women.

We're talking about the plight of women at large.

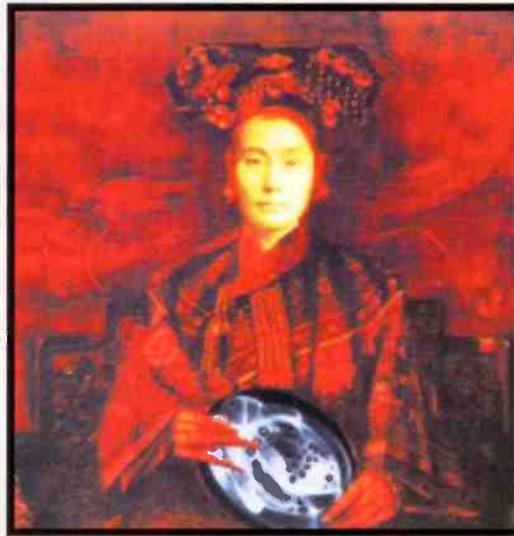
Another song on the album is called "I'm Not Getting Enough." And I read that you recently ended a longtime relationship. Did that spark the song "I'm Not Getting Enough" and are you open to love again in your life?

No comment! [Laughs]

The cover of *Blueprint* features your face superimposed over a Chinese Emperor who is, perhaps, the first called a Dragon Lady. They used to call you that a long time ago...

It was a very strange thing because I saw this

book, this very handsome woman, looking kind of tragic and tortured, but very handsome. It's beautiful, with this beautiful outfit. "What is this book? It's interesting." And he says, "*Dragon Lady*." That was the title of the book! "Oh dear, I must buy this one." And it turns out that this is the last emperor of China. This last Emperor—Empress, rather—was supposed to be incredibly mean and nasty and a terrible person. And it turns out that it was just old propaganda of the British press, because they were very upset that this beautiful Empress was not letting them take over China. And that's interesting, isn't it? And they put out all the sort of ugly



photos of her and everything. Thousands of photos are taken of you, some of them are not really right, you know. Oh, that's what they did to me, too. It was very interesting.

Much of *Blueprint* seems to foretell the events of 9/11...a premonition?

I know. I just couldn't believe it, because I was getting all these messages. As I told you before, in the middle of the night I'm waking up and I hear screaming and all that. And in hindsight I think, "Oh, maybe that was related." And then the stuff that I wrote in the liner note—when I wrote that I said to myself [laughs], "This album is certainly going to be so popular." Because I'm talking about the Second World War and all that. And it was a

time when this country, the United States, was in peace for the longest time. And everybody was just busy making money.

Everybody was getting rich. Oh, it's very peaceful. They send all these thick catalogues about diamonds or paintings or something. So I thought, "This is not an age when I should bring out this CD." And then, *bam*, it hit. It was really frightening surviving through it. It's a very severe situation.

You reacted publicly after 9/11 by taking a full-page ad in the *New York Times* that simply said "Imagine All the People Living Life in Peace." You posted a billboard near Times Square that said "Give Peace A Chance." Just using the word "peace" these days doesn't seem to be a popular concept.

No, no. It's a situation where [pauses]—it's all right to imagine. You know, *Imagine* all the people living life in peace. I think that that's a very strong thing to do. Even *that* is controversial, in a way, because it's a very powerful thing to do. But I think it's all right to say that. I don't think that goes against the policy of this country or anything like that. I think, in the end, all people in this country really want peace. But how to get there, some people are thinking in a different way of course. But imagining, that's something that we can all do, even when we have different opinions about how to get there. Imagining peace, imagining peace.

In October, you helped produce *Come Together*, a night for John Lennon's words and music. I was wondering what went through your mind watching Sean sing?

I thought it was beautiful. But also, I think he was pretty wise. "This Boy"—the highest note is like, really high. So I was saying to him, "Don't pick a song like that. Just pick something that's very easy to sing. What if you can't reach that one?" But then he nailed it. It was so beautiful. And also, it was right that he sang a song that was not the most famous of John's because I think it's a modesty in him. Sort of saying, "No, I'm not going to sing the biggest; I'm just going to sing this one." And then, "Julia." So I was a bit

choked up, of course. And I thought, well, he's doing just right. Just the right thing.

Also, last October, *Milk and Honey* was re-released with bonus tracks, re-mastered sound, and additional art. It's the fourth of John Lennon's albums that you gave this treatment to. Are there plans for the remaining discs to receive a similar treatment? Well, I'm going to London in March. And spending a week or something to do some work in Abbey Road Studios. I think it's going to be *Walls and Bridges* and *Mind Games*. Probably the first one is going to be *Mind Games*.

I mean, for me, it's always been very important to save John's stuff. And I think John... John was one of those people who didn't mind saving his stuff either. And it was funny, because it may reflect how women are in my generation. But I kept thinking, "No, I don't want to save any of my stuff." So I was throwing away a lot of things. And one day, John was looking at the apartment and the white room and

said, "We don't have your work here." So I said, "Well, you know, it's all in the basement. I don't want to know about it." He said, "No, we have it and it's very important that they're here." And he dragged all these old works of mine, you know, and put it up there in the white room. I said, "Oh, please, you mean, people come here and they see that I have all my works here. It's so embarrassing." But that's how he saved my work!

Paul made a point in the press recently that he asked you to put his name before John's on the credits for "Yesterday," around the time of Linda's illness. And he said that you turned him down and that that was why you and he weren't very close. What was your reaction to him saying this?

He was quoting a private conversation. And quoting it in a very kind of dramatic way that it does sound very bad, actually, for me. But it wasn't really like that. But I'm not going to correct it or anything. If Paul wants to say that, well, that's his karma.

Photo Credit: MICHAEL LAVINE/EDGE



Yoko Ono

With the passing of George Harrison, it seems now that decisions on Beatles' issues will be made half by women, because Olivia will be representing George and you'll be representing John. Since the Beatles 1 album was so successful, is there pressure for the Beatles' representatives to get together and do some other archival project? I think it's not so much the pressure, but I really think that, just like John's songs, you know, the Beatles' songs are very important songs for the world. And the fact that we have a way of bringing it out again and letting the new gen-

eration listen to it and all that, that's very good. So it...I'm sure that there will be other projects that would be in line with [I].

On February 18th you turn 69. Congratulations.

OK. Thank you! You guys are counting it. OK. Go ahead.

I'm sorry about that. I know that the number 9 is very significant in your life and John's life. Any thoughts on this birthday or next year's 70th birthday?

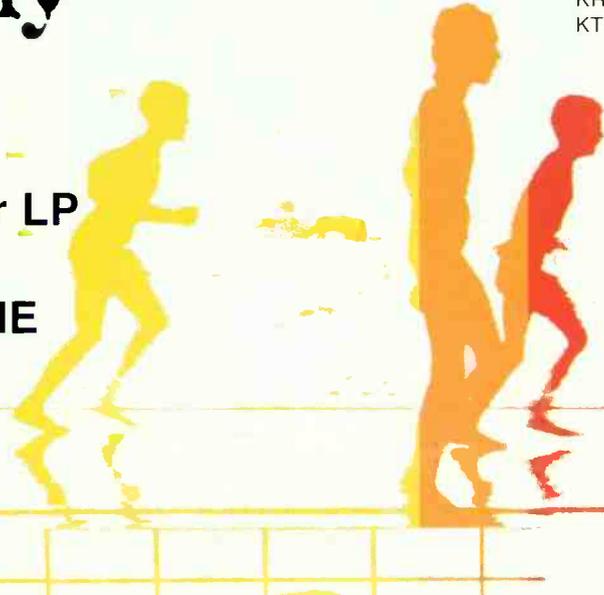
I have no thoughts about my birthdays. First of all, time is a concept that... it's a man-made concept. And basically, I don't usually get concerned about age or the kind of... measure like a year measure. I don't think about it that way.

A MORE COMPLETE VERSION OF THIS CONVERSATION CAN BE FOUND AT THE UNOFFICIAL YOKO ONO WEBSITE WWW.KAAPLI.FI/AIU/SHARE5.HTML. YOKO ONO'S NEW ALBUM IS CALLED BLUEPRINT FOR A SUNRISE ON CAPITOL RECORDS AND IS IN STORES NOW.

ZERO 7

:destiny

"The Baby Maker LP of the Year" SPIN MAGAZINE



#1 MOST ADDED R&R TRIPLE A w/ 18 - ADDS:

New This Week:

WXRT	KINK		
WRNR	KCRW	KTEE	WVOD
WKOC	WXPB	WDST	WNCW
WRNX	WFUV	WCLZ	WFPK
KAEP	WDET	KOTR	
KRSH	WYEP	KBAC	
KTHX	WAPS	KTAO	



the first single from the critically-acclaimed bestseller
:simple things





BUSINESS & MEDIA
EDITOR
DOUG WYLLIE
doug@gavin.com

Wiser Named CTO at Sony Music

Sony Music Entertainment Senior Vice President Al Smith last week announced that Philip R. Wiser has been named Chief



Sony's new CTO: Philip R. Wiser

Technology Officer. Wiser will be based in New York and will report directly to Smith.

In this newly created position, Wiser will be responsible for overseeing technical operations of the company's existing digital media initiatives, including electronic music distribution (EMD) systems, as well as for developing and implementing new digital media technologies. He will also oversee the company's senior technology and engineering staff

and act as SME's liaison to other Sony operating companies on relevant technology issues.

"Phil Wiser has a well-deserved reputation as one of the most creative and insightful technology executives in the music business," commented Al Smith. "Phil's ground-breaking contributions in the areas of digital rights management and electronic distribution systems helped create one of the first environments for the secure distribution of music on the Internet, and his track record of success, together with his boundless creativity and energy, make him the perfect choice for this newly created role. I look forward to working closely with Phil as we continue to expand our existing Internet projects and develop new digital initiatives."

Most recently, Philip Wiser served as director and CTO of Liquid Audio, a company he co-founded in 1996. Wiser began his career as a touring rock musician and recording artist in the mid-1980s.

Pressplay adds TVT, Zomba to Subscription Service

Pressplay has announced music content licensing agreements with TVT Records and Zomba, the world's biggest independent record label. The accords further expand pressplay's already vast music catalog, which includes EMI Recorded Music, Madacy, Matador, Navarre, OWIE, Razor & Tie, Roadrunner, Rounder, Sanctuary, Sony Music Entertainment, and Universal Music Group.

Addressing the agreement with TVT, pressplay President and CEO Andy Schuon said, "Pressplay continues to place the highest priority on building an online music library that includes as much of the world's popular music as possible. Adding TVT is another important step towards fulfilling that goal. The TVT library includes artists that cut across many genres, and we are extremely pleased to add their content to our service."

Regarding the accord with Zomba, Schuon said, "This agreement represents another important step towards fulfilling pressplay's goal of building an online music library that eventually will include the vast majority of the world's popular music. Adding Zomba to our catalog enables pressplay members to access even more digital music, including songs from such top artists as Backstreet Boys, Britney

Spears, and 'NSync, among others."

"Music subscription services are a new frontier in the digital music arena. Our agreement with pressplay represents another step in Zomba's evolution as a committed player in this exciting new space," said Ivan Gavin, EVP of finance and commercial operations for Zomba.

"TVT is proud of its early belief in and continued commitment to the potential of the digital component of the music industry," said TVT founder and President Steve Gottlieb. "Our new relationship with pressplay is an important step forward in this evolution. We are pleased to make our artists available to passionate fans seeking the best music possible."

Pressplay, which launched its service in the United States in December 2001, offers subscribers access to a broad catalog of music through streaming, downloading, and limited CD burning. Offered through affiliates MSN, Roxio, and Yahoo!, and soon through MP3.com, pressplay's online library features an array of rock, pop, jazz, country, hip-hop, and R&B. Pressplay enables subscribers to stream music, as well as build expansive, personalized music collections by adding downloaded tracks each month, which they can access as long as they subscribe to the service. Pressplay also allows its members to create personal CDs by burning a limited amount of songs from their downloaded tracks.

Judge Delays Napster Ruling

U.S. District Court Judge Marilyn Hall Patel has delayed issuing a decision on the recording industry's copyright infringement lawsuit against Napster, giving the two sides until Feb. 17 to reach a settlement.

"We're optimistic that the good faith efforts that the parties have put into settlement and licensing discussions over the past several months will bring the litigation to a swift conclusion over the next several weeks, removing the last barrier to the launch of our new membership service," Napster CEO Konrad Hilbers said.

The RIAA said a settlement might now be possible. "As we have said from day one, our objective has been for Napster to become a legitimate music service," said RIAA president and CEO Hilary Rosen. Resolving the lawsuit may now be feasible."

The recording industry had requested summary judgment against Napster in the case. If such a ruling were made, a trial would be averted and Napster's culpability would be unilaterally declared, leaving only a process to determine how much in damages Napster would have to pay and what form of injunction would be imposed on its service. Napster has argued that such a ruling is unfair, and that it would be willing to take the case to a full-blown trial to determine its liability.



Please Don't Call it 'Frisco!

BY DOUG WYLLIE

Welcome to San Francisco! People call this place a great many things: The City. S.F. San Fran. 'Frisco. But San Francisco and the surrounding Bay Area is also referred to across the nation as Audio Alley. That's because since the explosion of digital entertainment on the Internet, this area has been the heart of development and home to dozens of companies focused on bringing music to consumers on the web. Now that you're here in our fair city, perhaps it's a good time to reacquaint you with the firms and personalities that make up Audio Alley. What follows is a brief history of the creation of Audio Alley and who we are.

MARINO INC. PUBLIC RELATIONS

Founded by Marino Inc. Public Relations (<http://www.marino.com>) Audio Alley is a community that offer's a platform for online music companies, Internet companies, artists, labels, and music fans to influence the adoption of digital entertainment. In 1999, FX

Nuttall, founder of AudioSoft, noticed that many online music and audio companies were located in the same area of San Francisco around parts of Potrero Hill, SOMA, and the Mission district of San Francisco. He dubbed this community 'Audio Alley.' Marino Inc. publicized Nuttall's idea, which received national press coverage. Shortly after that, Marino Inc. founded the Audio Alley Advisory Committee with ArtistDirect, Marino Inc., Listen, MTVI, and Spinner. Marino Inc. launched a series of Audio Alley panel discussions and networking events in the San Francisco Bay Area, a mecca for digital entertainment.

"Marino Inc. has been involved with the convergence of music and the Internet since day one when we did the PR for the launch of Spinner," said Marianna Marino co-founder of Audio Alley and principal of Marino Inc.



Public Relations. "We started Audio Alley so that innovative companies like Spinner and MTV could get together once a month to swap ideas, solve problems and debate issues. All the Audio Alley companies have a common goal: widespread consumer adoption of their digital entertainment products."

AOL MUSIC

AOL Music creates integrated programming, products, and services that are available across AOL, AOL's High-Speed Broadband service, and on the web throughout AOL's family of brands, including Netscape,



CompuServe, AIM, and ICQ. AOL's Music channel is a leading online music destination, weaving together a broad range of offerings, including customized online radio products, artist information, as well as the ability to preview CDs, view videos and concerts, and download music. AOL Music is also a MusicNet affiliate.

Among AOL Music's myriad offerings are Radio@AOL, AOL Media Player, Winamp, Spinner, and SHOUTcast. Radio@AOL features more than 100 stations covering all genres and eras; the AOL Media Player is a new enhanced version of the popular and easy-to-use AOL Media Player debuted in the new AOL 7.0 service this fall and adds support for CD playback as well as all other major audio formats. Winamp is among the most popular audio jukebox players and offers digital music fans a virtually entirely customizable listening experience. Spinner is the first and largest Web radio service delivers over 150 stations of original music programming. Internet users can download a free player at www.spinner.com. SHOUTcast: This pioneering audio homesteading tool allows music fans to become an Internet DJ and share their music with listeners around the world on www.shoutcast.com.

ARTISTDIRECT

ARTISTdirect is a leading online music company that connects music fans directly with artists worldwide via its online net-

work, "The ARTISTdirect Network." The network is designed to provide multi-media music entertainment, news and information, create music communities to facilitate interaction between artists and fans, and provide exclusive music and merchandise direct from the artists themselves.



The network consists of:

- ARTISTdirect.com. (www.artistdirect.com), home of the official online channels that we operate and maintain on behalf of high-profile artists; UBL (www.ubl.com), a comprehensive music portal and search engine with a database of more than 100,000 artists and millions of links; iMusic (www.imusic.com), the premier online music community site with message boards and chats;
- DOWNLOADSdirect (listen.artistdirect.com), the music download hub which showcases downloads from high-profile artists as well as independent bands.
- ARTISTdirect Superstore, a full-service online retail store with a broad range of music CD's and artist merchandise.

DOLBY LABORATORIES

Dolby Laboratories develops audio signal processing systems and manufactures professional equipment to implement these technologies in the motion picture, broadcasting, and music recording industries. Dolby also licenses these technologies for use in the consumer electronics industry. Providing the best possible audio for any entertainment environment, including music, movies, television, and multimedia, is Dolby's primary commitment. The privately held company is headquartered in San Francisco with offices in New York, Los Angeles, Shanghai, Beijing, Tokyo, and European headquarters in England.



FLOW COMMUNICATIONS

Flow Communications is an innovative digital audio production company and ad

agency. Flow creates and produces radio programs, commercials and imaging for radio stations. Flow Communications entered the Internet space in 1999 as Flowstream.com, and was named one of the "Web Companies to Watch" at the GAVIN Seminar 2000.

Flowstream has recently created "Morning Flashers," an animated morning show promotion designed for radio station websites. Flow Communications principal, Paul Wells, also consulted on the development, produced the demo programming and conceptualized formats for several of Sirius Satellite Radio's talk channels including YAK!, Empower, and The Hook-Up.

Paul is also known as "The Lobster," one of the West Coast's most popular and legendary radio personalities. "The Lobster" began his successful career in San Jose in the '70s, where he posted a record 18 percent ratings share of Men 18+ at KOME. As KSJO's Music Director he was instrumental in "breaking" many rock artists, including The Police, AC/DC, and Tom Petty & the Heartbreakers. In the '80s, after stints at KSAN, "The Quake" (SF), and KMET (LA), The Lobster became the first morning man at Los Angeles' heavy metal KNAC. Lobster then returned to the Bay Area, and continued his ratings success track record at KSJO and KRQR (The Rocker). In 1996 The Lobster took off his Radio DJ claws off to devote himself to radio syndication and developing Flow Communications.



GARAGEBAND

Launched in October, 1999 by seasoned entrepreneurs Tom Zito, Dr. Amanda Lathroum Welsh, and Talking Heads co-founder Jerry Harrison, Garageband Records represents an evolutionary step forward from traditional record label business models. Garageband utilizes the Internet's economies of scale to provide an online test market for the hundreds of thousands of unsigned artists and bands that have escaped the attention of major and independent record labels. Using a combination of peer review technology, a new marketing model, and a supportive cadre of top recording industry producers and engineers, Garageband's business model dramatically reduces the inherent risk in signing and developing new talent and increases the potential for success.



LAUNCH, YOUR YAHOO! MUSIC EXPERIENCE

LAUNCH, Your Yahoo! Music is a new property resulting from Yahoo!'s acquisition of LAUNCH Media, Inc., now a wholly-owned subsidiary, and its subsequent integration with Yahoo! Music. Bringing together the best elements of both sites, Yahoo! has created a central music destination, offering comprehensive music-related content, features, and information.



LAUNCH provides individuals with a wide selection of streaming audio, the Web's largest collection of music videos, exclusive artist features, and music news covering all genres of music. LAUNCH also offers music customization with LAUNCHcast, an intelligent music service that enables members to design their own streaming Internet radio station with high quality audio.

NAPSTER

Napster is committed to meeting the unprecedented consumer demand for peer-to-peer music file sharing over the Internet, while also compensating artists, songwriters and other rights holders for their work. The company's mission is to give music enthusiasts an easy-to-use, high-quality service for discovering and enjoying music — independent, major label and special interest — and a forum for communicating their interests with others in the Napster community through chat, IM, and hot lists. Napster reached a significant milestone when earlier this year it launched a limited public Beta test of its new secure P2P file-sharing service. The service is anticipated to launch come the end of Q1 2002. Napster is currently negotiating licensing and settlement with the individual major record labels and is optimistic that it will have major label content in the service by launch.



RADIOCENTRAL

RadioCentral creates customized radio solutions for big brands. This includes online radio, in-store radio, and various other forms of audio solutions. Stations are combined into a network and advertising is offered.

Founded in November 1999, RadioCentral is a network radio company that creates custom interactive radio programming for major consumer brands and content Web sites for Fortune 500 companies. It has developed next-generation technology for the online music/radio space. Some of RadioCentral's affiliates include About, A&E

Television Networks, EarthLink, Scour, and Terra Lycos. Its management team consists of top professionals from the terrestrial radio industry who helped develop hundreds of the leading radio stations across the United States, prior to joining RadioCentral. Eric Rhoads, founder and CEO of RadioCentral, is also chairman of Streamline Publishing, a leading trade publication company for the radio and streaming industries.



THUNDERHUSH ENTERPRISES

Founded in September 2000 by GAVIN Business and Media Editor Doug Wyllie, ThunderHush is a marketing and public relations consulting firm specializing in promoting music technology companies in Audio Alley. As former Manager of Corporate Communications for OnRadio, and PR counsel to the likes of AOL, Beatnik, Spinner.com, and others, Wyllie brings expertise in securing both trade and mainstream press.



In August 2001, GAVIN Business and Media Editor Doug Wyllie, who had attended nearly every Audio Alley event, ushered GAVIN into the fold as the Title Sponsor for the Monthly Audio Alley mixers.

Wyllie has been interviewed regarding his industry expertise and opinion by newspapers, online news sites, business magazines, on-air radio, as well as national television news.

In addition to providing corporate reputation and image management to music-focused technology companies, ThunderHush also provides counsel to artists, labels, and other traditional music entities.

ThunderHush provides freelance writing ranging from feature stories to white papers. ThunderHush language architect Doug Wyllie covers emerging technology as it relates to consumer music entertainment, in addition to business topics such as mergers, acquisitions, litigation, legislation, and personnel moves within the radio and music industries. Wyllie has been a business writer for more than three years, covering the emergence of digital distribution channels spawned by peer to peer networks such as Napster, the evolution of streaming media entertainment outlets, and the resultant changes taking place in the traditional terrestrial radio industry.

Wyllie double majored in U.S. Military History and American Political Systems at the University of Maryland. Luckily for everyone involved, he has not yet entered politics. ■

PROMORAMA

RACE FOR THE ROCK

KSRZ-Omaha (Star 104.5) Promotions Manager Heath A. Hedstrom tells PROMORAMA, "This year is the second running of Star 104.5's 'Race For The Rock.' The week and a half prior to Valentine's Day, Star 104.5's morning show host Glenn Boychuk qualifies eight couples to race go-carts Valentine's Day morning at National Indoor Karting here in Omaha. The morning show broadcasts live from the track, and we invite listeners to come out and watch the races (the carts make great background noise!). Two couples race at a time: the two guys race each other, then the two girls; the times are added together and the lowest cumulative time wins the heat. The winning couples face each other until a winner is determined. The winning couple receives a 'Rock,' a \$1,000 gift certificate to Greenberg's Jewelers where they can pick out their own 'Rock,' as well as a romantic Valentine's day package at the Led Conference Center located on the beautiful Arbor Day Farm (home of Arbor Day, if you hadn't guessed already). All qualifiers receive dinner for two at the Outback Steakhouse. Last year's race winner, Amy, received even more than she bargained for, her co-winner and boyfriend (John) proposed to her live on the air! They plan on getting married this September."

TONSIL HOCKEY

Fun 'N Games guru Paige Nienaber tells PROMORAMA, "This might be the first Valentine's that I remember that no one is doing any version of a Kissing Marathon. If you still have promotional space to fill on Thursday and if you have a hockey team in town, then maybe Tonsil Hockey is your event. The Grand Prize would be a trip to see the team in another market. Just make sure the trip has a romantic or non-hockey hook to it."

LOVE ON THE WEB

Jude Heller, marketer at KFOG here in San Francisco tells PROMORAMA, "Our promotion director Kelly Ransford and I thought we'd be pro-active for Valentine's Day and do some advance planning—we always get last-minute client requests, so we built a contest on our website, reserved some promotional airtime, and an email to our database so that we could incorporate their requests and build one cool promotion that included everything. We ended up with only two 'Valentine's Day' requests this year and they were a great fit for the promotion. For the last-minute shoppers, gift certificates to Home Shopping Network for 'Spendable Kash,' so that our listeners could shop 24-hours for a gift, and a weekend getaway to the luxurious Carmel Valley Ranch, a 1700-acre countryside estate in the Santa Lucia Mountains. We got more than 3,000 entries for the week and it was a terrific promotion for KFOG! And it was great for the participating clients, with on-air, email, and website—very multi-media!"

COMING NEXT ISSUE:

March 1, 2002

Specials:

2002 Country Radio Seminar Special Issue

As part of our CRS Special Country issue, GAVIN gets the facts on today's new Country artists.

ALSO:

See ya in San Francisco Feb. 20-24, and see you here next issue in the pages of GAVIN...

The 2002 Gavin Seminar Retrospective

Pictures, re-caps, highlights, lowlights...the GAVIN 2002 Seminar that was and always will be...re-live the madness.



IMPACT DATES (SUBJECT TO CHANGE)

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

FEBRUARY 19, 2002

311 "Amber" (Volcano), Hot/Modern AC
Busta Rhymes f/ P. Diddy & Pharrell "Pass the Courvoisier" (J Records), Rhy-Xover
Vanessa Carlton "A Thousand Miles" (Interscope), Top 40, Hot/Modern AC
Corey "Hush Lil' Lady" (Motown/Universal), Top 40
Celine Dion "A New Day Has Come" (Epic), Top 40, Hot & Mainstream AC
Joe "What If a Woman" (Jive), Rhy-Xover
Kid Rock "Lonely Road of Faith" (Lava/Atlantic), Hot/Modern A/C
Joi "Missing You" (Universal), Rhy-Xover
Tantric "Mourning" (Maverick/Reprise), Hot/Modern A/C
Train "She's on Fire" (Columbia/CRG), Hot/Modern A/C
Warren G "Ghetto Village" (Universal), Rhy-Xover

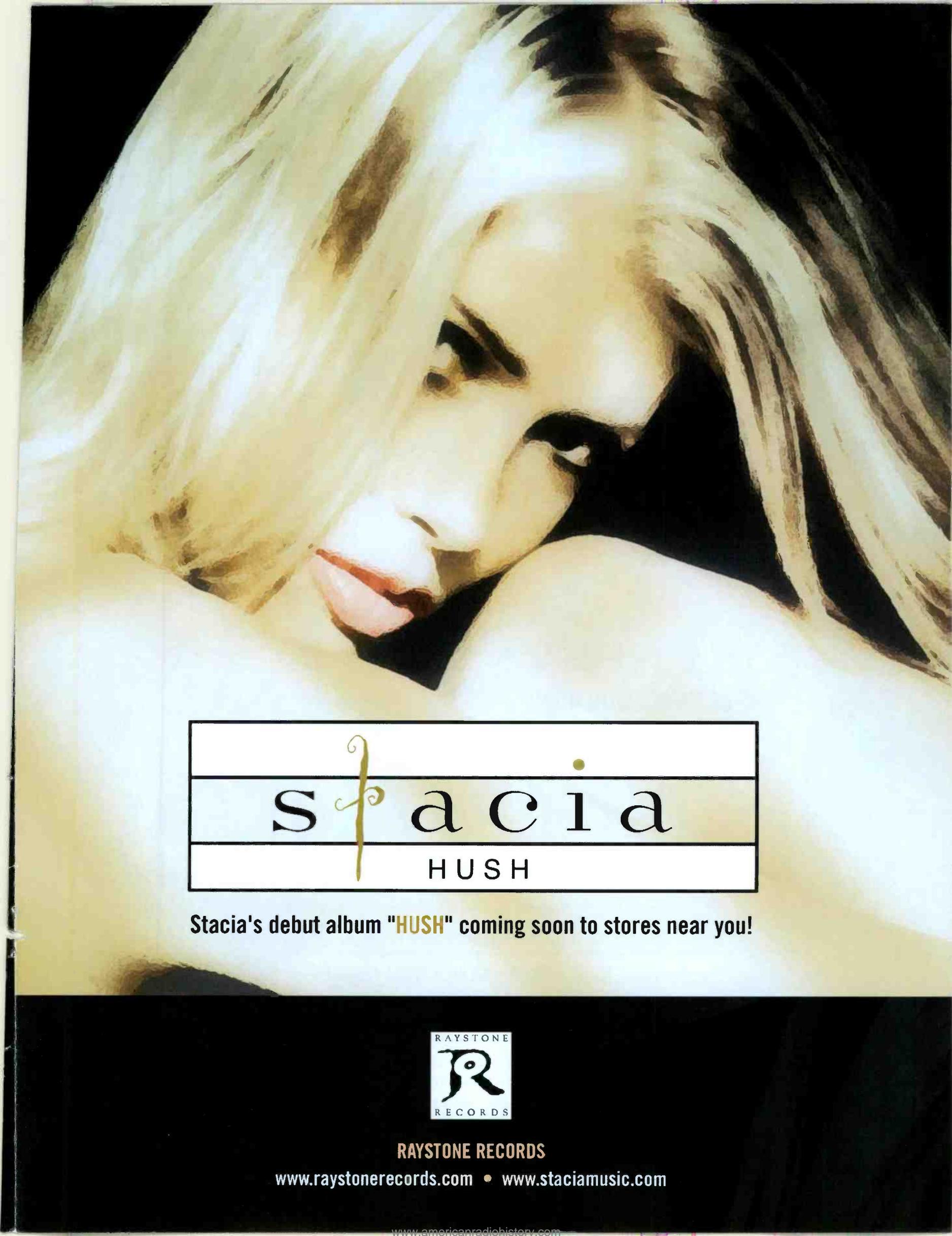
Code 5 "What's Ur Name Girl" (Elektra/EEG), Rhy-Xover
Citizen Cope "If There's Love" (DreamWorks), Hot/Modern AC
Elton John "This Train Don't Stop There Anymore" (Universal), Top 40
Natalie Merchant f/ Mavis Staples "Build a Levee" (Elektra/EEG), Hot/Modern AC
RES "They Say Vision" (MCA), Hot/Modern AC
Sol "Crazy" (Jive), Rhy-Xover

MARCH 3 & 4, 2002

FEBRUARY 25 & 26, 2002

Marc Anthony "I Need You" (Columbia/CRG), Hot AC
Michael Bolton "Only a Woman Like You" (Jive), Mainstream AC

B2K "GotsTa Be" (Epic), Rhythm
The Calling "Adrienne" (RCA), Hot/Modern AC
Beth Nielsen Chapman f/ John Hiatt "World of Hurt" (Artemis), Mainstream AC
Five For Fighting "Easy Tonight" (Columbia/CRG), Hot/Modern AC
Carolyn Dawn Johnson "Complicated" (Arista/RLG), Mainstream AC
Lenny Kravitz "Stillness Of Heart" (Virgin), Hot/Modern AC
Tina Novak "Been Around the World" (Arista), Top 40
Tweet "Oops (Oh My)" (Elektra/EEG), Top 40



stacia
HUSH

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"The future of AC is in good hands with STACIA" - JAY ALLEN (PD KWRK)

"It's suprisingly refreshing!" - MIKE BETTEN (PD KLMJ)

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IMPACTING RADIO NOW!

stacia

MOST ADDED @ R&R AC Indicators (Feb 8)

Early Believers: W00F • WQLR • WLRQ • WWLI • WLEV

1 MOST ADDED @ FMQB ACQB (Jan 8)

KLLM • WCNF • KWAT • KQIS • KATW • KAYL • KIQX • KIXR
KLIR • KLKC • KLMJ • KLOG • KOJM • KONI • KPTE • KQMA
KQMX • KRTI • KRTZ • KSCO • KTQM • KTRN • KUPH • KWAY
KWRK • KXAZ • KYMN • KYNZ • WASL • WAWV • WBDL
WBMW • WCMT • WCSM • WFDL • WIKY • WJDF • WJER
WJST • WKHG • WKXD • WLKG • WMVA • WOCO • WORG
WPXN • WQXQ • WSSN • WSWV • WWIS



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