Time Sure Flies When You're Having Fun...
EMERSON DRIVE

“I Should Be Sleeping”

GREAT NATIONAL AND LOCAL RESEARCH COMING IN DAILY!

THESE SPIN LEADERS AREN'T SLEEPING...

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On Tour With **Toby Keith**!

WE BELIEVE!

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Gavin 2002

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PUBLISHER'S NOTE

IT'S THE MUSIC STUPID!

If you've read this column before, you know that I grew up in San Francisco. I've been going to concerts here since I was twelve. My sister Lisa was 17 when she took me to The Avalon, Fillmore, Longshoreman's Hall, and Speedway, but the Fillmore lasted in Golden Gate Park, where all the great bands played. She befriended "George the Cop" who let us in the side door of the Fillmore for free. My brother Lou worked for Mercury and then Capitol and gave us tickets to many shows including the Beatles' final concert at Candlesticks Park.

When I think of GAVIN I focus on the people who work here. The one thing that we all have in common is that we're in it for the music. GAVIN has always been a forum for bringing the best music to the industry. I vividly recall our first Booklet, "Triple A Summit," in 1985 where I sat next to Dave Matthews and watched Saturday night at the Fox Theatre before his first album debuted. There were about 2500 attendees from the burgeoning format that year, and Dave absolutely took it up.

At our Ninth Annual Summit last year I sat in the "Midnight Lounge" at the hotel where Kenny G and the Buena Riddler performed solo at 1:00 a.m. and eating homemade chocolate chip cookies she brought to her show. She sang a rendition of "Walk Away Renee" that brought a tear to my eye. That tiny room was occupied by radio and record reps attending the Summit; among them Dave Byrne and Suzanne Vega, who had performed at the Fox earlier that evening.

I've personally heard Paul Cole and the Mavericks credit GAVIN for helping to launch their careers through their performances, and certainly today there are many acts who have played the Summit over the years who needed no help at all, but helped make the event special. At our Summit 2000 in SF, on opening day we had Tony Bennett, Elton John, and the Cure at three different venues.

Bromley Spears was adorable when she dropped by our office promoting her latest album at 17 years old. The Spice Girls were more than gracious when they made their American debut at "The GAVIN" in Atlanta, performing and then hanging out with everyone until 3 a.m. etc., etc.

All my years in record promotion and the music trade business have been bumpy, bumpy good to me. In all likelihood, this is the final issue of GAVIN magazine. But it's not the final chapter for the GAVIN staff who, as I said earlier, are in it for the music. For them, I repeat what is engraved on Kurt Vonnegut's tombstone: 'To Be Continued.'

Rick Galliani
Associate Publisher
GAVIN

March 1, 2002 gavin 5

www.americanradiohistory.com
Radio Tunes To GAVIN Seminar
Seminar 2002 a Smash Hit

By Doug Wyllie

"Willie Nelson signed my arm!" That's just one of about a million things that attendees to the 2002 GAVIN Seminar in San Francisco might exclaim when they return to work on Monday morning. Myriad golden moments throughout the four days were experienced by the more than 1,000 Seminar attendees, and each person's perspective offers a unique view of a wonderful event. This is mine.

The Seminar was peppered with panel discussions and fantastic music. High profile radio and music industry professionals discussed the most critical issues facing radio today and into tomorrow. Laura Ivey, Lee Abrams, Jerry Clifton, Alan Wallace, Tony Gray, Cynthia Johnson, Alan Burns, Paige Nienaber, Jim Ryan, Mike Paterson, Vinny Brown, Doc Wynter, Dave Shollin, Kurt Johnson, Dave Shakes, Jaye Albright, Lois Todd, Chris Williams, Jude Heller, Ben Forte-Torres, and Tracy Johnson were but a few of the nearly 100 luminaries who spoke.

The sessions were charged with the tension that abounds today in the industry, as programmers discussed the affect that consolidation has had on everyone's daily lives. "There isn't enough time to get everything done." "It's impossible to satisfy the sales department." "When did it stop being about the music?" These were among the lightning rods that jolted audiences in the hotel ballrooms into spirited participation. It was so wonderful to see that even in this tough time, the passion in our industry remains palpable.

Session topics were fantastic, and the views of each person were fascinating. Alan Wallace opened the discussion on radio station websites by reading from an email he had received from Randy Michaels late the previous night. He offered, "I am not at all happy. We are in the process of rolling out streaming again as it looked like a reasonable settlement was near. Since we gain no additional revenue, the surprisingly high fees create every incentive to stop streaming, which is what we will likely do. Seems like CARP (Copyright Arbitration Royalty Panel) was trying to discourage streaming. Sad." It was powerful stuff that touched off nearly 90 minutes of debate.

Paige Nienaber opened his session, "Promotions on a Shoestring" by saying, "There's an old entertainment industry expression that less is more. No. In fact, less is less. Whether you're in New York or Oxnard you're still dealing with the one universal thing that binds us all together right now, and that's budget cuts." To protect himself from the paparazzi (in typical Nienaber fashion) Paige wielded at the podium an inflatable life-sized doll ordinarily used for slightly different activities, and introduced her as "Tiffany the Crash Test Panelist."

Of course, there's also the music. Artists included Rhiannon Benson, Tenacious D, Big Moe, Andy Griggs, Little Big Town, Visitor Jim, South, Lace, Eleventeen, Oleta Adams, Steely, Simple Plan, and the incomparable Willie Nelson. Each performance was so personal and so near to the ear that one couldn't help but get chills. I had the extraordinary opportunity to be one of the shooters photographing the Willie Nelson interview and performance, which meant that I got to hang out right under the monitors at the edge of the stage. Being that close to this legend's warm and beautiful smile was the experience of a lifetime.

Then there were the parties. I held a pretty kick-ass little shindig to kick the Seminar off on Wednesday night. And if you were at the after-party, you know just how insane things eventually got. I actually got into a beer chugging contest with two rock drummers. I even won. I used to be a rock drummer.

There was a bash in just about every room on my floor as a matter of fact. I trust that behind those doors were hundreds of Seminar attendees, heinously abusing their bodies, and generally making Thursday morning a little bit painful. There were a slew of off-site parties that night too, hosted by various labels at undisclosed locations throughout the City. Makes me wonder if Dick Cheney was lurking someplace in town, greedily guarding the punch-bowl before his fund-raising event down the Peninsula.

Friday night was the traditional GAVIN Cocktail Party bash. The food was fantastic and the opportunity to dress up a little and meet with friends new and old was (as it always is) one of the best parts of the Seminar.

This year's GAVIN Seminar was the stuff of legend, one of the best ever and certainly the best I've attended. On Monday, GAVIN received its first feedback from the attendees. This email is just one example: "Everything seemed (to me at least) to be in almost perfect balance: shows, meals, panels, sleep, hanger-time clubs, shopping, alcohol...all of us made lots of new friends and bonded with old friends too...all in all a big thumbs-up, then, from the 'bru-crew.'"

From my standpoint, the biggest highlight this year: Willie Nelson signed my arm! ■
“Dead Air”

By Paige Nienaber

O

tel.” “oof!” The flashing neon light outside of my little room in the Tenderloin pierces my hangover like a foghorn on a cold Sausalito night.

Alice, the working girl in the room next door, must have scored a customer down at the China Basin docks. From the scraps of Portuguese, perhaps a seaman off a Brazilian freighter, I think to myself, as I reach for the bottle on the nightstand. Misjudging the distance I knock an empty bottle of Parakeet brandy, my cell phone, a few coins, and a threadbare and beaten notebook to the carpet.

These are the sole possessions I have remaining after the collapse of my life and livelihood.

It seems like it was only last week that I was the toast of the town: a renowned consultant and journalist for GWIN magazine. The annual Seminar was in San Francisco and I made the scene in a style to which I had become accustomed. A Suite at the Hyatt, invited to all the right parties with all the right labels, and a presence at the social scene at the hotel bar. I was a friend to some, a trusted confidant to others. Life was good.

With the end of the convention on Sunday, I said goodbye to the taggers went for a jog in the Marina district, and prepared for business-as-usual on Monday.

But nothing will be “as usual” for me ever again.

You see, when I arrived at the GWIN offices Monday morning flush with the success of another Seminar, I knew instantly that something was amiss. Alison at the front desk averted her eyes when I entered and she said that the editors needed to see me immediately.

When I arrived at my desk, I was met by the icy stares of an assembly that included most of the editors...and some of San Francisco’s finest.

There, piled on my desk, were an assortment of videocassettes. An officer flashed a badge and read the charges: the re-broadcasting of a baseball game without the express written consent of the Oakland Athletics and Major League Baseball.

As Iammered my innocence, a detective pulled out my bottom desk drawer and emptied the contents on the floor: hundreds and hundreds of mattress tags! An obvious frame job. “They’re not mine!” I shouted. But my pleas fell on deaf ears. They took my access card and keys, brutally grabbed me by the arms, hustled me out of the building, and tossed me to the sidewalk.

The rest of the day was a blur of bourbon and bad news. Arriving home, I found the house cleaned out and a note from my wife, telling me that she had left with Carlos the pool boy. Bad news travels quickly in a port city. The misfits took a quick powder when they heard the Paige gravy train had derailed. My calls to Jerry Clifton went unreturned. A bad sign.

When I finally reached him, he was brief and to the point. I was fired and I should not expect severance nor should I use his name on a résumé. The ensuing click in my ear seemed like the sound of yet another nail being pounded into my ever-tightening coffin.

The next four days were a haze of bars and back-alley bottles. Emerging from a cloudy, red-eyelid maelstrom of pain, I found myself in a flea bag flophouse. A payphone rang off the hook down the hall, someone shouted, and a door slammed stirring me from my booze-sodden coma.

Gruffly I reached for my cell and called GWIN to talk with Todd Spencer, the editor. A woman answered the phone and told me that no one by that name worked at GWIN and that I must be mistaken. I swear I heard someone whispering a script to her, which she delivered in a stumbling, nervous patter. I hung up.

What had happened? Who had done this to me? And where was Todd? I dragged a comb through my unwashed hair in a failed attempt to make myself presentable. I’d make them listen to reason. I could turn this around. This was just a minor setback.

I ambled through the streets, mentally preparing a speech of indignation. Someone had thrown me under the bus and if they just used some common sense, we would see that.

But nothing could prepare me for what I found when I arrived at 140 Second Street. The familiar lobby had been completely redone, a new receptionist sat behind the desk, and a sign saying “Navig East Indian Importers And Exporters” was on the wall.

The receptionist was dressed entirely in black, her skin an olive tone that wasn’t of this earth. (A Fennec?) When I protested that this was the offices of GWIN magazine and demanded to meet with someone in charge, I was grabbed and hustled out onto the sidewalk by two men in sterile black suits, circa 1953.

The next two days I began to hear bits and pieces of gossip from the few friends who would still return my calls. Spencer had apparently taken his life; his car was parked mid-point on the Golden Gate Bridge, his wallet and sneakers left on the walkway where he had supposedly leapt. A typewritten note blamed personal demons, but was it a p

epitaph note? Todd had achieved his position through sheer nepotism. Everyone knew he was a hack who suffered from inurable vowel syndrome and couldn’t even work a word processor.

And sneaker? Spencer only wore Bruno Maglis, size 12. This was no suicide.

Doug Wyllie too had dropped out of sight. Sources said he’d gone to Winnemucca to be a Reno runner, but on the local news tonight—the shot of Pac Bell Park, didn’t the pitcher’s mound seem suspiciously higher? Wayne Cuy was rumored to doing a mermaid act for the tourists at Pier 39 and diving for oysters for the few coins they would throw his way. I know because I heard the news from an emancipated Jamie Matteson, who saw wandering bleary-eyed on Mission last night, a sad extra from an un-filmed Fiona Apple video.

Who would want to destroy GWIN? What conspiracy was implemented to bring about the demise of this esteemed publication?

Sitting here in my room, I’m determined to get to the bottom of this. To right this wrong. I’m off the sauce and more clear-headed than I’ve been in days. And I have some heads. I just need to type them up and find someone to run with them.

There’s a knocking at my door. “Who’s there?” I shout. Nothing. “Who is it?” is answered only with more knocking. I open the door.

“Yoo!” I exclaim. My eyes drift to the revolver-silencer combo held in gloved hands. “But, no. It makes no sense. You were...”

[Popplut, Popplut]

The pain is instantaneous and I crush backwards, flailing for a chair or something to grab onto. As my body goes cold and red fog my vision, I hear footsteps echoing down the hall and perhaps, just maybe, a whistled refrain of “It’s A Long Way To Tipperary.” There is a conversation in the room next door and the lone bulb sways above my head, casting shadows against the stark walls.

[Fade to black]
Radio’s Dirty Little Secret

A history of radio consolidation and how we got to where we are in 2002

By Guy Zapoleon

Radio’s quality and diversity of programming is shrinking, not expanding, as radio tries to survive this economic downturn. More money is being poured into sales, and less and less into what is needed for survival—better programming through people and tools.

Before the Telecom Bill was passed to improve competition and eliminate monopolistic practices among the communication giants like AT&T and the Baby Bells, a last minute clause was put in to relax ownership laws in radio.

This radio consolidation clause was sold to Congress on two principles:

1. That this was necessary for radio to survive in order to recover the station value after the 80/90 docket and the recession of the early 90s. Consolidation would save millions by allowing elimination of waste resources and through economies of scale (multiple buildings, personnel devoted to one station that could serve multiple radio stations, company-wide vendor discounts).

2. Allowing radio consolidation would serve the public well because owners vowed that they would put these savings to work in creating diversified programming (the goal of the 80/90 docket).

The 80/90 docket passed in the 80s planned to create more radio stations throughout the country to increase competition and allow for more programming diversity. The docket authorized new frequencies and signal upgrades of stations serving outlying communities in larger markets. The docket did increase programming diversity. But more stations per market made for smaller shares and fewer gross rating points to sell advertisers, resulting in plummeting station values.

A lot of members of Congress foresaw the ugly future we’re in now, but since the radio part of this bill was cloaked as part of the greater Telecom Bill, they passed this law.

At the time this clause was being presented to Congress and the heads of the big radio companies had all flown to Washington, D.C. lobbying for this bill, I was visiting with Jimmy DeGastro. He shared something with me: "Guy, there is a backroom in Washington, D.C. right now where the big owners are at a table playing with poker chips, except that the chips are thousands of radio stations which are being bought and traded in anticipation of this bill passing." At the same time, there was another group of owners (that wouldn’t be winners initially) that were being courted by big companies to spin off their small and medium market stations to them once the initial buys were made.

As promised, these companies spun radio stations off to the next tier of owners that had been counting them. This scenario has played out as most of radio ownership is in the hands of the few publicly held companies.

The roles of radio ownership that were designed to allow broadcasters to survive were less about a law reducing monopoly (Telecom Bill), and more about Darwin’s Theory of Evolution—the biggest companies with the most money survive. Some companies like AMFM tried to create radio diversity and quality programming, but they were one of the fishes gobbled up, too. What ensued after this law was passed was less about quality programming than it was about greed. Wall Street demands double-digit return on investment. Each year of the consolidation era has seen massive cuts; last year it was marketing and research, this year it is thousands of people’s jobs.

Former President Clinton himself made a sad statement at a June industry convention hoping for programming diversity through radio consolidation, but listening to radio today, he considers this part of the bill to be a failure.

Smart owners like Clear Channel had thought this out way in advance the way former World Chess Champion Bobby Fisher thinks several moves ahead. They knew that through selling radio stations as a cluster or as a wall of women or wall of men in a market that they could get the lion’s share of the advertising dollars available. At the same time they would treat radio stations like a McDonald’s franchise, sharing national resources and creating sameness in their “Kiss” and “Mix” brands. These brands were dependable but less locally targeted, offering cost-effective products with national morning shows, cyber-cast jocks, and generic music products due to less local research.

Unfortunately, when the leader creates templates like this for success, it’s tempting for other companies to follow suit. When the best companies who’ve stood firm to offer quality programming are faced with economic pressures from Wall Street, they too have to cut costs. Can everyone do this? Every station can be “dumbed down” to generic programming done locally or bought from a syndication firm. This is a quick fix that will save money in the short term, but in the long term our communities require stations that target and serve locally.

The competition for national/world music and entertainment is now here from satellite (and eventually from the Internet). We forget that automated syndicated programming was how a large portion of FM was programmed in the early 70s when AM was king. But FM began to come on with compelling live local talent and programming which garnered huge ratings and forced most of these automated sleeping giants to go live in order to compete. The public will almost
always vote for compelling local radio over national or syndicated radio.  

The big companies have their plan but only the big dogs can survive doing this McDonald's franchising idea through their sheer size. So what is the solution for the rest of us? Instead of panicking or thinking that they can take the easy way out, the survivors will need to start a company-wide initiative to improve their products.

PEOPLE: As Steve Berger created for the Nationwide Community Mission Statement, “Only The Best People.” Radio cannot create great products without great, creative people in the programming department and on the air. Less programming staff and fewer outside ideas = less programming creativity. Less local airstaff = generic programming that has no emotional bond with the local audience.

RESEARCH: I learned from the Aussies one simple motto — to create compelling radio stations, you need to be listener-driven. You accomplish that by talking to them through quality research. Without local research you get poorly targeted programming unable to please the local market.

OUTSIDE RESOURCES: You need experts to train your people, help interpret research, and help you build successful radio products. Most broadcasters need access to the collective radio programming experience and wisdom gained from seeing all the possible competitive scenarios play out in radio all over the country.

MARKETING: You can have the greatest radio station in the world but unless you tell the market about it, it won’t succeed. Word of mouth and street promotions only work on the most active formats (e.g., Alternative and Rhythm Crossover). If you need adults, the only way to reach them is through outside marketing—television and direct mail/telemarketing reinforced with billboards. Less marketing for radio means less top-of-mind awareness for radio in general.

MORNINGS: Only a great local morning show can touch listeners heartstrings to such a degree that even during a down cycle in that format, the station can survive because of the love of the morning show.

PROMOTIONS: Radio needs the fun factor. Part of that is morning shows but a large part is the contests and the overall excitement in the community created through compelling contest design, creative writing, and production magic.

Like all of the “great truths in life,” the answer is simple—you don’t create magic through luck but through an honest look at yourself and through hard work. It is a labor-intensive process which requires the right research up-front, the right people, the right plan, realistic goals and timeframes to accomplish these goals, and enough resources and money to make it happen. There is no other way!

We’re on the verge of having national radio networks like those when radio started. Eventually, because of what has been allowed to happen, 80 percent of the radio dial will be filled with generic formats. But in every market there will exist two to three compelling local radio stations with local talent and locally targeted programming.

Now is the time to create the products and talent to be left standing in every local market due to superior locally targeted programming. Is your company going to be one of them? ☐

GUY ZAPOLeon IS A VETERAN RADIO PROGRAMMER AND PRESIDENT OF ZAPOLeon MEDIA STRATEGIES, BASED IN STAFFORD, TEXAS. COMMENTS? EMAIL GUY AT GZAPOLEON@AOL.COM.
first met Bill Gavin on October 25th, 1965. How do I know that? It was my first day in the music business, and my friend Chris Croft, whom I was replacing at Mercury Records as he went to RCA, had agreed to "train" me for two weeks as the new local promotion manager in San Francisco.

He picked me up at the Mercury office at 9 a.m. I asked, "Which station do we visit first?" Chris said, "First stop every Monday will be to see Mr. Gavin." "Who? I thought we were going to go to radio to get our records played?" "Trust me," he said.

When we walked into the offices of The Gavin Report, it was teeming with activity—just kidding. Actually, there were two rooms. In one was a wonderful young woman named Carol Tierney who did the books and answered the second phone line (yeah, just two lines!) when Bill was already busy on the first. In the other room sat Bill. When we walked in, Mr. Gavin put his pen down and said, "Hi Chris, who is this young man?" After my introduction, Bill introduced me to the woman sitting on the other side of his desk, his wife, Janet.

Bill and Janet Gavin drove to work together each day, sat across from each other at work all day, went out to lunch together every day, and drove home to Marin together each evening. I don't remember ever seeing one without the other. After Janet died, Bill married a wonderful woman named Josette and he was as devoted to her as he had been to Janet.

So, Bill put down his work and didn't take phone calls that day and every subsequent Monday I was there. All right, it wasn't just me. He always gave his full attention to everyone who visited. I remember asking why there were no gold records on his walls. He told me he occasionally received one but that he tossed them away because he didn't want anyone to think he had been influenced in his writing or picks.

Sheee.

The thing about Bill—and believe me, I didn't call him Bill until after 1969—was not that he was always right. Hello bells, who among us besides Bert Baumgartner is? No, it was that he was always honest. He liked a lot of music and was always interested in what someone else had to say about a record, but he was also willing to admit when one of his own particular picks wasn't a hit. He was the lifeline to many radio programmers and particularly enjoyed being the conduit for small market music directors who would uncover some musical gem. He would write them up as "Record To Watch," "Top Tip," or "Sleeper of the Week," and enjoy passing this information along to the growing list of reporters with whom he spoke each week. It was a system that also gave many small market radio people some national attention. In the '60s and '70s, having your name mentioned in Gavin as the programmer "breaking" this or that record was awesome résumé material.

As the years passed, I kept my relationship with the growing staff at Gavin and always trusted that the information I learned there would prove helpful. The music business grew and prospered and evolved into a rapid-paced weekly cycle of adds, airplay, charts, hits, misses, and sales.

Just a couple of years ago I was in Brenda Romano's office and asked how she checked the status of her company's current projects. She tapped on her computer screen, "It's all here," she said.

I know that Romano's makes for a much more intelligent and scientific approach, and that there is so much at stake in today's multi-billion dollar music business. But it doesn't mean I can't ache a bit for the days when the opinion of some small market music freak on the phone to a pure hearted man in California could be written on a simple blue sheet and mailed out to other radio stations around the US, and a grass roots movement took hold to help "break" a record. My friend Frank Mencini once told me not to speak like this. "Why not, I asked?" "Because it makes you sound old," he replied.

Bill Gavin also created the first regional conventions where radio and music people got together to discuss the industry. These gatherings blossomed into the nationally respected and well-attended Gavin conferences. Later the February Gavin Seminar also started single format meetings over the years in formats as diverse as Triple A, Americana, Hip-Hop, and Jazz.

These conferences were also where the coveted Gavin Awards were presented. Anyone fortunate enough to win a Gavin Award has it proudly displayed on his or her wall to this day. Like everything else associated with Gavin, the winners have always been selected honestly, and to win one has always been a great achievement.

In fact, the very word Gavin has become a synonym for truth and in integrity in today's music world, a legacy for which I am certain Mr. Gavin would be most honored, humbled, and confused. For he wouldn't have known any other way. I hope there will always be a Gavin in our business to serve as a beacon for doing things the right way.

Lou Galliani has spent 19 years in record promotion and 17 years at Gavin as sales manager. He sold Gavin magazine's first ever ad in 1984.
respected The Gavin Report and its founder Bill Gavin long before I went to work for it and him in 1975. Gavin was one of those rare men, a noble crusader feared and/or respected by everyone with whom he came in contact. Bill hoped that he made a difference and that his humble little newsletter would encourage the making and the airing of the best pop music possible. He accomplished much of what he set out to do.

The Gavin Report, with its legal-sized powder blue sheets of mimeographed or stenciled copy, touted and praised the cream of the music crop while also providing a measured conscience for radio programmers. Payola, a real deal then and since, was a despicable premise that he abhorred. He preached relentlessly against it and anything resembling conflicts of interest between music and radio.

When I and six other employees (Elma Greer, Lisa Smith, Betty Hollars, Keith Zimmerman, Kent Zimmerman, and Dave Sholin) bought the business from Bill and his wife/partner Janet in 1983, they seemed pleased that what they stood for—and against—would be passed on with the new ownership. As the patriarch of this publication, Bill had gathered and cultured a modest staff who'd exhibited a similar passion for ethics, taste, and quality.

During our nine years of Gavin ownership from 1983-1992, we tried to maintain the publication’s reputation for respectability while simultaneously turning the newsletter into a magazine. The transition from subscription-based newsletter to an advertiser-based magazine had the potential for the conflict of interest, but when potential conflicts of conscience occurred, we wondered, “What would Bill do?” The Gavin mission to encourage the best in popular music and contemporary radio had always attracted a loyal following of readers in both businesses, and those loyalties resulted in cherished friendships for all of us. And while we might not have been able to fully adapt to the new realities of music and radio, we were true to our school.

Though the seven of us “cashed out” in ’92, we remained with the magazine despite lucrative opportunities to leave. We advised the new owners and executed their vision of Gavin, which not so coincidentally, resembled ours.

The loss of Gavin as you’ve known it is not the fault of anyone’s “vision,” but rather the odd turn in disciplines at radio and the absurd new approach to music promotion that eliminated the need for people at radio to audition music for playlist consideration.

Gavin survived for decades on the well-earned loyalty of its subscribers and in later days on its advertisers as well. I think that the consolidation of radio and record companies hurt Gavin.

I’ll make no apologies for what we did and didn’t do in my 23 years with Gavin. I’m proud to have included it on my résumé. I’m proud to have known and worked for Bill and to have been entrusted with the manifestation of his life’s work. I’m sorry Gavin may not be carried forward into the wild new yonder of big business radio. It might have helped give radio sorely needed personality through promotion of only the best music for the best reasons.

Thanks for a great run. Thanks for your faith in Gavin and I hope you got something in return for that investment.

As Bill Gavin often said, “Stay well.”

RON FELL IS A FORMER OWNER AND PUBLISHER OF GAVIN.

March 1, 2002 gavin
By Dave Sholin

Anyone dialing 411 in the spring of 1958 got their information free of charge. Some 44 years later, we live in what's called “The Information Age” but most of it is out of reach unless we throw down a few dead presidents. Indeed, the world was a very different place in '58. Major league baseball made its way west as the Brooklyn Dodgers arrived in Los Angeles and “The City by the Bay” became home to the New York Giants. President of the then 48 United States was war hero Dwight David Eisenhower, serving out his second term in office.

As for radio, a new format called Top 40 was just learning to walk and doing so mostly by trial and error. There were hundreds of small labels catering to the needs of millions of new consumers; the first baby boomers coming of age.

It was during this time that Bill Gavin came to the aid of radio programmers and DJs who were anxious to have hype separated from reality when it came to the current crop of single releases. That's right — DJs who (at some stations) actually decided which songs to play. PDs and MDs would share their success stories with Bill who, along with his wife Janet, compiled a weekly Gavin Report (refusing any advertising from record labels), providing a list of the hottest songs, fast breaking hits, and his own ear picks among the week's releases. As space allowed there would also be station news. What a time it must have been to be in the radio or record industry.

It was many years later when the music director at my first station shouted down the hall, “Hey, I'm busy in production, can you call the list in to GAVIN?” Not having a clue what that meant, I lucked out and a very nice woman named Betty Hollars took the information as she gently guided me through each step. Eventually I got those music director stripes and one of the highlights of the week was making that same call and having Betty or Janet say, “Hold on, Bill wants to speak with you.” He'd ask if I'd heard this new song having success in Madison or Buffalo or Denver. Nothing was better than turning Bill onto a song and getting his acknowledgment.

There was no way back then I could have foreseen that Bill and Ron Fell would be on the phone years down the road asking if I had interest in joining the publication as Top 40 editor. Honored, I accepted, moved from LA back to the Bay Area and with Ron and a group that included former GAVIN editors Elma Greer, Betty Hollars, Lisa Smith, and Kent and Keith Zimmerman eventually purchased The Gavin Report.

Just the other day I was joking with Annette Lai, the unsung hero at the magazine — who was my invaluable right (and sometimes left) hand — about the days at GAVIN before computers, when we compiled stats by hand with Lisa and Keith suffering from severe eye strain each week. Of course just ask Annette about the hundreds of Tuesday nights both us would be in the office serenaded by the rave club downstairs or a less than stable homeless person yelling to himself as he walked down the alley outside our window.

And yes, just like last week, there was the convention! Ahh, the Seminar, with its countless details, setting of agendas, fielding phone calls from those upset that they weren't nominated for an award (and no, I really never knew who the winners were beforehand). So many moments... the thrill of interviewing and having the opportunity to spend time with people like Clive Davis, Ahmet Ertegun, and Chris Blackwell are all truly unforgettable.

But also just as memorable are the dozens and dozens of programmers who participated on panels over the years. When, years later, people come up to me and recount an experience they had participating in a session or when they first got reporting status or when they talk about a column they were featured in, it helps put it all in perspective. The expression on the faces of programmers and record people hearing their name or station announced during an awards banquet are moments frozen in time, as if the winners just walked on the stage, hands trembling, clutching that plaque and soaking in the acknowledgment of their peers. It's something that doesn't come in the form of a paycheck.

All of us wanted to ensure the legacy of Bill Gavin: honesty, integrity, treating the person from market number 201 no different than that program director from New York City. And as for how radio should treat those in the music industry, Bill's famous line has been quoted often, "Be nice to the people who are paid to be nice to you."

The history of GAVIN spans The Platters' "Twilight Time," number one in April of 1958 to Nickelback's "How You Remind Me." Our business is as different today as those two songs. But relationships, and a deep commitment to the ongoing health of radio and music industries, are constants. I know that's what my successors, Kevin Carter and now Wayne Coy, strive to continue. We're all lucky to be part of that ongoing process.

Dave Sholin was co-owner and Top 40 editor of GAVIN from 1981 to 1998.
Join Music Research Editor, Filemaker charts, the fingers working the Excel spreadsheets and Filemaker Pro software—the wizards behind the curtain...

Delphine Hwang
Music Research Editor, Top 40/Rhythm Assistant

About this same time last year I was on my way to lucrative career for a tech company that I liked. When GWN asked me to come on board, I dropped the tech offer for half the money and thrice the rock stars. After all, this was the closest I was gonna get to my dream job: working my way up the music industry as a top-notch journalist lauded for bringing integrity back into mainstream culture. I had to take it.

Well, despite the dot-com bust, the tech company is still happy and standing, but I've never regretted the decision to join GWN for a second. I may not have achieved the dream of climbing the ladder, but I've spent an entire year with the most interesting bunch of people I could ever work with.

Just how interesting they were struck me one day as a group of us were walking to 295.7 to take some photos for our Top 40 Football Special. As we walked down Second Street near the financial district of downtown SF, littered with the usual nine-to-fivers in their button-down blue collared shirts with khakis, tail-white-iled Starbucks lattes in one hand, Nokias in the other. I looked at our own group of Gavinites: cross-armed and intellectual Kathleen who would look more comfortable on a runway in Paris than on a gum-sparkled sidewalk; wife-beater-jeans-clad Doug who could have walked barefoot with us without us even noticing; and beloved Annette (psst: secretly scared of Doug) who is forever laughing from the very depths of her diaphragm (especially when Doug is being scary). Then there's me, and well, of course I'm the only normal one, which is why I can still back and make these observations!

Point is, you just can't get that kind of diversity anywhere, not in your khaki-clad company with Hawaiian shirt Fridays and that same freakin' Costco sheet cake rearing its combed, off-white frosted head every day.

Every single one of us in that group bumping awkwardly against each other down the street that day is stickier to our own selves. We know what we like and what we hate, and no two people like or hate the same things. And yet we were able to walk up and down the street in one piece. Now that's what I call teamwork. Stick that in your TPS report! —Delphine Hwang, Delphine_hwang@yahoo.com

Kathleen “K-leen” Richards
Music Research Editor, Alternative & A/C, Hot A/C Assistant

Though my stint at GWN has been relatively brief (exactly two years), it's been more than a job—it's also been an incredible learning experience about myself and the music business. I've learned to accept change (constant change), that advertising dollars make the world go 'round, and that writing on music is my calling. I've had the pleasure of working alongside seasoned editors (Richard and Annette) and the opportunity to interview some dynamic and impassioned musicians. It's their insight, blunt commentary, and cracked-out humor that are my most precious memories. Enjoy!

—Kathleen Richards, k_leen@yahoo.com

K-leen's Top Ten Musician Quotes:

#10 "I'm not gonna bust my balls trying to break America." —Jez Williams of Doves

#9 "I'm not gonna bust my balls trying to break America." —Jez Williams of Doves

#8 "Hip-hop was like the only style of music that existed to me for like five or six years. I was so like, 'Oh, hip-hop's the shit and everything else is wack.'" —Marty James, Scapegoat Wax

#7 "You know those guys in used record stores who are going through the milk crates and jumping up and down to some Clap To records—that's our fan base." —John McBain, Weezer Conspiracy

#6 "I think it's a national identity thing and maybe something in the water. And the weather is crap all the time, so they spend a lot of time indoors practicing." —Miles Zuniga of Fastball on why British bands are better

#5 "I'm like the kid that didn't study for the test, I always wait until the last minute. And somehow—necessity being the mother of invention—always seems to pull through for me. That's just a really nice way of saying I'm a slack bastard." —Edwin McCain describes his songwriting process

#4 "At the end of the day, I think the goal for me personally is to be able to stand on my two feet and say I've accomplished something musically and it's also helped me establish a foundation for a family. Like any true man would, right?" —Right. Andy Khachaturian, The Apex Theory

#3 "Let's just cut the bullshit. I'm totally addicted to magic mushrooms." —Chad Kroeger, Nickelback

#2 "I'm not like, 'Hey, we suck and it's OK. I'm like FUCK! We fucking suck!'" —Shanku Laguana of Creeper Lagoon trying to cope in a post-Kid A world

#1 "If I wanna sing about a volcano exploding on Mars and dripping hot lava all over your naked body in a Charles Manson-type orgy—that's fun. That's a fun thing to think

Compiled by Todd Spencer

Since this is the final magazine produced by this staff, we thought it apropos to give a little space and face time to the behind-the-scenes players; the voices behind the phone cells, the masterminds behind the airplay charts, the fingers working the Excel spreadsheets and Filemaker Pro software—the wizards behind the curtain...

March 1, 2002 gavin 15
Marcus “Music” Rowe  
Senior Music Research Editor, GAVIN Nashville

It was the best of times, it was the worst of times. On one hand, there were the long hours spent pounding in thousands of Country, Americana, and Triple A playlists—sometimes handwritten (seemingly by an arthritic physician with a dull crayon). On the other hand, there were the frequent invites to industry parties and showcases, free CDs, and loads of swag which comprised my annual “bonus.”

It’s been a pleasure getting to know so many great people from Country radio and promotion, some of whom I’ve become good friends with even though I’ve never met them face to face. I’ll miss talking to those friends. I’ve also gotten to know some wonderful people in the Nashville record industry.

With a little help from David Dalton, I even got Tony to autograph my personal copy of Perfectly Frank, his tribute to Frank Sinatra. I was also thrilled to attend Garth Brooks’ “100 Million” (as in “albums sold”) party, on the arm of Paula Eriickson. It was nice to briefly chat with Garth and get a snapshot for the wall. Finally, who could forget meeting Willie Nelson (see pic), and watching as a friend told him, “I wish I could smoke a joint with you right now, Willie!” Willie’s response? “Well, bust it out, let’s puff it up!”

With that deep thought, I must move out of this chapter of my life and on to fatherhood, with a boy and a girl arriving in the next six weeks or so. GAVIN has been good to me, but I have little doubt that the best of times are yet to come.

—Marcus Rowe

Alison Dahout  
Manager, Radio Services

One of my most memorable moments with GAVIN was when David Byrne played at the Boulder Summit last August. Being a longtime fan, I really wanted an autograph, but unfortunately I had to fly out early, and couldn’t meet him. I had a back-up plan. One of our star employees (who shall remain nameless) was kind enough to go out of his way to get me an autograph from David. Oh, the excitement when he handed me a personalized photo! Coincidentally, my good friend Annie was (as always) thinking of me, and also got me an autograph from Mr. Byrne. It sure was a surprise when I compared the two autographs, and they were two totally different signatures! I spoke with Annie, and she verified the authenticity of the one she gave me. Now it seemed that there could only be one explanation... It looks like my co-worker tried to pull one over on me! To this day, I never told him I knew about the photo, but I guess he’ll find out when he reads this. That’s OK, I’m not mad, because I got the last laugh! I think it was very cool of him to go to all the trouble, and I’m so lucky that I get to work with such a great team of people!

—Alison Dahout, radio@peoplepc.com

Shawn Evans  
Utility Infelder

And the apple that doesn’t want to get eaten/Must still fall off the tree...

—Billy Bragg

GAVIN has always been about the people I work with, and the music we cover. It’s really that simple. While GAVIN never got me laid, never made me rich, and never made me famous, it’s always been a fun place to work, and that counts for a hell of a lot.

After all, how many people outside of the music industry can say that about their jobs? While other poor suckers were trudging off to their boring 9-5 jobs, I was busy listening to music, talking about music, and writing about music, and thankful that someone was willing to pay me for it.

I’m very fortunate in that I leave GAVIN with some great and lasting friendships. I couldn’t possibly retell all the stories about characters whose paths I’ve crossed, but take my word for it, there have been some classics. Despite our differences and eccentricities (or maybe because of them), all us Gavinites have one thing in common: a love for music. Every day packages from record companies cross our desks to be listened to, reviewed, explored, and shared. And whenever I become tired or disenchanted with what’s in my CD player, all I have to do is yell over to someone at a nearby desk, and half a dozen CDs magically appear like presents at Christmas.

I’m sure GAVIN will resurrect itself in some form. Where the rest of the staff and myself will be at that time remains to be seen. But I do know this: without GAVIN I would have missed out on many great friendships and a lot of really good music. I hope you can say the same.

—Shawn Evans, Shawn@DoublePlay.com

Annie Melzter  
Manager of Administrative Services

Hmm... my most memorable GAVIN moment: Well, I have a confession to make. I’m a pop star junkie. Yes, it’s true. I watch Pop Stars. Behind the Music, and am addicted to Diary: I can’t help it. I’m fascinated with the whole process and truly think it is the most hysterical phenomenon that music has seen in a long time. In my opinion, Lou Pearlman is a genius. I guess my most memorable GAVIN moment was when I met Lou and his new boy band Natural at the GAVIN Seminar 2001 in Miami. It was pure entertainment and eccentrics (or maybe because of them), all us Gavinites have one thing in common: a love for music. Every day packages from record companies cross our desks to be listened to, reviewed, explored, and shared. And whenever I become tired or disenchanted with what’s in my CD play-

—Annie Melzter, ajmelzter@hotmail.com

These boys were not messing around. Marc Tenen, you’re my hero!
Of course radio people are psyched to attend their format specific sessions, town halls, roundtables, and awards luncheons, but a highlight of the annual GAVIN Seminar has always been the multi-format sessions, where the biggest of wigs present big picture stuff.

To that end, here’s a look at what went down...

The Big Think Tank
GAVIN kicked off the 2002 Seminar with “The Big Think Tank—How To Move The Ratings Needle” panel, which featured some of the best consulting minds in the business. Moderated by Randy Lane of the Randy Lane Company, panelists included McVay Media’s Jaye Albright, Power Media’s Tony Gray, and CPR’s Jerry Clifton.

What Women Want
Tall, dark, and handsome...chocolate...figure skating...movies with Meg Ryan.... Yeah, yeah, we know that much, but what does she want from her radio station? For that, we turned to Arbitron’s Laura Ivey who presented the findings of her study of the same name Thursday afternoon at the GAVIN Seminar. Why does she tune in? To feel good, to relax, and to stay informed, explained Ivey. According to Arbitron’s manager of national radio sales, the thousands of female Arbitron diarykeepers across the country age 18-54 who were included in the study, said they were most compelled to listen to radio for, more specifically, 1) their favorite music, 2) lots of it, 3) programming that’s kid-friendly (sorry Howard Stern), 4) information (news, weather, traffic), 5) to learn the names of songs and artists, and lastly to listen to funny jocks. The top five reasons women tuned out a station were: 1) too many commercials (the number one complaint across all formats), 2) rude or cheesy announcers, 3) programming that embarrasses moms in front of their kids, 4) too much talk, 5) playing the wrong songs, and 6) grating/irritating commercials. Major discoveries of the study included just how important kid-friendly material is to women, who spend lots of “radio time” with their impressionable youths, and don’t necessarily want to explain to them what a rim job is. “And it’s not even just what the jocks say,” Ivey added. “Just as often, its song lyrics or adver-

One On One With Willie Nelson
Willie Nelson lights up a room before he walks into it and it remains lit long after he leaves. Such was the case last Thursday at the Hyatt Grand Ballroom during GAVIN Seminar 2002. Ben Fong-Torres told GAVIN,
beaming like teenagers at a Britney Spears concert, showing off their prized memorabilia long after Willie had left the building. —Jimmy Leslie

**After the Budget Cuts, How to Win Arbitron Anyway**

Budget cuts are with everyone these days, and Alan Burns and Dave Shakes offered programmers four basic steps to maximize their station’s impact on the ratings with little or no money. The strategies were to:

1. Enhance creativity. Burns stressed that making time for brainstorming and creative planning is even more important in tough times.
2. Get faster, and do more. The idea of getting more done in less time obviously means we’ll be spending it all on TV in their markets, instead.” A terrestrial radio veteran, Abrams had no problem defending the new technology: “This reminds me a lot of 1969 when AM radio operators figured FM would just go away and not be a factor,” he said.

Beyond the satellite companies, Clear Channel AC Brand Manager and WLTW-New York PD Jim Ryan warned of another competitive new media, AOL radio, included in the new AOL 7.0 software, that gives potential in-office listeners with computers, easy access to radio on the Net. “The obvious concern here is with stations like ours where 50 percent or more of our day time quarter hours come from in-office listening,” said Ryan. On the subject of financial health, all of the panelists agreed that their stations were at or above budget for the first quarter of 2002. The lone exception was XM’s Abrams who got a big laugh when he said with mock pride, “Not us, we’re two billion dollars in debt.”

All agreed that the economic downturn seems to have bottomed out and that all signs lead to a slow recovery. The lively session was moderated by Jacobs Media’s Paul Jacobs. Abrams, Benson, and Ryan were joined by Citadel Programming VP Ken Benson and RJ Curtis of KZLA-Los Angeles. —Wayne Coy

**Crystal Ball 2002: Programming the Future of Radio**

Some of radio’s true visionaries shared a stage at the Gann Seminar’s “Big Picture” panel, “Crystal Ball 2002” on Friday morning February 22. “I guess I have a hard time taking money from The Death Star,” said KFOG-San Francisco PD Dave Benson, commenting on the concept of running ads for XM Satellite Radio. Fellow panelist Lee Abrams, who just happens to be XM’s President, responded in kind with, “Well, for those stations who don’t want our advertising, I guess that...”
MORNINGSHOWS, 2002:
PERSONALITY RADIO REDEFINED
Friday afternoon's "Morning Shows, 2002: Personality Radio Redefined" session brought together some of the brightest morning talent in the San Francisco Bay Area: the legendary Don Bleu from Star 101.3 (KIOI)-San Francisco, KJJO-San Jose morning duo Lamont & Tonelli, and Z95.7 (KZQZ)-San Francisco's Gene and Julie. Rounding out the panel were highly-regarded consultant Alan Burns and free agent Dave Smiley, who most recently served as morning co-host at Alternative KZON-Phoenix. Star 100.7 (KFMB)-San Diego VP/GM/PD Tracy Johnson served as moderator. Discussion ensued about whether or not busy multi-tasking PDs have time to be their morning show(s) champions anymore, and how consolidation has changed that all-important PD/air talent relationship. Don Bleu said, "I keep thinking that if one person or one group owned the Minnesota Vikings, the Dallas Cowboys, the Washington Redskins, and the San Francisco 49ers... when they play, who does he want to win and does he care? Just as long as it's one of his guys; so, it's the same thing with morning shows... do you really care who wins the mornings as long as it's one of yours and it fits in the cluster and all that sort of thing comes together. That's the tough question."

Another hot topic was "turning off" the personality once the workday begins at 9 a.m., but more than one panelist emphasized that the definition of a listener's workday has changed dramatically these past few years. Julie of Gene & Julie commented, "Careers aren't traditional anymore. Everyone isn't going to IBM in a suit and clocking in at 9 and out at 5. In the Bay Area especially, they work long hours, they work weird hours, they're very casual, and lots of people are allowed to listen to radio on their computers and they listen for entertainment. So, I think it's really strange that we decide that everyone goes to work at 9, so we need to shut down our show at 9. That doesn't make sense to me."

Promotions on a Shoestring... and less
This session started out with a challenge. How do you continue to do more with less? Moderator Paige Niemaber of Clifton Radio and a GAIN columnist kicked off the meeting by blowing up a rubber dummy and then made a declaration, "Money is a good excuse to do bad promotions." That set the tone for the "roll up your sleeves and get the job done" discussion. The theme of the meeting was about maintaining effective communication to keep an open dialog with all parties, and to understand both the stations and the client's needs. Working as a team and making promotions special were among the topics. One thing's for certain, there's no price on creativity, and that's what it comes down to: being creative and getting all that you can out of your station's promotions.

The panel of marketing wizards clockwise from top left: Clear Channel-San Francisco's Gabby Medecki, Mix 96-5 WBMX-Boston's Anne-Marie Strzelecki, Karen Tobin, moderator Paige Niemaber, KRIE-Houston's Mike Paterson, WLLD-Tampa's Drew Fleming, and KFGB-San Francisco's Jude Heller.

Gabrielle Medecki and Jude Heller.

Moderator Paige Niemaber and a friend he found in the Tenderloin on Friday night.

and events. Panelists included Jude Heller, KFOG-San Francisco; Gabby Medecki, Clear Channel-San Francisco Bay Area; Mike Paterson KRB-E-Houston; Anne-Marie Strzelecki, WBMX-Boston; and Karen Tobin, formerly of Infinity Promotions.

— Kevin Fleming
Kimberly Roads
(Little Big Town)

CURRENTLY DRIVING: '94 Lexus
MY DREAM CAR: '56 T-bird
ONE THING I COOK GREAT IS: My husband's favorite thing I cook is venison spaghetti. The men in my family are big hunters, but I was 18 years old before my grandmother told me those yummy cubed steaks were actually "Bambi!"
ONE FOOD I ABSOLUTELY HATE: Soft apples! I'm spoiled because I grew up in northeast Georgia where they grow some of the best apples in the world! There's nothing worse than biting into an old mushy apple!
THE LAST CD I BOUGHT WAS: Love Letters by Leslie Satcher
ULTIMATE FANTASY VACATION: Someday I want to go on an African safari.
IF I ONLY HAD $20 LEFT: I would buy $20 worth of gas, put it in my car, and drive home to my family where I know there will always be open arms and unconditional love.
IF I WAS REINCARNATED, I WOULD COME BACK AS: Myself. I've been so blessed, and I'd love to live it all over again.
THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: "Blessed".
IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Be a commercial fisherman.
MY STRESS-BUSTER SECRET: Listening to "I Don't Have To Be Me, 'Til Monday."
IF I COULD ASK ONE QUESTION: Willie Nelson: "Where were you when you wrote 'Angel Flying Too Close To The Ground'?"

Jimi Westbrook
(Little Big Town)

new Ferrari
ONE THING I COOK GREAT IS: Grilled Cajun Mahi-Mahi
ONE FOOD I ABSOLUTELY HATE: Any form of liver!
THE LAST CD I BOUGHT WAS: Nickel Creek
ULTIMATE FANTASY VACATION DESTINATION: St. Croix, Virgin Islands
IF I ONLY HAD $20 LEFT, I WOULD BUY: As many Ramen Noodles as $20 will buy.
IF I WAS REINCARNATED, I WOULD COME BACK AS: Faith Hill's puppy.
THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: Our first single, "Don't Waste My Time." That's what my girlfriend is currently saying to me.
IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Become an NBA hoopster.
MY STRESS-BUSTER SECRET: Working out.
IF I COULD ASK ONE QUESTION: I would ask Elvis if he would choose the fame and fortune thing all over again and why.

Shannon Brown

LABEL: BNA Records
SINGLE: "Untangle My Heart"
ALBUM: Untangle My Heart
STATS: Engaged
BEFORE MY BIG BREAK: I worked as a cocktail waitress, and sang in a nightclub for 6 1/2 years.
CURRENTLY DRIVING:
FEATURING
LEE ANN WOMACK
"MENDOCINO COUNTY LINE"

WILLIE'S IN NASHVILLE!
See Willie at the ASCAP luncheon with Lee Ann Womack

# 36 R&R
# 42 Billboard
# 35 Gavin
Over 100,000 Units Sold in 4 Weeks

MOST ADDED THIS WEEK
STATIONS INCLUDE:

WGGY  WSM  WOOG  KEEY  KTEX  WFYR  WJVL
WIOV  KAJA  KAFF  WHOK  KUAD  WQVQ  WQVQ
WMZQ  KCQY  KIAL  WMIL  KZSN  WQVQ  WQVQ
WRKZ  KKCS  KKAJ  WUSN  KUBL  WTCM
WYYD  KTMM  WRSF  WNST  KAFF  WDRR
KGKT  KIIM  KKBZ  WPCV  WGGC  KMON
WAMZ  KIZN  WDGG  WROO  WLLX  WGLR
WITL  KSOP  WTCR  WSXK  WAKQ  WLJE
WKQO  KTOP  WBBE  WUSY  WBNN  WAZZ
WNCY  WSTH  WCMS  KASE  KGNC
WIRK  WTVY  WCTK  KCYY  WUSZ
WKHX  KHXR  WGNX  KMDL  WACO
Audi A6,
MY DREAM CAR: jaguar convertible
ONE THING I COOK GREAT IS: Pork chops and grand-
ma's Lemon Jello.
ONE FOOD I ABSOLUTELY HATE: Indian
THE LAST CD I BOUGHT WAS: Lenny Kravitz's Lenny,
and Harry Connick Jr.'s Songs I Heard.
ULTIMATE FANTASY VACATION: A tour of Italy.
IF I ONLY HAD $20 LEFT, I WOULD BUY: A lottery ticket
and a night at the movies.
IF I WAS REINCARNATED, I WOULD COME BACK AS:
Doris Day.
THE CURRENT COUNTRY SONG THAT BEST DESCRIBES MY
CURRENT LOVE LIFE: “Blessed”
IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER
THAN MUSIC: Something involving beauty—hair
and makeup.
MY STRESS-BUSTER SECRET: A massage, hot bath,
and a good cry!
IF I COULD ASK ONE QUESTION: Tina Turner: “If you
had to do it all over again, would you do it the
same way?”

Hometown News
(Scott Whitehead and
Ron Kingery)

Ron: “But For The Grace of God”
Scott: “The Cowboy In Me”
IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER
THAN MUSIC, I WOULD:
Ron: Host my own fishing show on ESPN.
Scott: Astronaut.
MY STRESS-BUSTER SECRET:
Ron: Fishing
Scott: Take a camera on a hike.
IF I COULD ASK ONE QUESTION:
Ron: Johnny Cash: “Did Kris Kristofferson really
land a helicopter in your yard in order to
pitch you the song ‘Sunday Morning Coming Down’?”
Scott: Paul McCartney: “What was the coolest
gig you did as a Beatle?”

Shannon Lawson

LABEL: MCA
SINGLE: “Goodbye On A Bad Day”
ALBUM: Chase The Sun
STATS: Married
BEFORE MY BIG BREAK: I've been
LUCKY ENOUGH TO HAVE ALWAYS BEEN A WORKING MUSICIAN.
CURRENTLY DRIVING:
Green Chevy Blazer.

Jeff Loberg
(Emerson Drive)

LABEL: DreamWorks
SINGLE: “I Should Be Sleeping”
ALBUM: Emerson Drive
STATS: Single
BEFORE MY BIG BREAK: I used to be a tire repair-
man, a construction laborer, and I worked at a
music store.
CURRENTLY DRIVING: I'm a pedestrian—I don’t cur-
rently own a car.
MY DREAM CAR: A late ’70s Jaguar.
ONE THING I COOK GREAT IS: Pasta with red sauce.
ONE FOOD I ABSOLUTELY HATE: I absolutely hate oys-
ters. I have no use for those creepy, smelly,
hard-shelled little sea dwellers.

Brad Mates
(Emerson Drive)

LABEL: DreamWorks
SINGLE: “I Should Be Sleeping”
ALBUM: Emerson Drive
STATS: Single
BEFORE MY BIG BREAK: I worked in construction.
Although I didn’t know him yet, my first day on
the job site, I saw [ED member] Jeff Loberg walk-
ing to his truck with a broken arm. I didn’t see
him until a few years later when the group
formed.
CURRENTLY DRIVING: Actually, I’m touring around the
country in a 1976 MCI bus that’s older than me!
MY DREAM CAR: BMW
ONE THING I COOK GREAT IS: Chicken—with
Campbell’s Ready Mix sauce.
ONE FOOD I ABSOLUTELY HATE: Onions!
THE LAST CD I BOUGHT WAS: Richard Marx
ULTIMATE FANTASY VACATION DESTINATION: Bahamas
IF I ONLY HAD $20 LEFT: Are you making fun of the
fact that the six of us combined don’t have $20?
IF I WAS REINCARNATED, I WOULD COME BACK AS: A
rich musician.
THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT
LOVE LIFE: “There’s A Tear In My Beer”
IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER
THAN MUSIC, I WOULD: Have a trade—construction,
plumbing, electrician, etc.
MY STRESS-BUSTER SECRET: I find Brad’s happy
place and let my mind go.
IF I COULD ASK ONE QUESTION: I would ask
Marshall Dyllon, South 65, Wild Horses, and
Rascal Flatts... “Do you really want to compete
with E-Drive?” “Just jokin’, we like you all!”

THE LAST CD I BOUGHT WAS: Macy Gray. I’m saving
up money to buy Willie Nelson’s new CD.
ULTIMATE FANTASY VACATION DESTINATION: Europe
with my Italian bird, just traveling, partying, and
hanging out.
IF I ONLY HAD $20 LEFT, I WOULD BUY: How about
this: If I had $20 to start with I would buy the
new Willie Nelson CD!
IF I WAS REINCARNATED, I WOULD COME BACK AS:
A bald eagle—because you get cheaper airfare and
everyone thinks you’re beautiful.
THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT
LOVE LIFE: “I’m Tryin’”
IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER
THAN MUSIC, I WOULD: Co-host (with my brother) a
TV show about fishing.
MY STRESS-BUSTER SECRET: I write songs—some-
times a little Captain Morgan’s works too.
IF I COULD ASK ONE QUESTION: I would ask Buddy
Holly & the boys to miss their plane.
Anything but a 1996 Chevy truck. I COOK GREAT: Bradley burgers, which are my own secret recipe.

ONE FOOD I HATE: Cow tongue

THE LAST CD BOUGHT: Merle Haggard Roots

ULTIMATE FANTASY VACATION DESTINATION: Hawaii

IF I ONLY HAD $20 LEFT, I WOULD BUY: My new album

IF I WAS REINCARNATED, I WOULD COME BACK AS: I don’t believe in it, but I guess I’d come back as me before I knew better.

THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: My debut single pretty much sums up my love life right now.

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Be a telecommunications/broadcast engineer because that is what my degree is.

MY STRESS-BUSTER SECRET: I work out, play music, write songs, and chase women.

IF I COULD ASK ONE QUESTION: I would ask Elvis something like, “Who was your all-time favorite songwriter?”

My grandpa’s truck.

MY DREAM CAR: ’65 Corvette

ONE THING I COOK GREAT IS: Hamburgers

ONE FOOD I ABSOLUTELY HATE: Seafood

THE LAST CD I BOUGHT WAS: John Conley Live At Billy Bob’s

ULTIMATE FANTASY VACATION DESTINATION: Australia

IF I ONLY HAD $20 LEFT, I WOULD BUY: A George Jones tape and a bologna sandwich.

IF I WAS REINCARNATED, I WOULD COME BACK AS: A guitar.

THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: “That’s The Way Love Goes”

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Be a motivational speaker.

MY STRESS-BUSTER SECRET: I go fishing.

IF I COULD ASK ONE QUESTION: I would ask Keith Whitley if he likes my music.

A waitress and bartender.

CURRENTLY DRIVING: Toyota Camry

MY DREAM CAR: Lexus

ONE THING I COOK GREAT IS: Lasagna

ONE FOOD I ABSOLUTELY HATE: Liver

THE LAST CD I BOUGHT WAS: Merle Haggard, If I Could Only Fly

ULTIMATE FANTASY VACATION DESTINATION: Italy

IF I ONLY HAD $20 LEFT, I WOULD BUY: Long distance minutes

IF I WAS REINCARNATED, I WOULD COME BACK AS: A cat

THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: “Blessed” or “Wrapped In You”

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Be a teacher, esthetician, or a restaurant owner.

MY STRESS-BUSTER SECRET: A very full bubble bath in the dark with candles.

IF I COULD ASK ONE QUESTION: Reba seems so down to earth and comfortable in her skin and she’s such a huge star. I’d ask her how she manages everything so well.

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Be a movie producer.

MY STRESS BUSTER SECRET: Lots of sleep.

IF I COULD ASK ONE QUESTION: I would ask Alan Jackson if I could write a song with him.

CURRENTLY DRIVING: Chevy Tahoe

MY DREAM CAR: 1971 Ford Bronco

ONE THING I COOK GREAT IS: Breaded chicken breast in a mustard/mushroom cream sauce.

ONE FOOD I ABSOLUTELY HATE: Liver

THE LAST CD I BOUGHT WAS: Alan Jackson’s Drive

ULTIMATE FANTASY VACATION DESTINATION: Grand Canyon-Colorado River

IF I ONLY HAD $20 LEFT, I WOULD BUY: Vienna sausage. Louisiana hot sauce, and some Jack Daniels.


THE COUNTRY SONG THAT BEST DESCRIBES MY CURRENT LOVE LIFE: “Still Smokin’”

IF I HAD TO PURSUE A CAREER IN SOMETHING OTHER THAN MUSIC, I WOULD: Be an F.B.I. officer.

MY STRESS-BUSTER SECRET: I like to work out.

IF I COULD ASK ONE QUESTION: Frank Sinatra: “How does it feel to be the man?” Because, he was the damn man!
The News Is Good

WHWK-Binghamton's PD Ed Walker talks about the key role of his station's tremendous fall Arbitron numbers.

At WHWK, we went to 20-in-a-row. I've heard and seen a lot of naysayers about this positioning, but hey, when done or executed right, it works. The staff got it right and the GM stepped up to the plate and made it work financially—with the loss of a few spots per hour. Programming wise, we had Rusty Walker's help, and our staff executed it flawlessly.

Our big money promotion was the "Exclusive Country Music Guarantee—20-in-a-row or $20,000." "We were lucky enough to have that $20,000, and again, our GM Bob Adams is definitely one of the reasons we've got these numbers. He's backed us and has been a phenomenal cheerleader, and I have to attribute 50 percent of this win to him.

The morning show also got out more—shaking hands and kissing babies. Our APD John Davison pulled in a great midday numbers, and has a great ear for music. The whole staff was truly committed. We were going up against a heritage morning show, so we knew we had a lot of work to do. Last spring's numbers were a turning point for us, and with this book, we're reaping the rewards of all the hard work.

Overall, one of the key ingredients was having the cluster mentality here. We've utilized all our resources to the benefit of all five stations vs. just one station and all our stations had pretty good books overall.

Musically, we pared the library down and played the hits. We took on a Top 40 mentality, cut down our rotations from 4 1/2 to 3 1/2 hours, and essentially became a Top 40 station that played Country music. There are always hit songs, sometimes you've got to look a little harder. The music needs to be focused—like a laser beam. Our format's had a good run in the last year, from Brooks & Dunn's awesome album and tour, to Tim McGraw's approaching superstardom to Alan Jackson sitting on the top of the sales charts with his wonderful new album.

To sum it up, the key is to stay focused, and remember the three 'Ms' we already know—music, marketing, and mornings! —Ed Walker

WHWK Numbers Fall 2001
12+: 8.6-10.2
18-34 Persons: 4.3-6.3
25-54 Persons: 9.3-12.3 (tie for #1)
Glenn & Heather-Mornings
Persons 25-54: 9.7-13.0

GAVIN Congratulates Our... 2002 GAVIN Country Award Winners

Major/Large Market Country Station of the Year
KMLE-Phoenix

Major/Large Market Country OM/PD of the Year
Eric Logan
WQYK/WRBO-Tampa

Major/Large Market Country APD/MD of the Year
Chris Loss
KMLE-Phoenix

Jay Thomas
WWYZ-Hartford

Medium Market Country Station of the Year
KUZZ-Bakersfield

Medium Market Country OM/PD of the Year
Coyote Calhoun
WAMZ-Louisville

Medium Market Country APD/MD of the Year
Dandanion
WRKZ-Harrisburg

Small Market Country Station of the Year
WUSY-Chattanooga

Small Market Country OM/PD of the Year
Dave Daniels
KJUG-Visalia

Small Market Country APD/MD of the Year
Bill Poindexter
WUSY-Chattanooga

G2 Golden Ear of the Year
Lance Houston
WYGC-Gainesville

GAVIN Promoter of the Year
Diane Richey
Diane Richey Promotions

Country Regional Promoter of the Year
Jimmy Haren
DreamWorks Records

Country National Promotion Director of the Year
Bruce Shindler
DreamWorks Records

Country Promotion SR VP/VP of the Year
Scott Borchetta
DreamWorks Records

Country Record Label of the Year
Arista Records

Country Breakthrough Artist of the Year
Jamie O'Neal
Mercury Records

Country Artist of the Year
Toby Keith
DreamWorks Records

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Dear Country Radio, Record, and Industry Friends,

It has been both a privilege and an honor to be GAVIN's Country editor for the past six years. This job has allowed me a unique view of both the Nashville music community and the Country radio format. It would not have been possible to pick out one most memorable time during the past six years, for there have truly been hundreds. From passionate phone calls discussing the merits of various songs with WPOC's Michael J. Foxx, WQYK's Jay Roberts, KFGE's Rob Kelly, WWYZ's Jay McCarthy, KSON's Greg Frey or KNCL's Mark Evans, I have constantly been reminded of how many passionate programmers and music directors we have in Country radio. Thanks to all of our Country reporters who've participated in our weekly charts, various columns, special issues, and gmailes—for your keen insight and willingness to always share your knowledge and encourage your peers. You make me look good every week!

I feel lucky to have been on the ground floor in the launch of some of my personal favorite acts through the years including the Dixie Chicks, SHEDaisy, Gary Allan, Keith Urban, and Chris Cagle. One of the best parts of my job has been as a cheerleader for our great music. As we approach spring of 2002, it looks like there are some very talented young country artists who are also ready to bloom—and this is exciting! We need to remember that, whether you work at a record label, a radio station, or another facet of the industry, the truth is much of our daily grind is the same for us as it is for our Top 40, A/C, and Rock peers, but it's our music and artistry that makes us different.

Nashville's tightly knit music community—the fact that much of our business is done in a 2-3 mile radius—makes our format quite unique. While we each want our respective companies to win, there is also a sense of championing each other's success, because in a community, when one entity wins, it really is good news for all. It brings the spotlight to our town, our streets, our format.

Thank you—for all that you've taught me and shared with me. I am a much better person both personally and professionally. I hope to be a part of this great format for years to come.

With much respect,
Jamie Matteson

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THE 2002 COUNTRY AWARDS LUNCHEON


KMLE's Chris Loss snuggles up with Arista's Carolyn Dawn Johnson during the Country Attendee Cocktail Party.

DCRR's Larry Daniels is the lucky winner of Andy Griggs' Martin guitar. Andy signed the guitar before handing it over to Larry.

Larry then strummed a few bars on the guitar...don't quit your day job, Larry!

The Griggs Gang! (L-r): RLG's R.G. Jones, Gavin's Faula Erickson, RCA's Mike Wilson, Griggs, DCRR's Larry Daniels, GAVIN's Jamie Matteson, and RCA's Sam Harrell.

THE COUNTRY MEETING!

MODERATED FOR A FIFTH CONSECUTIVE YEAR BY WQYK/WRBQ'S ERIC LOGAN, THIS YEAR'S INTIMATE ROUNDTABLE COUNTRY SESSION WAS THE BEST ONE YET!

KRTY's Julie Stevens gets her thoughts in!

WHWK's Ed Walker ponders his next move!

Monument's Little Big Town wowed the crowd prior to the start of the Country meeting.

KNC's Mark Evans shares some thoughts with the group!
The Making of a Mentor

By Wayne Coy

For a 14-year-old kid living in the East Bay in 1975, KFRC radio was the beacon of all that was cool. If I wanted to hear the biggest hit song, find out who was coming in concert, or get the latest dirt on a celebrity, all I had to do was punch up "The Big 610."

My first interaction with the station came that year at Tower Records in San Francisco when the Bay City Rollers came rolling into the Columbus & Bay parking lot for an autograph session accompanied by the KFRC "Kozy Kar" van.

I was impressed by how the station worked the event like it was a military exercise, quickly taking control of the situation with an ease and comfort that said, "This is a happening and we're the ones bringing it to you." They were larger than life and cooler than cool.

The KFRC "air team" included Dr. Don Rose, Marvelous Mark McKay, John Mark Flanagan, Dom Santie John and Dave "The Duke" Sholin. They were more than just disc jockeys, they were the voices that guided me through my adolescence and, little did I know it then, inspired my future.

Six years later, after graduating from school and abandoning my dream of being a stand-up comedian/actor, I decided to parlay my three years of disco DJ experience and KFRC inspiration into a full-time career in radio.

I loaded up the '72 Buick and headed for Keokuk, Iowa, a small town on the Mississippi that was home to most of my mother's side of the family. I had bullshited my way into the $700-a-month midday position at KOKX, a full service AM station that played the hits of the day along with Paul Harvey, hog reports, and high school sports play by play.

As I cracked the mic for the first time to do the weather over the intro of "Lady, You Bring Me Up" by The Commodores, I remember thinking, "How do I make this sound as cool as KFRC?" I didn't. But I never stopped trying.

One day when I was feeling depressed about the direction of the station and wanting to be on a "real" Top 40 station, I summoned up all the courage I could make and phone call to KFRC's Dave Sholin. I had never met him, but hoped that he'd take a minute for a kid from Oakland who needed some direction. I bared my soul to him and he responded with kindness and positivity and challenged me to keep working hard and to look for opportunities. On his request, I sent him an aircheck for a critique.

The first of many, and the beginning of a lifetime friendship.

Twenty years ago I made that call.

Since then, I've been on the air and programmed radio stations in every region of the country. At each stop, the words of "The Duke" and the greatness that existed on KFRC have inspired me to succeed. Now, I'm doing the job that he has brought with him to the Top 40 editor of GAVIN. And, he's still a phone call away whenever I need a little push or have a question.

Dave Sholin epitomizes the word mentor to me. Beyond that, he's my best friend in this business. Words cannot express how much he's meant to me over the years, and I can only hope that along the way, I've used his lessons to help others achieve what they've wanted out of life.

For insight into the Duke's years at GAVIN, check out p.14...and the many stories yet to be written.

GAVIN's "Top 40 of Top 40" The Best of 44 Years of Hits

1. Van Morrison - "Brown Eyed Girl" - 1967
2. Temptations - "My Girl" - 1965
3. Rolling Stones - "Satisfaction" - 1965
4. Eagles - Hotel California - 1976
7. Ben E. King - "Stand By Me" - 1961
8. Elton John - "Your Song" - 1972
9. Beatles - "Yesterday" - 1966
10. Doobie Brothers - China Grove - 1973
13. Chubby Checker - "The Twist" - 1960
17. John Lennon - "Imagine" - 1971
18. Diana Ross & The Supremes - "Baby Love" - 1964
19. Police - "Every Breath You Take" - 1983
20. Prince - "When Doves Cry" - 1984
22. U2 - "I Still Haven't Found What I'm Looking For" - 1987
25. Jackson 5 - "I Want You Back" - 1970
26. Lou Reed - "Walk On The Wild Side" - 1972
27. Beatles - "Let It Be" - 1970
28. Martha Reeves & The Vandellas - "Dancin' In The Streets" - 1964
29. Aerosmith - "Walk This Way" - 1976
30. Will Smith - "Getting' Jiggy With It" - 1997
31. Prince - "1999" - 1984
32. Commodores - "Brick House" - 1977
33. Four Tops - "Baby I Need Your Lovin'" - 1964
34. Van Halen - "Jump" - 1984
36. Bee Gees - "Night Fever" - 1978
38. B-52's - "Love Shack" - 1989
39. Beatles - "I Want To Hold Your Hand" - 1964
40. Everly Bros. - "All I Have To Do Is Dream" - 1958

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Bringin' home a "GAVIN." Some of the Top 40/Rhythm Crossover Award winners

What's Goin' On? Geronimo, Cat Thomas, and John Christian address the issues of the day during the Rhythm/Crossover panel.

KPWR (Power 106)-Los Angeles APD/MD Damion Young hosts the Top 40/Rhythm Crossover Jukebox Jury.

Multi-Platinum producer and Murder Inc. CEO Irv Gotti lays it down at the Top 40/Rhythm Crossover Jukebox Jury session.

DreamWorks act The KGB performs at the Top 40/Rhythm Crossover awards ceremony.

Million Dollar Ears. Pictured after the Top 40/Rhythm Crossover Jukebox Jury session are (l-r): Picazzo, JB King, Jonathan Reed, Dave "Hi Mom!" Morales, Tony Waitekus, Jo Jo Martinez, Darrin Stone, Damion Young, Ashanti, Irv Gotti, and Julie Pilat.

GAVIN's Top 40 guy, Wayne Coy, and the first of many topics that were covered during the "Pardon the Interruption" session.

WHERE'S THE FUN?
WHAT A RIDE: MY 13 YEARS AT GAVIN

By Annette M. Lai

Back in November, 1988 I was a displaced radio person, having lost my job as a music director when NBC Radio sold their San Francisco stations. Now some 13 years later, I’m about to become a displaced trade magazine editor, again due to more corporate maneuverings as GAVIN’s parent company divests its interest in the publication.

It seems like only yesterday when I signed on as the assistant to Top 40 editor Dave “The Duke” Sholin. Who knew back then (certainly not me) that I would stay on long enough at “The Most Trusted Name In Radio” to become a format editor in my own right?

Not only that, but I even remember telling my good friend, then-KMEL-San Francisco’s Keith Naftaly (now Senior VP, A&R at J Records) those many years ago, “Working at GAVIN will be a good job for a year or so.” Boy, that “year” sure lasted a long time!

To have been a part of Bill Gavin’s legacy for more than one-quarter of its lifetime, has truly been an honor for me.

Some of the things about which I’m proudest during my tenure include being able to bring musical personalities such as David Cassidy(!), songwriter Diane Warren, and Richard Marx to recent GAVIN Seminars. I know many of you feel that our annual gatherings should never have left San Francisco, but because they did…I got to see cool cities like New Orleans (love those beignets), Atlanta, San Diego, and last year’s site, Miami.

I’ve also enjoyed my custodianship of the “Friends of Radio” column in the magazine, a regular feature since 1993. With this column I’ve been able to go beyond my normal formatic boundaries and interview personalities such as Boston Pops conductor Keith Lockhart, film actress Charmian Carr (from The Sound of Music), Rosie O’Donnell Show Musical Director John McDaniel, and Broadway producer Frank Wildhorn, as well as many other cool people involved in front and behind the scenes of the pop music process.

I’m also very proud of helping draw the A/C and Hot Modern A/C community together with the weekly gmail offshoot fax that I created two years ago titled, As the A/C World Spins. If you were to ask me what I enjoyed writing the most, this fax would be the answer. Thanks to all who enjoyed reading it and contributed regularly to it.
Of course, no summary of my life at GAVIN would be complete if I didn’t mention Donny Osmond. We met back in ’89 during his “Soldier of Love” promo tour and he’s stayed in touch ever since. If you had told me when I was 13 years old and writing fan letters to him, that we would actually become friends...well, go ahead and pinch me! Did you know that he even acknowledged me in the autobiography he published in 2000 called Life Is Just What You Make It: My Life So Far? You have to admit, that’s pretty cool.

There are so many memories...way too many to mention in this last column, but certainly being able to interview pop music icons like Neil Diamond, Barry Manilow, and being able to meet The Legendary Carole King—all within the past year—would be high on my list of most memorable moments.

At the same time, I’ve also been able to interview stars-on-the-rise like Nelly Furtado, Michelle Branch, and David Gray...and it’s gratifying to see these talented individuals attain the success they deserve.

Plus, did you know I was even immortalized in Windham Hill recording artist Jim Brickman’s last PBS/TV special, called My Romance, which he filmed in Salt Lake City? If you watch the video carefully, you’ll see me in the audience! Nor can I forget being in the audience for Arista Records’ spectacular 25th Anniversary TV special back in April of 2000 that starred many of the label’s “crown jewels”—Whitney Houston, Kenny G, Santana, Sarah McLachlan, and many, many more. The label’s then chief Clive Davis even autographed my souvenir program at an exclusive after-party in Bel Air! I also can’t forget to give a “shout out” to Dave Koz for being a great email buddy and for always being ready with a quote when I needed one.

Special thanks to my GAVIN family—past and present—especially my Music Research Editor Kathleen Richards for helping me keep my sanity; Managing Editor Todd Spencer and News/Internet Editor Doug Wyllie for making my words look good; and to our tireless art department, who helped make the words leap off the page with every issue. Thanks too to Associate Publisher Rick Galliani for all his support in the sales arena these past few years. My gratitude also goes out to our former CEO David Dalton, Editor-in-Chief Reed Bunzel, Executive Director Sandy Skeie, Managing Editor Ben Fong-Torres, and MTVi.com VP/former GAVIN Urban Editor Quincy McCoy, for their unwavering belief in me and my abilities as a format editor.

Last but definitely not least, thanks to Dave “The Duke” Sholin and Ron Fell for bringing me to GAVIN to begin with back in 1988...to this day, they remain great friends and mentors.

Thanks too to the entire Adult Contemporary radio and music community in all of its various shades and niches. Some of you I’ve grown to know better than others, but all of you welcomed me warmly into your world four years ago when I took over the editorial post from Ron Fell...and believe me, those weren’t easy shoes for me to fill! Your support has been immeasurable and cherished by me; from you, I have learned so much.

If there’s one more thing I can say, it’s that for all of you to please remember all the damn fine professionals out there—on both sides of the biz—who are looking for work. I know this list isn’t complete, but if you’ve read this far and can take a minute to say “hi” to any of our mutual friends such as Brian Burns, Suzy Changar, Scott Chase, Jeff Cochran, Danny Cooper, J.Davis, Mike Del Rosso, Dave Dillon, Angie Handa, Louis Kaplan, Mike Kinostian, Lyle Morris, Angela Peneli, Roger Scott, Genevieve Shanahan, Dave Sholin, or Mark Waldi, I’m sure that hearing a friendly voice or two would be great morale music for any of them.

I won’t say goodbye because I sincerely hope that whatever turn my career takes next, that our paths will cross again. However, if they don’t, thank you for sharing your friendship, your stations, and some great music with me over the years. I hope that if during the past few years, you’ve entrusted me with telling a story on your behalf that I’ve done it well and made you proud. Take care, and continued success to you all in that you do.
**ARTIST PROFILE**

**Louise Goffin**

**DreamWorks**

By Annette M. Lai

"Music has really been the root, the backbone of my passion," declares DreamWorks' artist Louise Goffin. In a recent interview, Goffin, the progeny of Carole King and Gerry Goffin, just released a new album, *Sometimes a Circle*. The title track is seeing acceptance at both Hot/Modern A/C and the Triple A formats.

**ANNETTE M. LAI:** Talk about your giving birth to two things at once—a baby and an album.

**LOUISE GOFFIN:** What influenced me more than anything was meeting the love of my life. When I met Greg Wells—who also helped me produce this album—I really felt like we were able to do much more together than we were both able to do separately. For so many years I had this kind of fear of success because I didn't really feel like my feet were planted on the ground, and my parents separated when my mother became hugely successful. In my mind, the two things went hand-in-hand.

**WHAT ARE YOU PROUDEST OF ABOUT THE NEW ALBUM?**

I'm proud of the fact that I made a record that I really wanted to make. There was no record deal, there was no committee. I wasn't trying to fit into any kind of market thing. It's something that's really authentic for me.

**WHAT ARE THE UNIQUE THINGS GREG BRINGS TO THE PROJECT?**

Greg has worked with some really interesting people—Creep Lagoon, Rufus Wainwright, and Hanson. He's an amazing producer and musician because he's so without ego in the studio. All the artists who work with him love him so much because he, in this very quiet way, supports and brings out the best in what you're doing. He really has this way of distilling and extracting the best in you and bringing it out and letting it shine.

**YOU'VE BEEN MAKING THE ROUNDS TO RADIO, HOW'S THAT BEEN GOING?**

It's been going great. Marc Ratner is my champion. He says, "I know I'm running your life and taking you away from your kid...you're out here on the road and you're stuck with me...", but it makes such a difference. It's great to meet the people I've been talking to on the phone. They can see that I'm a person and I'm not a CD or piece of plastic on their desk. It's all about people. Thank you for having us.

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**GAVIN Seminar 2002 Photo Scrapbook**


Our A/C and Hot A/C format session "Rules of the Programming Game" was a smashing success thanks to these fine panelists. Top row: KBIG and KOST-Los Angeles' Jhane Kaye, session moderator/KVIL-Dallas' Kurt Johnson, KSRC and KMBX-Kansas City's Jon Zeitler, and the Siddhi Group's Lois Todd. Seated (l-r): WMAY and WXSS-Milwaukee's Brian Kelly, WALK-Long Island's Bob Miller, and GAVIN A/C and Hot A/C Editor Annette M. Lai.

Island/IDJMG star-on-the-rise and recent GAVIN Guarantee Rosey (center) came to this year's spectacular "One-on-One" event with Lost Highway recording legend Willie Nelson. She's been seen here with KMZQ-San Francisco APD/MG James Baker, and KZFT/KMXZ-Tucson APD/MD Leslie Lois.

Here are some happy revelers from this year's GAVIN cocktail party (l-r): Mix 96-5 (WBMX)-Boston Marketing Director Anne-Marie Strzelecki, Star 101.3 (KIOI)-San Francisco APD/MD James Baker, and KZPT/KMXZ-Tucson APD/MD Leslie Lois.
ALOHA MEANS Hello AND Goodbye

By Richard Sands

I'm not much for "farewells." Nor is anyone around here for that matter. Still, this figures to be the final issue of GAVIN (at least for a while) so I guess it's appropriate for me to say something.

It seems likely only yesteryear when I left LIVE 105 after fifteen years at the station. I suppose in a way it was. Some three and a half years ago when I got axed, I bought a book called The Complete Idiot's Guide to Changing Careers. In it, the author said one generally doesn't radically change their career—say, going from a stockbroker to a street sweeper. Rather, change is done in small increments. Such as going from programming radio, to writing about programming radio. Thus, I made my big "career change." As I said at the time, GAVIN was just a few blocks from my old job, but about a million miles away.

How is working at an industry trade magazine different than working in radio? It all became abundantly clear when I attended the HFSival a few months after starting at GAVIN. In my past life, as a major market PD, I was treated regally and royally. Everybody wants to be your bud, your pal, your dealer. The whole ass-kissing deal. But as the "Alternative Editor" at GAVIN I found myself in a real nether world—neither fish nor fowl. I wasn't a radio guy really, so obviously no one wanted to kiss my ass anymore. On the other hand, I wasn't a record promotion person, either. As a matter of fact, record guys just saw me as another "mouth to feed" and probably wanted to keep their distance. So at the concert, I was all alone. Waawab.

But you know what? If you're in radio, you're going to find this hard to believe, but here it goes, anyway: Working at GAVIN has been the best job I've ever had! Way better than radio in so many ways. And that's coming from a guy who knew he wanted to be in radio since he was five years old! After working at radio, this job was a breeze (oh sure, there's the odd convention to put on, but that's nothing compared to putting on a radio festival). About the hard-

pose. GAVIN doesn't have the money to pay me, or anyone around here, anymore. So what am I going to do? Don't worry about me. I'm no idiot. I simply picked up another book. Home Based Businesses for Dummies. (see, I might not be an idiot, but I guess I am a dummy?) Right now I'm formulating a plan where I can keep this gravy train running. (And at the same time lower my golf handicap, but that's a different story for another time.)

Speaking of running, back when I started at GAVIN I promised you an interesting little journey together. And I think we've taken quite a sweet stroll down the little back alleys of life. But my trip isn't finished yet. I can't tell you exactly how, but you haven't heard the last from Richard Sands. Not by a 300-yard drive straight down the middle of the fairway. Just keep your eyes and ears open. All I've got to say to you right now is "Aloha." And I'll be talking to you again real soon.

You can reach Richard Sands at his World Headquarters: (415) 383-5955, or you can email him at rsands9@aol.com.

Me and GAVIN. As my good friends in ABBA once said, "Saying goodbye is never easy to do." (But we're not really saying "goodbye," are we—just "so long for now.") In any case, this final issue of GAVIN gave me one last chance to break out this photo of Gavin and me, together for the last time. Thank you Gavin. And thank you GAVIN.
Ed. Note: Alternative has been a large part of GAVIN for nearly twenty years. To get a perspective on its past, I reached out to a couple of the former editors—Linda Ryan and Max Tolkoff—to share their memories of working here. —Richard Sands

GAVIN MEMORIES

By Max Tolkoff

So, you want my thoughts on what it was like to be GAVIN's Alternative Editor for three years, eh? Hmm, let's see. I think the best way to describe the experience is to say that having to write a weekly column is a lot like the time I experimented with Prozac.

I took it for a week just to see what it was like. I didn't have a doctor's prescription. I just got a week's worth of pills from someone. By the end of the week I was feeling very peculiar. On the one hand, I felt exhilarated, energized; I wanted to run a marathon, or build a house with my bare hands, like, right now! Let's go, let's go, let's go! However, at the same time (I mean, at the exact same time) I felt horrible, morose, unable to move without sheer force of will. And, well, Malcolm McDowell said it best in A Clockwork Orange, "...I just wanted to snuff it!"

That's sort of like what I went through on a weekly basis at GAVIN. On the one hand you have the freedom to vent, to spew, to use the column as a bully pulpit to further your views. That part is very exhilarating! On the other hand, there is a constant feeling of dread. You know with certainty that there is this immutable line in the sand beyond which you cannot pass. It's called a deadline. It is a force of nature. It is a wall. Everyone must adhere to it. Everyone. Or else the magazine does not go out. You will fuck up a lot of people's lives. No one goes beyond the deadline. No one.

I was invariably late. The art department hated me. I did not cope well with deadlines (even now Mr. Sands is impatiently drumming his fingers on his desk waiting for this to show up in his email!). And it will be late. Then, once you've turned in the weekly column, the clock is reset and the countdown begins to the next deadline. Put me back on Prozac please.

Looking back on it though, I was very lucky to have had the opportunity to be at GAVIN during the mid '90s, a key period for Alternative. The early '90s saw an explosion of stations. By the middle of the decade the format had matured somewhat, and radio and promo people alike were wondering what to do next. Where do we go? What does it all mean? And, most importantly, both sides had no clue how to deal with each other—a condition that remains to this day.

People say that it's not fun being in either radio or records these days. I will agree that everyone's sense of humor seems to have taken a holiday somewhere, but whether the "fun factor" is important or not seems to depend on how old you are, and how long you've been in the biz. Personally, I'm horrified at the rather grim attitude everyone takes these days. And I've lost more jobs in three years than most of you in ten. Even back in the days when I was at GAVIN my goal was to make people laugh. Well, first to think, then to laugh. My idea was to serve up the info with a heavy dash of attitude and humor.

Did I succeed? I have no idea. Feedback is not something you get a lot of as a trade mag editor. However, as of today, there are two things I absolutely sure of. One, you better find something to smile about or you're doomed. Two, the format is in danger of stagnating and becoming boring and predictable. The format needs to stretch. Now, maybe this is just the opinion of me and the handful of other Alternative dinosaurs still roaming the forest, but there is a sense that Alternative is starting to resemble AOR/Rock at the end of the '70s and the beginning of the '80s. Please, don't let that happen.

Finally, I must say that I am particularly proud of having worked here. My fellow editors were truly passionate about music and broadcasting, and it showed in their writing. Still does. People say that the trades are an endangered species. But I will always maintain that there will always be room for an entity with the right attitude and point of view. Who's up for the challenge?

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GAVIN MEMORIES

By Linda Ryan

In the late '80s and early '90s I spent seven years as the Alternative Music Editor at GAVIN. On the surface, that's a great deal of time to collect memories from—but I'm having trouble coming up with a "definitive" memory. I suppose the most indelible recollection is how every Wednesday while waiting for our proof pages to come back, my colleagues and I would head over to Eddie Bickenshacker's for the most super-delicious frothy margaritas in the city. A lot of good times were shared with Kent and Keith Zimmerman, Beverly Mire, Ron Fell, and Sean Baruth over those margaritas. Not very glamorous, but that group of people is one of the things I liked most about working at GAVIN. OK. Here are a couple more, this time with some star power:

I remember one GAVIN cocktail party I attended (while still at KUSF) and being introduced to Gene Simmons. Somehow, the group started talking about Red Kross and Gene Simmons went off on them. I remember telling Gene Simmons that Red Kross were awesome and that he was a dick and then I walked off. Four months later, I'm the new Alternative Music Editor at GAVIN and one of the first guests to visit GAVIN were Gene Simmons and Paul Stanley. I almost died when Simmons looked at me and said, "I've met you before, haven't I?" Gulp.

How 'bout the year I hosted my very first Alternative panel as editor? I don't remember much about that session, except being sooooo nervous I just talked around and around in circles. After, I think someone referred to it as "pathetic.

Then there's going to the Reading Festival in England every year. Thanks to everyone who sorted me out for backstage passes. The highlight, without a doubt, was in 1992. The Beastie Boys, Ride, Neil Young, Nirvana, the Charlatans, and Public Enemy all played over the course of the weekend. Awesome.

Speaking of British music festivals, how 'bout the time I printed that the Wonder Stuff were breaking up after their appearance at the Phoenix festival. Somehow, the editor for Melody Maker got a hold of my column and harassed me for two days trying to get me to tell him who told me this. Who knew the cats at Melody Maker read GAVIN?

Or how 'bout going to Phoenix for those awesome Q-Fest? Phoenix is so weird, man. I still remember thousands of goth kids moshing to the shoegazer band Chapterhouse. And Jonathan L being the most gracious host year after year, even as the idea was co-opted by others.

Sometimes it takes a bit of distance to realize just how great a job was. And for me, that's true of my time at GAVIN. Even though it was occasionally nightmarish (deadlines, industry politics, etc.), I think back on those times and smile. And as time passes and the rough edges fade, I realize that being the Alternative Editor of GAVIN was truly my "dream job."
Last Photos in the Last Gavin

By Richard Sands

A Smile is Just a Frown Turned Upside Down. Me and my new best buds, Tenacious D.

Her Again? Lisa Worden tires from walking to the podium, leaving San Francisco with FOUR awards, as Number one-rated KROQ sweeps the major market category at the GAVIN Seminar.

Red is the New Black. Y-100 PD Jim McGuinn plays footsie with Janda Baldwin at Jukebox Jury.

Also Tenacious, er, Bodacious! The photo page would not be complete without a couple of hotties—here's Gaby Skolnek and Jacqueline Saturn.

How Shocking. Dave "Beef" Wellington shares a happy moment with Bryan "please tell corporate my name is spelled with a 'y'" Schock at the Tenacious D show at Slim's.

Let 'er Rip. Chris "Rip" Ripley hangs with Kyle "Airbones" Wong at the Big Ass Programmers Panel.

The Battle of Beantown is Over! Oedipus won Boston, while apparently Max ate Boston.

Big Ass Does Not Refer to Their Body Parts. Chris Williams did the moderating while Chris Muckley and Lisa Worden did the answering.

Guess I Needed A Wide Ass Lens. That's the trouble with those little Kodak disposables—I couldn't get the entire panel in one shot. McGuinn and Nancy Stevens have a private chuckle at the Big Ass panel.

They Come From Near and Far. Who wins "longest flight" competition—WXTM-Cleveland's Dom Nardella, Honolulu Lulu, Nikki Basque, or WWCD-Columbus' Jack DeVoss?

A Smile is Just a Frown Turned Upside Down. Me and my new best buds, Tenacious D.
By Kevin Fleming

When we got the news that this was the end of this magazine as we know it (the business is still up for sale), it left me with mixed emotions. I don’t have a long history with GAVIN. I succeeded Quincy McCoy just 18 months ago and I never envisioned being an editor, so I don’t have a weird feeling about it coming to an end. However, I do have some final thoughts about my time with GAVIN and I’d like to thank some people who helped on my journey.

After seven years as PD of KACE/KRTO-Los Angeles, Cox cashed in their LA radio chips and sold the combo for $75,000,000 and in the transaction traded its two biggest stations KOST/AM and KFI/AM to Clear Channel, thusly cashing out of LA radio. That move left a void in the marketplace for Urban A/C and Classic Soul, but more important at the time, it left me without a job. I vacated for about six months when a friend mentioned that Quincy McCoy was leaving GAVIN and asked if I would be interested in trying my hand at becoming an editor.

I’d been a PD for 12 years in Los Angeles and in radio total for 19. I’d spent five years on the record side, ascending to the position of VP/GM. I’ve been successful in both radio and records and I hoped that would make my transition into GAVIN relatively easy.

Kevin Fleming last week at the 2002 GAVIN Seminar.

When you’re a PD, especially a major market PD, you’re used to things being done for you or brought to you. Information, opportunity—whatever. Don’t take this the wrong way, but it’s like being the king of your own little island. As the king, you can make things happen, and that’s power. When you stop being the king and you don’t have that kind of juice anymore, it’s a whole different world. I was calling on PDs from across the country in hopes of giving them publicity in GAVIN magazine and in my weekly fax, “The Fax According To Fleming,” you know, one king helping another. But many of my calls went unreturned. I really didn’t understand at first, why didn’t these kings call me back? Wouldn’t these kings want free publicity? After a moment’s contemplation, I remembered I’m not the king of my island anymore.

One thing I’ve learned is the many ways we can influence the perception people have about us through the media. In this new status quo of consolidation, reorganization, and increased workload, we rarely take time to develop interpersonal relationships. We know peoples’ names and maybe what they do, but we don’t know them. The media can keep you in the spotlight and keep you top of mind, if you use it. I’ll spare you ratings in an increasingly competitive marketplace. Pressure trickles down from the top, and that makes it tough no matter where you fall in the food chain.

With those issues as a backdrop, I attempted to write about the topics radio and music people faced in accomplishing their goals. I also tried to keep it fun by creating surveys on music, issues of the day, and Urban culture. Plus I wanted to put your picture in the magazine, so I did profiles on PDs, MDs, and personalities. I profiled some fantastic artists; was first to bring you Jaheim, gospel sensation Yolanda Adams, balladeer Howard Hewett, former En Vogue and Lucy Pearl member turned soloist Dawn Robinson, the newest Missy Elliott/Timbaland protégé Tweet, and former Blackstreet crooner Dave Hollister, among others. Plus, special stories on Tony Fields, Barry Mayo, Egypt, Miss Jones, and my trip to Cuba. I once did a story about Steve Harvey that resulted in me being interviewed on ABC’s Good Morning America.

Though the Fax According to Fleming we were able to give Urban stations a national voice. Contributing PDs, MDs, promotion directors, and announcers did come around to support my efforts at GAVIN. Writing and talking to radio executives all over the country was quite interesting, and at times challenging. So many people are fighting the same battles no matter where their station or who the owner. Everyone’s trying to do more with less, and being challenged to improve the

Kevin Fleming last week at the 2002 GAVIN Seminar.
they say the truth hurts.) Thanks to all who shared their experiences and those who spent advertising dollars to push their cause.

In all, I tried to be fair and honest. If you did good, we said so. If you did bad, we reported it. But most important, I tried to give you access and an opportunity to be heard and seen. When it comes down to it, you don’t get that many chances to tell your story—in your own words.

Radio love
I’d like to acknowledge those who helped me along the way. The first person that comes to mind is someone, at the time, who I didn’t even know personally. When she was at WUSL, Helen Little was one of the first PDs to consistently provide me with her station’s information. Thanks Helen, you’re a special person. I’d also like to thank Derrick Brown. I could always count on Derrick for some hot news and views. Eloey Smith has been a friend for some years and he’s always been supportive of my work. Thanks RC. Nate Quick is a very sharp young brother and he’s definitely on his way to the top. Jamilliah Muhammad is a very special person I’d like to recognize. She’s quick and smart. Jam gets it. My man (the Mayor of Miami) Cedric Hollywood has been a good brother, and I thank you. Although we’ve never met, Terri Thomas always responds to my requests with positive words and she never forgets to express her thanks for the print love. Terri’s boss “Hurricane Dave” Smith is a true gentleman. I was particularly impressed with Monica Starr. We shared many conversations about programming and her passion for radio. I also found a kindred spirit in Terry Foxx. We’ve talked many times about radio, programming, and the state of the business. I really respect and appreciate Terry. He’s a good brother and he’s about to do even bigger things.

I’d like to mention and thank folks like Vinny Brown, Lamonda Williams, Jim Kennedy, Carla Boatner, Kevin Gardner, Brian Wallace, and Skip Dillard. Dion Summers, Jay Alexander, Hector Hannibal, Russ Allen, Long John, Chris Reynolds, Mike Abrams, and Dorsey Fuller. Gerald McSwain, Gary Young, Kevin Foxx, Mike Love, Robert Scorpio, Jay Alan, Karen Vaughn, Bam McDowell, and Raphael George. Each brought a different insight and perspective to my continued development as a programmer and journalist.

And through GAVIN I met Toya Beasley of WRKS for the first time, and found her to be a delightful and passionate woman. We’ve shared some deep conversations and I thank Toya for being the person she is.

My peoples
Being an editor for GAVIN also reunited me with friends from my past. I once worked for Carl Conner when he programmed WAOK-Atlanta. I always enjoy talking to Carl. He gets straight to the point. Mark Gunn and I worked together at KACE. He was just promoted to PD at WGZB/WBLO-Louisville. Congratulations Mark, I’ll always be here for you. Sam Weaver has been a friend for a number of years. Sam is wild! If you know Sam, you know what I mean. Kathy Brown and I used to talk all the time when she was programming WMCS-Milwaukee. We don’t talk a lot now because she’s too busy, but when we do, it’s always cool. Joe Davis. Esquire is my nizzil fo’ shizzil and is always fun to talk to. Barry Mayo is one of the smartest brothers in the business and I cherish my chats with him. He has a true insight that others often miss. Plus he’s funny as hell. Traci LaTrelle and I both worked for Cox. Traci has one of the sexiest voices in the business. I’m so happy that she has a chance to program her own channel for Radio One Satellite. And congratulations to Tony Kidd, who was recently appointed G.M. of WALR-Atlanta. We worked together for six years at Cox. Tony’s one of the real-ist brothers I know. Thanks Tony, not only for sharing your radio knowledge but for being a good brother.

And finally, although the brother may not believe it, I’d like to say thank you to my LA radio adversary Cliff Winston. Over the years we did battle on the streets and on the air. Cliff recently told me that I disrespect him. The truth is, I admire him. We may not agree on programming strategies, but I must acknowledge him as a survivor. No matter how he does it, he gets the job done, and for that I salute him.

For the record
The record label heads were supportive as well. Dwight Bibbs is one of my best friends. We hang out, do family things, and just kick it. I call him my little brother and try to school him on the ways of the world. Most of the time he ends up schooling me. Dwight has been very supportive, and I thank him sincerely. Rick Nunn has been my dawg forever. He’s the godfather to my son. We’re family. We argue daily because he doesn’t know anything and I’m always right. If you look in the dictionary under good brother you’ll find a picture of Jesus Garber. He’s been there for me so many times over the years I just don’t know what to say, except thank you. And thanks to my record friends Maurice Warfield, Ken Wilson, Ronnie Johnson, Morace Landy, Lonnie Colon, Trupedio Crump, Earl Jackson, Mark Boyd, Michael Johnson, CeCe McClendon, Larry Khan, Richard Nash, Bruce Jones, Michelle Madison, and to my peoples... Alan & Lyga Lott and Belinda Wilson & Eddie Simms, Joey Bonner, AJ Savage, Cynthia Johnson, Vida Nash, Chelle Seabron and David Linton. David is one of the brightest young men currently not in the business. Hang in there Dave, you’ll be back in a big way.

Special thanks to Jerry Boulding. He’s been such an inspiration to me. He’s always there with words of encouragement, a hip tip, or positive feedback. Thanks Dr., you’re a good friend. Lanetta Kimmons held my hand and showed me the way. LK you have a big heart. I’ve received a ton of feedback from people on the net and I thank my e-friends for the love. The most special thanks to the people at GAVIN who helped me figure it all out. Thank you. Finally, all my love goes to my wife Maria who encouraged me, critiqued me, edited me, and loved me. (I’m going to get rid of all those CDs, honey) Maria and Dylan, I do it all for you.

The journey continues
We all have much more in common as people than the things we think make us different. In the end we want to do a good job and be recognized for the work we do. We want to take care of our family and loved ones. And we want to be happy. Thanks for being supportive when I needed it, critical when you felt it was necessary, and just there for me. Thanks. This may (or may not) be the end for GAVIN but for me, it’s simply another step in the journey.
### 2002 Gavin Urban Radio Award Winners (Mainstream Urban and Urban A/C Radio)

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<th>Winner</th>
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<td>Major Market Mainstream Urban Radio Station of the Year:</td>
<td>Jay Alan, WPWX-Chicago</td>
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<td>Tie: WPWX-Chicago, KKB-T-Los Angeles</td>
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<td>Major Market Mainstream Urban Radio OM/PD of the Year:</td>
<td>Lamonda Williams, WCDX-Richmond</td>
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<td>Jay Alan, WPWX-Chicago</td>
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<td>Major Market Mainstream Urban Radio APD/MD of the Year:</td>
<td>Karen Vaughn, WHQT-Miami</td>
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<td>Tie: Carla Boatin, WGCi-Chicago, Tosha Love, VVEE-Atlanta</td>
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<td>Major Market Mainstream Urban Radio Marketing/Promotion Person of the Year:</td>
<td>Kymberli Rose, WPWX-Chicago</td>
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<td>Russ Parr, Radio One Syndication</td>
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<td>Mainstream Urban Radio Air Personality of the Year:</td>
<td>John Mason, WDMK-Detroit</td>
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<td>Jay-Z</td>
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<td>Mainstream Urban Label of the Year: Del Jam/Del Soul Records</td>
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<td>Mainstream Urban Radio Senior Record Executive of the Year:</td>
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<td>Cynthia Johnson, Columbia Records</td>
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<td>C.C. McClendon, Arista Records</td>
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<td>Mainstream Urban Radio Affiliated Label of the Year:</td>
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<td>Tie: Bad Boy Records, Roc-A-Fella Records</td>
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<td>Mainstream Urban Independent Station Record Executive of the Year:</td>
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<td>Alan &amp; Lygia Lott, Coast II Coast Marketing</td>
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<td>Terri Thomas, WZIF-Cincinnati</td>
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<td>Small Market Mainstream Urban Radio Station of the Year:</td>
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<td>KMJQ-Houston</td>
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<td>Carl Conner, KMJQ-Houston</td>
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<td>John Mason, WDMK-Detroit</td>
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<td>Urban Adult Contemporary Radio Artist of the Year:</td>
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<td>Jill Scott</td>
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<td>Ken Wilson, J Records</td>
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<td>Hidden Beach Recordings</td>
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**Faces in the Place:** "The Urban Face-Off" was one of the hottest panel sessions at this year's Seminar. Front row: MCA Records VP of Promotion Benny Pough, Clear Channel VP of Urban Programming Doc Wynter, and J Records VP of Promotion Cynthia Johnson. Back row: Panel moderator, AURN VP, Jerry Bouding; Epic Records Sr. VP of Black Music Rodney Shealey, WKKV-Milwaukee PD Jamillah Muhammad; Warner Bros. Sr. VP of Black Music Dwight Bibbs; and Gavin Urban Editor Kevin Fleming. The panel was sponsored by J Records.

**Next Star? DKG Music recording artist Rhian Benson addresses the participants of the "Urban A/C At A Fork In the Road" panel. DKG Music sponsored the panel discussion about the future of the UAC format.**

**Urban A/C mugs it up.** Gavin Urban Editor Kevin Fleming with the "Urban A/C At A Fork In the Road" panelists Jesus Garber, WHQT-Miami PD Derrick Brown, panel moderator KBFX-San Francisco PD Kevin Brown, artist, producer, author Lashit, and former WALR Atlanta PD Jim Kennedy.

**Representing the big winner.** Gavin Urban Editor Kevin Fleming congratulates Tony Gray of Gray Communications on behalf of his client WPWX-Chicago. Power 92 won three Gavin Urban Awards: Station of the Year, PD Jay Alan as PD of the Year, and Kymberli Rose for Marketing & Promotion Person of the Year.

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What Would Willie Do?

By Dave Einstein

When Ben Fong-Torres interviewed Willie Nelson on Thursday at the GAVIN Seminar (thanks to John Rosenfelder of IDJMG and everyone at Lost Highway for making that happen), I realized that Willie has a very Zen approach to things.

When asked about his feelings towards the IRS for taking most of his worldly possessions, he answered in a very calm voice and with no detectable rancor that he has gotten along just fine since guesses. He doesn't seem to have the lack of self-confidence that strikes in times of uncertainty. To quote him from "So You Think You're a Cowboy":

"So live life as you find it. The best that you can. Tomorrow cannot right the wrong. Don't wait for tomorrow. To bring your dreams. Cause by the time that you get there, they're gone."

What would Willie say if he were sitting here right now? I think he'd say, "Take each day as it comes, and don't forget to thank those who helped along the way."

So, I would like to thank everyone I have worked with at GAVIN, both past and present, but a special mention goes to those who stuck it out through the hard times. Thank you all for being patient with me.

I think Willie would end this with something like, "I can honestly say that I liked my job and had fun doing it. At the end of the day that's all you can hope for. I hope the next gig is as good."

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What Would Einstein Do?

By Jimmy Leslie

GAVIN as we know it is going away. I'm sad about that. It's a shame. There are few institutions of real integrity in the music business, and GAVIN was one of 'em. I've only been here since '98 and I'm done. While I've been here I've learned a lot, but the heritage was felt in the legacy left behind.

I've never worked at a cooler place. Everyone at GAVIN who I worked with directly was a total music head and completely friendly. No one ever got on your case at GAVIN about anything so long as you were doing your job well. That meant everything to me as a person, and as a musician it was the only way I could tolerate having an office kind of job.

This last Summit we did in Boulder was the most enjoyable convention I've ever been a part of, even though I was working it. The vibe at that event is what Triple A is all about to me. Real music. Real people. The format is crazy, don't let me wrong, it's hard sometimes to make sense of it, but in that lies the beauty. I'll continue to follow the format no matter where else I wind up. I wish Triple A a long prosperous life.

No one "gets it" more than Dave Einstein who I'm sure will have another gig in a second and who has been a great mentor, like a father, really, to me. I'll miss our daily conversations the most. We'll have to find somebody else to pay for them. Feel free to use me as a reference.

Einstein. The same goes for Rick Galliani and Todd Spencer. Thanks to my fellow researchers and the art department for all their help.

So what would Einstein do in my situation? I figure the veteran promo man would surely plug himself and his current project, so here it goes. I'll be on the lookout for writing gigs, and I'm looking forward to doing more live performance. A laptop and a cell phone on the road sounds great to me. Visitor Jim is as cool a band to be in as GAVIN was a place to work at, so that's what I plan to focus on. I'm glad some of you were able to come to San Francisco for the Seminar and experience a show with us on our home turf.

Thanks to all of you who have given the record a chance, especially those who have done it on the air. The band and I have some exciting things lined up for the near future and I'll be happy to keep you informed. I've met so many great folks through GAVIN, and I'm sure I'll see a lot of you around.

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Jimmy Leslie live at Visitor Jim's GAVIN/F-93 showcase.

GAVIN Ass. Publisher Rick Galliani, Sr. Music Research Editor Jimmy Leslie, GAVIN IT man Aaron Carlson, and Triple A Editor Dave Einstein at the Seminar.

March 1, 2002
### 2002 Gavin Triple A Award Nominees

#### Major Label Artist and Album of the Year
- Coldplay (Capitol)
- Shelby Lynne (Island Def Jam)
- John Mayer (Columbia/CIGN)
- U2 (Interscope)
- Pete Yorn (Columbia/CIGN)

#### Independent/Subsidiary Label Artist and Album of the Year
- Ryan Adams (Lost Highway)
- Afreel Sound System (Real World/Virgin)
- Johnny A (Vanguard)
- Jeb Lay Nichols (Rhysdics)

#### Major Label of the Year
- Capricol
- Columbia
- Interscope
- MCA
- Virgin

#### Independent/Subsidiary Label of the Year
- Artemis
- Lost Highway
- Real World
- Rounder
- Vanguard

#### Major Label Promotion Person of the Year
- Alex Coronfly (Reprise Records)
- Ray Greene (Virgin Records)
- Dana Kravitz (MCA Records)
- Steve Nice (Capricol Records)
- John Rosenfelder (Island Def Jam Music Group)

#### Independent/Subsidiary Label Promotion Person of the Year
- Michael McDonald (ATO Records)
- Art Phillips (Vanguard Records)
- Emmi Sperandeo (Astralwerks)
- Chris Stacey (Lost Highway Records)
- Kamkia Swayman (Rounder Records)

#### Independent Promotion Person of the Year
- Michele Clark (Creative Music Group)
- Sean Cakley (Songlines)
- Michael Emerick (Outsource)
- B. Kennedy (Chanteurise)
- Harry Levy (Levitation)

#### Radio Station of the Year (Non-Commercial)
- KCRW - Los Angeles
- WDET - Detroit
- WFPK - Louisville
- WRU - New York
- WXRN - Philadelphia

#### Program Director of the Year (Markets 1-25)
- Scott Avsuch - KBCO
- Dave Benson - KFOG
- Lauren MacLaughlin - KYTC
- Chris Mayo - KMIT
- Norm Winer - WXR

#### Program Director of the Year (Markets 26+)
- Dennis Constantine - KINK
- Alex Cotright - WRNR
- Kelly Denhaar - KSFR
- Ira Gordon - KBAC
- Laura Harper - WPUP

#### Music Director of the Year (Markets 1-25)
- Amy Brooks - WBOS
- John Farneda - WYEP
- Haley Jones - KFOG
- Keifer - KBRC
- Dana Marash - WYPR

#### Music Director of the Year (Markets 26+)
- Susan Groff - KQDR
- Keith Coes - WYUM
- Dave Herold - KTHK
- Marie McCarthy - WYTS
- Kevin Wash - KQIX

#### Music Director of the Year (Non-Commercial)
- Chris Griffin - WLR
- Nic Herrmann - KCRW
- Chuck Horn - WDET
- Rita Houston - WYYF
- Stacy Owen - WPUP

#### Promotion Director of the Year (Markets 1-25)
- Julie Heller - KFOG
- Adam Klein - WBOS
- Tim Leach - WYUM
- Jennifer Gr - KUWK
- Julie Smith - KBRC

#### Promotion Director of the Year (Markets 26+)
- Frank Caprista - KQIS
- Heather Clausen - WYTS
- Candice Gonzalez - KMK
- Eric Thomas - WYUA

#### Promotion Director of the Year (Non-Commercial)
- Ken Munson - WDET
- John Plitt - WPVM
- Paul Rogers - WYUM
- Mike Frost - WYPR

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### Gavin Award Nominees

**EVERYBODY LOVES WILLIE:**

Left to right: WBOS PD Chris Herrmann, Warner Chappell's J.B. Brenner, Willie, WNMC MD Mark Abuzzahab, and Island Def Jam's John Rosenfelder.

**LOST HIGHWAY HAT TRICK:**

Lost Highway's Glen Noell and Island Def Jam's John Rosenfelder give props to Chris Stacey and Luke Lewis and thanks to the Triple A community for honoring them with three Gavin trophies.

**FOGHEADS RULE!**

KFOG APD Haley Jones and Promotion whiz Jude Heller proudly display their Gavin Awards against a backdrop of the San Francisco skyline and the Ferry Building.

**INDUSTRY LUMINARIES:**

Left to right: Artemis Records President Daniel Glass with KCRW PD Nic Herrmann and Gavin's Dave Harris.

**TALK OF THE TOWN:** SBR Creative's Dave Rahn gets his say while KFOG's Haley Jones and Interscope's James Evans listen in.

**ALL THE WAY FROM SANTA FE:** KBAC GM/PD Ira Gordon picks up Gavin glass for PD of the Year Market 26+.

**EL REY:**

Vincent Records' prom king Ray Gmeiner gives thanks to the folks who helped him win Major Label Promotion Person of the Year.

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March 1, 2002 gavin 39
GOOd BYE, FAREWELL, AMEN

BY DOUG WYLIE

I've been here at my computer now for three days, staring blankly at an empty page, bewildered and dumb-founded by what to write. This is easily the hardest story I've ever written. By now you've read the thoughts of my dear colleagues on their time here at GAVIN. Now I guess it's my turn.

I lifted the title for this piece from one of my very favorite TV shows. "Goodbye, Farewell, Amen" was first broadcast 19 years ago yesterday (February 28, 1983) as M*A*S*H bid adieu to its loyal audience after a run of 251 episodes. I've thought about that episode ever since our parent company made the decision to sell this property, and—absent a viable buyer—pretty much close the place down. GAVIN has had an even more impressive run than Hawkeye and Hotlips: more than 44 years.

I've only been a full-time GAVIN employee for a year but I've grown very attached to this place. I first heard of GAVIN in 1998 when I was a PR guy for a handful of music technology companies including Spinner, OnRadio, and Beatrik. I learned that the GAVIN offices were two blocks from my agency's high-rise, and that GAVIN Editor-in-Chief Reed Bunzel was big on having lunch at a little place across the street. I pitched him incessantly, bought him god-knows-how-many drinks, and generally made a pain in the ass out of myself. Reed and I became friends, and in time I stopped pitching him on my clients, instead calling occasionally just to say hello.

While attending my first GAVIN Seminar—the 1999 post-Mardi Gras gala in the Big Easy—I learned about the history and legacy of this place. I was more than just a little enraptured as a new-found friend explained to me who Bill GavIn was and what he had in mind when he created the Most Trusted Name in Radio. I heard from hundreds of people in radio about the respect they have for the magazine and the amazing people who make up GAVIN.

When they were gearing up to launch GAVIN dot Com, Reed invited me to be a freelancer for the publication. A few months later, he hired me full time. I met Ron Fell a short time later and we talked about GAVIN over hot dogs and beer on a sunny spring afternoon at Pacific Bell Park.

I've learned so much from everyone here at GAVIN, and have no way of fully explaining how much of a treasure each of my colleagues is to me. I've met so many warm and wonderful people here and have literally had the time of my life. The friends I've made here will be in my heart forever. The opportunities I've been granted as a result of my affiliation with this fine institution are too great and too many to list. As a result of being part of GAVIN I've been interviewed by newspapers, magazines, online media, radio, and national television. I've enjoyed every minute. OK, maybe certain moments on deadline day were a little hairy, but even that was great.

As your humble technology and business reporter, I've been given the chance to talk with hundreds of truly impressive executives, pundits, analysts, and artists. As I asked questions and scribbled notes, I was always serving you, gentle reader. Together we've learned about satellite radio, broadband infrastructure, digital rights management, the Copyright Arbitration Royalty Panel, digital downloads, and (yes!) metadata. In the twelve months I've been here, I've posted more than 700 daily news items to the gavin.com website and authored countless thousands of lines of text in biweekly technology feature stories. I hope I've been instrumental in enhancing your success as our business leaps headlong into the 21st century. I've had the time of my life, and am a better person for the experience.

So even though this is the final issue of GAVIN magazine, I want to let you know that I'll still be following the online music industry, beginning Monday March 4th as the new Managing Editor for Streaming Magazine. I can be reached at my home office, (415) 922-5756 and via email at either dougwylie@thunderhush.com or doug@streamingmag.com.

This isn't goodbye. It's not farewell. I prefer to think of it as Amen.
“What if no one comes?”

BY DOUG WYLIE

I was thoroughly panicked at about 4:30 p.m. on Wednesday. Much of what was supposed to have happened by the previous day had not occurred, and it was a mere 90 minutes until the Big Curve Ball got underway. The sponsorship check (which I'd use to buy everyone drinks) was stuck at some remote Fed Ex location, and the big AOL Music banner was literally lost in the Fed Ex system.

I was sweating up a storm as I was the only person available to move about 15 tables and 40 chairs out of the main room and set them up on the sidewalk. "Why," I thought to my self, "is today the first warm San Francisco afternoon in weeks?" I finished hoisting the tables and then set to work hanging the banners around the bar. Meanwhile, Visitor Jim was setting up and checking sound while my colleagues from Audio Alley were going over last minute additions to the VIP list.

I sat at the bar for a moment to relax, thinking that worrying about everything would accomplish nothing. So I drank a beer and chatted with the barmaid and waited. "What if no one comes?" I couldn't help it. I was worried.

A little while later, I jumped into my pimp outfit and got ready to receive guests, which is when the fun began. My good friend Nadine Condon arrived (the woman is a walking party, so if no one else showed up, I was already assured that the evening would be a success), Kris Kosach, co-host of Tech TV's Audio File arrived shortly thereafter, followed by the flood of folks I had hoped for. Nick Krautter, who manages Eleventeen—a great local band that played the Sunday Alternative Showcase at Tongue & Groove—strutted in around the time that comedian Joe Bartnick took the stage.

By this time of the evening I was thrilled. As I introduced the band I surveyed the room with great satisfaction.

People were laughing, eating Curve's great appetizer spread, and pouring adult beverages like "The Leg Spreader," "The Blow-job," and my favorite, "The Screaming Orgasm." When Visitor Jim took the stage, I realized that all my main responsibilities were done, so it was time to sample some of those cocktails. Of course, I'd have to help clean the place afterward, and prepare my hotel room for the after-party, but finally it was time to party. And it was a blast.

I want to thank all of the people who helped me to throw that little shindig, and of course all the folks who came out to be a part of it. As you've read in these pages, GAVIN as we now know it is going away. I'll miss this place and these people terribly, but I feel like a million dollars for having the opportunity to throw a party to celebrate the history of this company, and recognize the courage, character, and compassion of the people who are GAVIN.
So You Want a Station Site That Doesn't Suck?

"So You Want a Station Site That Doesn't Suck?" panelists (from left to right). Back row: Terri Simpson, John Peake, Sven Haarhoff, Nicole Sandler, and David Juris. Front row: Doug Wyllie, Alan Wallace, and Mo Better.

KLLC PD John Peake talks about Infinity's "no-streaming" policy as Sven Haarhoff of MeasureCast prepares to respond.

KTFM Promotions Director Mo Better (center) explains how a station's street team, which touches the listener on a daily basis, can help to keep a site targeted to the audience. Virtual Radio Services' Nicole Sandler (left) and XACT Radio Networks' David Juris listen in.

"Visitor Jim is fresh and innovative. Open your ears—and doors—to this visitor, and you'll be rockin'."

—BEN FONG-TORRES
FORMER ROLLING STONE SENIOR EDITOR

"****" — All Music Guide

Thanks to All Who Attended our GAVIN/KFOG Showcase!

Contact Jimmy Lesile: (415) 752-2025
www.visitorjim.com

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