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JUNE 22, 2001 • ISSUE 2344



FEATURING

SCOOTER B. STEVENS: Sings At Cock Fights...?

PAIGE NIENABER: At Your (Public) Service

NANCI GRIFFITH: Courts Triple A

EVE 6: Check Their "Horrorscope"

CHRIS JONZ: Keeps Smilin', Pt. II

IN THIS ISSUE

POP PROGRAMMERS SAY THE DARNDDEST THINGS

LIVE 105 BFD: THE DOT-BOMBED ROCK OUT!

WHEN GOOD REMOTES GO BAD

COVER ARTIST: ADEMA

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

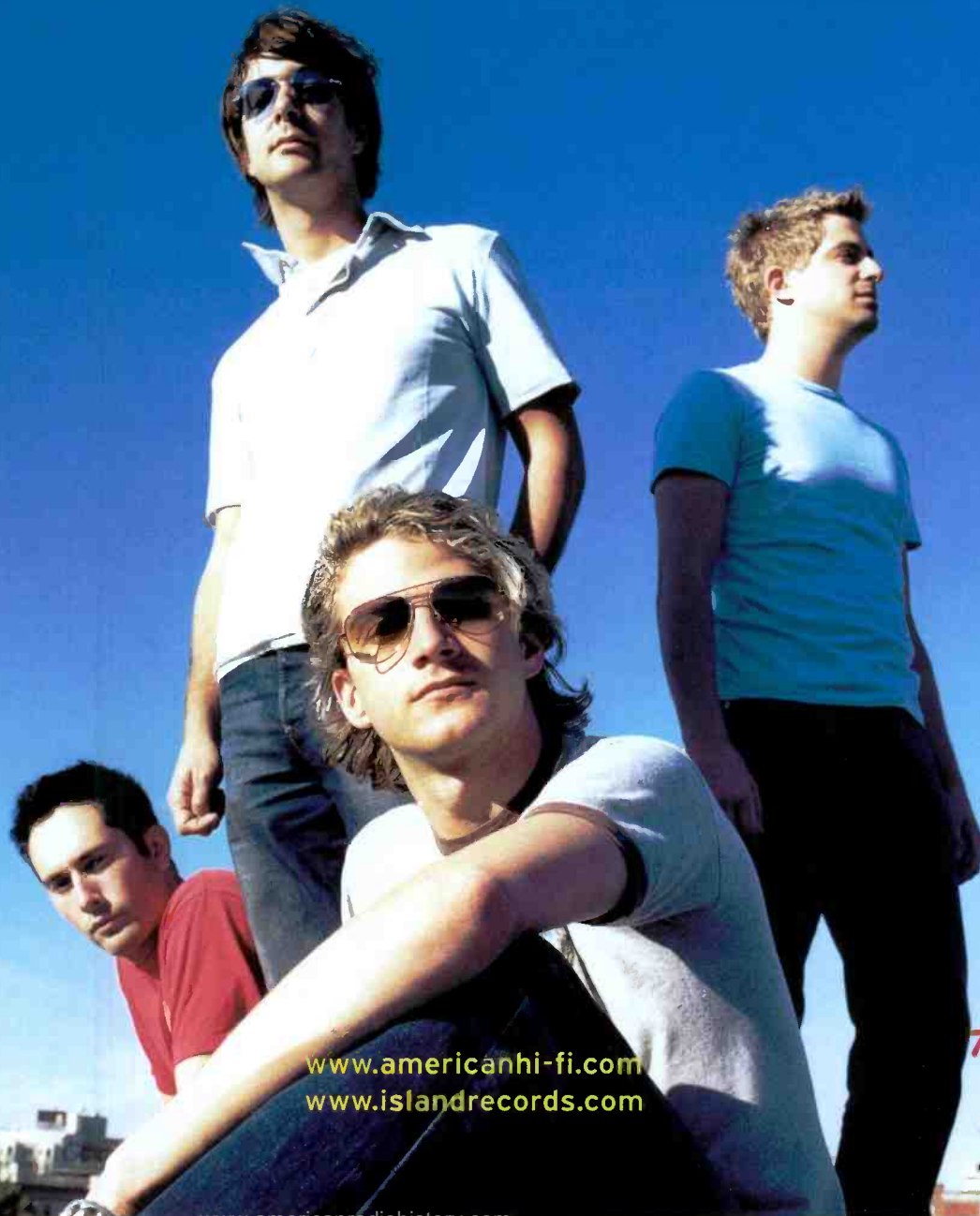
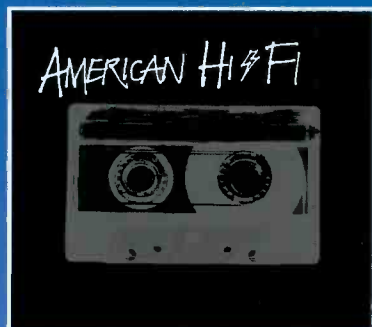
From the Publishers of Music Week, MBI and fono
A **United Business Media** Publication

SPECIAL INSIDE:
ALTERNATIVE: Artists,
Production Directors,
Morning Shows,
Reporters,
and Fave
Rave-Ups

American Hi-Fi Another Perfect Day

The new single from their
debut album *American Hi-Fi*.
Follow up to the Top 5 track
Flavor of the Weak.
On tour with Everclear.

Produced by Bob Rock
Mixed by Chris Lord-Alge



Management: Joshua Neuman
and Jonathan Daniel for
Crush Music Media Management

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FEATURES

PUBLISHER'S NOTE

CLINTON: LESS SAYS MORE

Bill Clinton is a masterful politician, as well as an engaging personality. Even those on Capitol Hill who detest the man concede that. He proved it again on both counts last week as keynote at the R&R convention. The way the room thinned out after he'd finished speaking and the music started only served to underline his superstar status.

What does this have to do with radio or music? Well, as was spelled out during his build-up, Clinton is the guy who signed the Telecom Bill into law, exerting a profound influence on all of us.

Yes, but what does this have to do with radio or music today? He's out of office and can't actually do anything of consequence. Nevertheless I drew a profound lesson from his remarks based more on what he didn't say than on what he did say, and what he couldn't do in office than on what he did do. Sure, he praised the positive effects of many aspects of the bill. Yet, with his confession of "mixed views" about the legislation, he managed to convey a carefully coded criticism of the closing down of choice caused by rampant consolidation in radio.

Let's face facts. If a former President who is not running for elective office is careful enough to say no more than that he has "mixed views" about the legislation, don't expect anyone who's looking for votes to be more outspoken. If Democrat Bill Clinton, with his charisma and legendary powers of persuasion, had to trade off something as big as meaningful competition for the radio dollar in many markets and in several demographics to get things he wanted, don't look for quick relief from a Republican executive.

In short, however much griping there may be in the hallways at conventions, however much a radio icon like Ron Jacobs might attempt to rally people to the cause of turning back the clock, don't expect the tide of consolidation to stem any time soon.

The folks at Clear Channel didn't engineer the present situation, yet once the possibilities unfolded, they certainly exploited it to the fullest. But spending the money was the easy part. If you think that Clear Channel is having an easy ride, ask some of the managers at any Clear Channel division. The stock market's down, the ad climate is tough, and expectations are still geared towards the often exotic multiples paid for many properties.

So we all have to come to terms with the reality that Clear Channel will be squeezing radio (and the music industry) till the pips squeak for some time to come.



David Dalton
GAVIN CEO

United Business Media
INTERNATIONAL

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6 DOT-BOMB ALTERNATIVE. What do dot-bombed (recently unemployed) Silicon Valley employees do with their pink slips on a sunny Friday afternoon in June? For reasons we're still not yet clear on, GAVIN reluctantly entrusted otherwise businesslike correspondent Doug Wyllie to attend, record, and subsequently disseminate exactly what happens when Internet angst and pink slip hangovers meet with Alt's biggest show in the Bay Area, Live 105's annual all-day music fest, BFD.

14 PROGRAMMERS SAY THE DARNDDEST THINGS. More actual big-ass PD utterances, stuff too weird (and too truthful) to make up, borrowed from the pages of **gmail**.

16 GAVIN G2 MAINSTREAM A/C PROGRAMMERS: KEEPING IT LOCAL AND TAKING PRIDE. Last issue we visited with some of our G2 Hot A/C programmers. This time, we check in some of their Mainstream A/C counterparts.

20 PRODUCTION: MAKING YOUR STATION SIZZLE. Production can make your station shine, and unfortunately, it's the one that's absolutely foreign to most of us. GAVIN Alternative editor Richard Sands decided it was well past time to check in with some of the format's best production whizzes, to find out how they do that voodoo that they do so well.

38 POP'S PEEPS. June 17th was Father's Day. Most of the year, dads get a raw deal. We do the dirty work—the tough stuff—while everybody else takes the glory, right? Dads want to know that they are appreciated. Dads want their families to know that they care. Show him some

love! Check out the Urban Father's Day pictorial, and see who you can find.

44 CHRIS JONZ: "THE FRED ASTAIRE OF RECORD PROMOTION" II. Because the single page we dedicated to outgoing Warner Bros. Sr. VP Promo Man Chris Jonz in the last issue would never be adequate to describe him, we've decided to return to the subject of this unforgettable personality.

46 WARNING: MELTDOWN! WHEN GOOD REMOTES GO BAD. Remote broadcasts are a powerful tool for a radio station, but as we all know, the best of intentions can lead to disaster. This week just for fun—and because most of us can't resist a good tale of woe, we ask several radio pros for war stories of good remotes gone bad.

49 NANCI GRIFFITH: A CLOCK WITHOUT HANDS, AN ARTIST WITHOUT BORDERS. Nanci Griffith—can we fairly



describe her as an American treasure?—is at a remarkable juncture. Now marks not only the pending release of her first studio album of original material since 1997's *Blue Roses From The Moons*, but also a confluence of personal tragedy and understanding that helped shape the songs on that album, specifically, *Clock Without Hands* (Elektra), due in stores July 31. In that honeyed Texas twang that floats like a feather: down the Brazos, Nanci spoke with us from her home in Nashville.

CONTENTS

UP FRONT

News/Commentary 5
Radio@Large by Paige Nienaber 8

FORMAT SECTIONS

GAVIN.COM: MUSIC ON THE NET

News/Commentary 9
Dot-Bomb Alternative 10
Sex, Drugs, Rock & Roll: Tracking Intellectual Property 12

TOP 40/RHYTHM CROSSOVER

Notable Quotage: Programmers Say the Darndest Things! 14
PD Profile: Scooter B. Stevens, KQBT & KJCE-Austin 15
Artist Profile: Ronan Keating Crosses Over (the Atlantic) 15

A/C, HOT A/C

Checking in With Gavin G2 Mainstream Programmers 16
Artist Profile: Eve 6 18

SPECIAL: ALTERNATIVE

Production: Making Your Station Sizzle 20
Alternative Reporter's List 24

Gustav & Daria: Diary of a Morning Show, Part III 26
Your Song: We're Gonna Pump You Up! 30
Who Will Survive Alternative Boot Camp? 34

URBAN/URBAN A/C

Pop's Peeps: Urban Photo Page 38
Urban Reviews: *All Or Nothing* & Missy Elliott 40
Mic Patrol by The Poetess 42

JAZZ/SMOOTH JAZZ & VOCALS

Chris Jonz: The Fred Astaire of Record Promotion, Pt. II 44
Jack Springer, 1940-2001 45

COUNTRY

Warning! Meltdown: When Good Remotes Go Bad 46
Artist Profile: Blake Shelton 48

TRIPLE A

Nanci Griffith: An Artist Without Borders 49
Triple A Reviews

BACK PAGE

54

Report: Offline Piracy Jumps 25 Percent

While the music industry responded aggressively to curb the spread of piracy on the Internet, the number of pirated music discs sold worldwide soared last year.

A report released by the International Federation of the Phonographic Industry (IFPI) said that even as the music industry worked to curb the spread of piracy on the Internet, the number of pirated music discs sold worldwide rose by 25 percent last year. The report, dubbed "IFPI Music Piracy Report 2001," goes on to say that a total of 1.8 billion pirate recordings (CDs and cassettes) were estimated to be sold in 2000, meaning that one in every three recordings sold worldwide is an illegal copy.

Pirate sales of CDs and CD-R music discs rose from 510 million units in 1999 to an estimated 640 million units in 2000. The increase was driven largely by a proliferation of low-cost illegal CD-R copying operations that caused piracy rates to rise in many key music markets. Pirate CD-R sales alone worldwide nearly tripled last year to 165 million units and currently account more than a quarter of all disc piracy.

The IFPI said that the global pirate music business was worth an estimated \$4.2 billion in 2000—up by \$100 million on the previous year.

Launching IFPI Music Piracy Report 2001 Jay Berman, IFPI chairman and chief executive said, "Piracy

is rising alarmingly in our established markets, and the two main reasons for that are the proliferation of new, cheap technologies for illegal commercial copying, and inadequate enforcement by governments.

Rupert Perry, Senior Vice-President of EMI Recorded Music and Chairman of IFPI's European Regional Board, said, "The music business invests billions of dollars in new artists. We cannot compete with pirates who do not assume any of that risk and who do not compensate the artists who have created the music in the first place. That is why fighting piracy, both in the physical world and on the Internet, remains a top priority for our industry."

The IFPI report points to China, Russia, Mexico, Brazil and Italy as the top five countries in its priority list in terms of domestic piracy. Countries in South East Asia and Eastern Europe, particularly Ukraine, top the list of manufacturers and exporters of pirate product.

BMG Acquires Network Music

BMG Entertainment has announced the purchase of San Diego-based Network Music, a company that boasts one of the largest independent production music, from ABRY Partners, LLC. The announcement was made jointly by Nicholas Firth, President, BMG Music Publishing Worldwide, and Gary Newman, Executive Vice President, BMG Special Products.

Network Music will remain a separate operating unit within BMG, with independent production, sales, marketing, warehouse and distribution units. The company's senior management team will also remain in place, with Robert Skomer, CEO, Network Music reporting directly to Firth and Newman.

Nicholas Firth, president of BMG Music said, "Since 1992, we have steadily built our production music division, one of the fastest growing sectors of the music publishing business. The addition of Network Music to our already dynamic library strengthens our position as one of the premier production music library groups in the world."

BMG is counting on Network's Private Label CD division, which specializes in providing music compilations for small to medium sized promotional programs, will enhance the

company's offering in that market. Gary Newman, EVP of BMG Special Products said, "We are always looking for smart ways to increase our business and improve our ability to service the many needs of our customers. The addition of Network's Private Label CD division will provide us the ability to offer new and existing customers a full range of products and services regardless of order size. No other company in our industry can make that claim."

V2 Names Andy Gershon President

Jeremy Pearce, chief executive officer of V2 Worldwide, said that Andy Gershon has been named President of V2 Records North America, beginning on July 23.

"Andy was my first choice and I am delighted that V2 was an attractive enough prospect to lure him as its new President," stated CEO Pearce.

Gershon was the co-founder and partner in Outpost recordings, a joint venture with Geffen Records, whose roster included Whiskeytown and the Crystal Method. Gershon commented, "V2 is in a fantastic situation for the future. I have every expectation that V2 will be the new torchbearer of the independent labels."

FRIENDS OF RADIO

BY ANNETTE M. LAI

Kim Leeds



**PROMOTION MANAGER
EXPERIENCE MUSIC PROJECT
(EMP)-SEATTLE**

Hometown: Camarillo, Calif. (halfway between L.A. and Santa Barbara).

What radio stations did you grow up listening to? KHJ, KFI, KMET, KLOS, and KROQ.

What stations do you listen to now? KNDD, KMTT, KZOK, and KISW.

What was the last record you went out of your way to listen to? Mirwais' album *Production* (Epic). I never was very into electronic music, but this CD is phenomenal.

What do you love most about working at EMP? In addition to the connection to the music industry, I love the variety of projects and the opportunity to work with so many different types of companies across the country.

What is your favorite exhibit right now at EMP? It's not so much an exhibit as it is an interactive area called Sound Lab. It's this entire room filled with all kinds of individual sound studios where you can learn to play electric guitar, bass, drums, and keyboards, or learn sampling and mixing. Literally within a matter of minutes you can be playing Nirvana on the guitar.

What do you miss most about working in radio? The ability to really rally a community around a project or promotion.

What don't you miss about working in radio? I don't miss all of the consolidation. It took a lot of the fun and creativity out of the industry.

Who is the music star you'd most like to see perform at EMP? R.E.M. I just really love their sound and never get sick of listening to them.

Best career moment so far? The day I saw "Becky's House" completed. Becky's House is a transitional shelter for women in domestic abuse situations. We had a call on the air at Star 100.7 (KFMB)-San Diego from a woman who was in an abusive relationship and had nowhere to go. She made us realize how important and overlooked an issue domestic violence is. We took that cue and over the course of a year teamed up with the City of San Diego and the YWCA and built Becky's House.

Ambitions: To travel the world and experience as much as I can.

#348

Reprise Records President to Step Down

Reprise Records president Howie Klein is leaving his post and will become an outside consultant to the Warner Music Group beginning in June. Warner Music will not appoint a replacement for Klein, instead electing to hand day-to-day operational oversight to Warner Bros. Records president Phil Quartararo.

In making the announcement, Klein said, "I feel like one of the luckiest people in that I've had an incredible career in a profession I care passionately about. I've come at the music business from so many different angles—concert promoter, journalism, radio, running an independent label, and now, for the past six years at Reprise."

Phil Quartararo, Warner Bros. Records president, stated, "Howie's contribution has been very significant and he will be missed. I'm delighted he will stay involved as a consultant to us and the artists he cares for so much. We thank him and wish him the best."

Nassau to Sell Five New Jersey Stations for \$90M

Princeton, N.J.-based Nassau Broadcasting Partners has finalized an agreement to sell its Shore Cluster radio stations to Millennium Radio Group, in a transaction valued at more than \$90 million. Nassau's Shore Cluster includes WJLK-FM, WADB-AM, WOBN-FM, WOBN-AM and WBBO-FM. Naturally, completion of the sale transaction is subject

to final FCC approval.

Pointing to the reasoning behind selling such successful properties—the stations enjoy the one, two, or three top slots in their target demos with a total cume in excess of 350,000 people—Louis F. Mercatanti, Jr., president and chief executive officer of Nassau explained, “This divestiture allows

Nassau to continue expanding our focus on our core properties in Central New Jersey and our five northern cluster stations in Pennsylvania. Our goal and focus will be to establish the new Nassau as the leading suburban group serving the greater Philadelphia market.”

Millennium reportedly paid \$110 million for three other New Jersey

stations, acquiring WKXW-Trenton, WBUD-Trenton, and WBSS-Corbin City. In March, Millennium bought three Atlantic City, N.J. radio stations (WFG-FM, WFG-AM, and WPUR-FM) from Citadel Communications.

FCC Fines Colorado Station for Indecency

When it comes to indecency, the U.S. government says it's an expert. In the first case since the Federal Communications Commission issued specific guidelines what not to say, or even hint at, to avoid accusations of indecent programming, KKMG-Colorado Springs, Colo. has been slapped with a 7,000 fine for airing the radio edit of an Eminem song.

The track, “The Real Slim Shady,” was deemed by the FCC to contain “unmistakable offensive sexual references. In this regard, portions of the lyrics contain sexual references in conjunction with sexual expletives that appear intended to pander and shock.” Citadel Communications, which owns KKMG, told the FCC that the station was not in violation of any rule, since the song had been edited for the airwaves in the version provided by Interscope Records.

The FCC issued a policy paper in early April seeking to clarify standards the agency uses to determine whether certain broadcasts could be construed by the public as indecent. The agency does not actively police the airwaves—but investigates broadcasters when public complaints are received.

The new FCC guidelines mandate that any content that describes or depicts sexual or excretory organs or activities will be deemed in violation. Additionally, any broadcast that is considered to be patently offensive to an average listener can now come under FCC attack. While sexual innuendo and explicit talk are mainstays of nearly every morning drive-time show, the FCC has created a safe harbor, stipulating that such programming will now only be tolerated between 10 p.m. and 6 a.m., hours that children are less likely to be listening.

Factors that the agency looks for include the offensive material is audible and can be easily understood, how long a jock dwells on or repeats the indecent material, and whether the programming was presented strictly for shock value.

RIAA, Webcasters Mired in Litigation

In a legal action that equates essentially to a procedural step asking the court to consolidate all legal proceedings involving the Digital Media Association and its member companies, the RIAA has filed a motion against MTVi, MusicMatch, and Xact Radio. The action marks the third straight week in which one party in the ongoing battle over rules in the DMCA legislation has filed suit against another. The RIAA today asked a court in New York to rule that all filings and proceedings be conducted in New York.

On June 1, DiMA, asked the U.S. District Court in San Francisco to

confirm that the companies' consumer-influenced Internet radio services are eligible for the sound recording statutory license that Congress enacted as part of the Digital Millennium Copyright Act. A week prior to that, the RIAA asked the U.S. Copyright Office to disqualify several companies that offer consumer-influenced Internet radio services from the royalty arbitration proceeding. The U.S. Copyright Office previously ruled that offering consumer-influence features does not render a webcasting service “interactive,” and thus ineligible for this statutory license. But the agency stopped

short of creating a “bright line” that delineates the type and degree of consumer influence that are permissible when a webcaster seeks to utilize the compulsory license.

DiMA member companies insist that they have committed to pay performance royalties to record companies and artists (retroactive to October 1998) as part of an industry-wide arbitration proceeding that is currently underway. That proceeding will continue in earnest on July 30th when the Copyright Arbitration Royalty Panel tackles the sticky task of setting royalty rates for the compulsory license.

Cary Sherman, RIAA senior executive vice president and general counsel said, “The actions we brought were filed in response to the declaratory judgment action brought against us earlier this month by DiMA. DiMA's decision to sue left us with little choice but to take this action. A district court in New York is already considering this issue, and these related cases should be heard in the same forum.”

DiMA Executive Director Jonathan Potter said in a printed statement, “The Digital Media Association is disappointed that the recording industry has chosen to initiate another in a long line of lawsuits. DiMA and webcasters have asked the courts to make a determination on this issue. Rather than wait for the courts to decide, the recording industry has initiated unnecessary and punitive actions against webcasters over an honest dispute of the Copyright Act. We hope to resolve these issues quickly.”

Premiere Names Gary Krantz SVP of Operations

Premiere Radio Networks promoted Gary Krantz to senior vice president of operations from senior vice president of Mediabase 24/7 sales, a position he held since September 2000. Based in New York, Krantz will report directly to Craig T. Kitchin, Premiere president and chief operating officer. Initially, Krantz will oversee the facilities and distribution of Premiere's programming and services on the East Coast.

“Gary Krantz is our great go-to guy on the East Coast, particularly when it comes to building our infrastructure,” said Kitchin. “With his background in programming, affiliate relations, marketing, and advertising sales, he is an invaluable asset to our management team and a welcome resource in an area where we have some 300 employees pushing a lot of programming out.”

Krantz' career in radio spans over 20 years. In his previous position, he was responsible for creating the Music Information System division of Premiere Radio that will debut in July. That division also has a new head, as Premiere appointed Dan Hubbert to senior vice president. His identity is the only information currently available about this top secret operation which will be unveiled in coming days. Based in Sherman Oaks, Hubbert will report directly to Kitchin, and will oversee all functions of M.I.S.



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"Publically Serviced"

By Paige Nienaber

Flashback alert! Flashback alert! Prepare yourself for a flashback. Ready? Brace yourself...

...it's somewhere between 5 and 6 on a Sunday morning, many years ago. Hunkered in a dark, dimly lit studio, a younger version of yourself is attempting to remember the 4 minute lesson the PD gave you on how to thread the Ampex machine, as that week's installment of Faith Daniels' public affairs show (this week: scleroderma!) waits to be set up to run in the next half hour.

As you fumblingly try to wind the tape through the spools, a monotone voice drones from the speakers about social security and the vanishing safety net for seniors.

Sounds familiar. Yes, I, like many of you, broke into broadcasting by board op-ing public affairs on Sunday morning. Ah, the memories.

In an age of consolidation, shrinking budgets, and the race for the bottom line, it's probably important to remember why we're here, doing what we do. To make a profit? Absolutely! I'm not a Socialist (though I *do* live in Minnesota). But we're licensed by that big acronym in D.C. to serve our listeners. It's our duty to be attuned to the wants and needs of our listeners. Running a thirty minute program called "Sound Off!" on Sunday morning while many of your listeners are still doing the bed spins, barely fulfills that requirement, even by the letter of the law.

I'm talking about going beyond the required public affairs programming and actually taking some time to think about the issues that concern your listeners. And that's a good starting point. What is the #1 issue today, with the majority of your targeted listening audience? I'd venture that many of you can't answer that. When Jerry Clifton was doing a brainstorming session with Dave Ferguson and the staff of

WPGC in Washington, D.C. in 1989, he posed that question to the gathering. Without even a pause, they answered: violence. So Jerry, being the raconteur that he is, asked, "So what are you going to do about it?" Thus launched "National Stop The Violence Day" which has since spread from WPGC to more than a hundred stations throughout the country. WPGC is a leader, period. And as a leader they understand the responsibility that comes with that position. They understand the issues that face their listeners and they address them.

Perhaps the only other time that we go above and beyond Sunday



PAIGE NIENABER
nwcprmo@earthlink.net

organization. That's why some of the best public service campaigns are local and spontaneous.

Hurricanes, earthquakes, and other natural disasters are tremendous opportunities for you to live up to your duty to your listeners. But also the day-to-day tragedies that affect the community are chances to take charge and do

something good. Look in the paper on any given day and you'll find at least one situation to which the station could rise. Wild 98.7 in Tampa, which has pushed the bounds of good taste and proper decorum since they signed on, balances the profane and bawdy content with regular drives and events that serve the community. A little boy is critically injured in a shooting and his family is unable to meet his medical bills? Wild put on a celebrity softball game that had some of the biggest artists on their playlist flying in to help raise \$50,000 on a Saturday afternoon. It was compelling (I could pay \$5 to see Eminem play softball) and it was tangible (the money is going to the family, not some big Black Hole organization).

Okay. Time to get down off my soap box. But the view was great and the Sunday morning flashback was nostalgic. Just remember that we have a purpose for doing what we do, and it's not always monetary. And these campaigns to serve our public *don't* have to be staid and obligatory. They can enhance your station and better entrench your position in the market. ■

PAIGE NIENABER, VP/FUN 'N GAMES
NEVER DID LEARN HOW TO THREAD
THAT DAMN AMPEX. YOU CAN
EMAIL HIM TIPS AND KNOW-HOW AT
NWCPRMO@EARTHLINK.NET

"Two words that are great benchmarks when planning any kind of public service promotion are 'compelling' and 'tangible'."

morning programming is during the holidays when we invariably collect foods and toys, in that order. But often these campaigns are little more than odes to tradition: this is what we do every year so I guess I have to do Toys for Tots again, right? Two words that are great benchmarks when planning any kind of public service promotion are "compelling" and "tangible." Is it going to be compelling enough to actually get people to participate? Radiothons are another Radio Nod to Public Service. But they often lack any sense of being compelling. Okay, why should I call in and donate \$100? The soundbyte of the sick little girl was fine, but give me a reason. Tangible simply means, is the charity or the cause something that seems realistic to your listeners? If I donate \$100 to your Radiothon, can I envision the money actually going to somebody who needs it? Or is it disappearing into the coffers of some anonymous institute or

Clear Channel To Resume Streaming

Clear Channel Interactive (CCI) will use Hiwire's ad insertion services for the Internet streams of all of Clear Channel's radio properties in the top 50 U.S. markets. The deal will utilize Hiwire's live stream ad targeting and delivery technology, with a scheduled roll out of 250 stations beginning in July 2001. With Hiwire's ad insertion technology, Clear Channel stations will be able to replace broadcast ads

with streamed audio ads that can be targeted to specific listeners. Hiwire technology will be embedded in the encoding system of the streaming provider chosen by CCI.

Kevin Mayer, CEO of Clear Channel Interactive said in a printed statement, "With the remarkable growth of Internet audio over the last several years, Clear Channel vowed to find a comprehensive

approach to streaming that made both legal and financial sense. Hiwire has a proven track record of serving ads for Internet radio and has the infrastructure in place to handle our significant ad inventory."

The deal is massive when viewed from the standpoint of potential ad revenue from inserted ads. Conservative estimates place the online ad inventory for Clear

Channel's top 50 markets at over one billion ad impressions in the first year alone.

"To generate advertising revenue through streaming, you need critical mass," said Warren Schlichting, Hiwire's chief executive officer. "Adding 250 Clear Channel stations to the Hiwire network brings our ad serving reach to over 40 percent of the entire streaming audio market."

Duet Changes Name, Leadership, Little Else

The digital music subscription service known as Duet since it was first announced a year ago is undergoing some changes—most notably its name and management team—but the technology itself remains on the drawing board. Parents of the service, Sony and Universal, recently announced that "pressplay" will be the official name for their on-demand music subscription service. In addition, the companies announced that Andy Schuon has been named President and Chief Executive Officer, while Michael Bebel has been named Chief Operating Officer. Pressplay is slated to launch in the U.S. by late summer 2001.

As head of the company, Mr. Schuon will oversee all aspects of pressplay's operations, including the launch of the online subscription service, the management of its technical operations, and the overall branding and development of the service. Mr. Bebel will be responsible for overseeing the business affairs, finance, and day-to-day operations of the company as well as lead its technology implementation. Pressplay will maintain offices in New York and Los Angeles.

Rival services coming this summer have a substantial lead in bringing for-pay digital music subscriptions to consumers. While Napster has had trouble convincing all the labels that its new service will compensate rights holders, the company has recently made several important moves to allay copyright fears. The company recently partnered with Loudeye for song identification and tracking, and hired internal counsel for the first time. Napster also became a MusicNet licensee on June 5.

MusicNet, a consortium of RealNetworks, BMG, EMI and Warner, has already secured online distribution partners, and late last month demonstrated MusicNet's platform technology and user interface before a U.S. House of Representatives Subcommittee on the Courts, the Internet, and Intellectual Property.

Pressplay, which will feature a secure delivery system designed to respect artists' rights, is a subscription music service that will offer consumers the opportunity to download and stream songs on-demand. While no indication about the ongoing development of the service has been made public by either Sony or Universal, pressplay expects to be able to add portability options following the initial launch. The companies say, however, that when it is launched, the service will provide online consumers with fast and efficient access to a vast catalog of music.

Listen.com Removes Interactive Elements from Service

In a move that ends a complicated series of lawsuits and counter-suits for embattled online music concern Listen.com, the company has withdrawn from a suit filed by Digital Media Association (DiMA) and a group of music sites. In doing so, Listen made a pact with the RIAA to remove some features from its service that record labels find objectionable.

Two interactivity features, one that allow listeners to either skip a song entirely, and another that allows users to rate songs to influence the tracks playlists have been removed from Listen.com's offering. In return, the RIAA withdrew their attempt to have the company removed from the standard Copyright Arbitration Royalty Panel

(CARP) rate-setting policy, allowing Listen to participate in the ongoing statutory license negotiations.

"We've got a new radio service coming in the fall and that's what we need to focus on. The rate and skip for us are not as important as it is introducing a subscription service," President and CEO of Listen.com Sean Ryan told GAVIN. "Using the TuneTo technology we acquired, it's going to be pretty compelling. There's some vagueness with the DMCA about what's possible under the rules of user influence. Rate and skip is an issue that we're very interested in, and it's an issue that will be decided by the courts, as it should be. For us, it's just not a fight we need to have right now. We just want to focus on new product development."

DiMA filed a declaratory lawsuit against the record labels earlier this month in the U.S. District Court in San Francisco, asking to be granted legal protection against being excluded from the statutory license to be set later this year. The DiMA litigants are attempting to avoid classification as "interactive" which, under the 1998 Digital Millennium Copyright Act, require such companies negotiate independent licensing agreements with copyright holders. By being deemed non-interactive, sites would pay a compulsory flat fee to copyright holders. The RIAA maintains that DMCA defines "interactive" as a program that is specially created for the recipient.

Arbitron to Profile Internet Audiences

Arbitron has launched a new service, dubbed Webcast Audience Profile, to gather and measure demographic, socio-economic, and Internet usage information. Using a pop-up survey on webcasters' sites, the service is intended to gather audience demographics of individual streaming media channels without interrupting the webcast programming or content.

The service was given a test-drive by NetRadio, which has for seven consecutive months held the top spot on Arbitron's Webcast Ratings. During the trial run it was revealed that nearly three quarters (73 percent) of NetRadio's audience are college grads or have post-graduate degrees, while roughly one in five (19 percent) live in homes with more than \$100,000 annual income. Furthermore, almost one-third (32 percent) of NetRadio's listeners made 10 or more online purchases in the past year; with the majority (72 percent) spending \$100 or more online in the past 12 months. NetRadio's audience uses the Internet for an average of three hours per day and more than half (55 percent) tune in while at work. Nearly 4,000 NetRadio listeners participated in this survey.

Bill Rose, general manager and vice president of Arbitron Webcast Services said, "Sellers, planners, and buyers have told us that webcasting's ability to deliver a targeted message to an upscale, Internet savvy audience is the medium's most compelling benefit for advertisers today. Therefore, it is crucial for webcasters to have demographic, socio-economic, and Internet usage profiles of their streaming media audience. Arbitron plans to help webcasters, advertisers and agencies understand the value of the webcast audience by providing credible and independent measurement of the qualitative characteristics of online tuning in addition to quantitative measurement."

DOT BOMBI

MUSIC ON THE NET

BY DOUG WYLLIE

KITS-San Francisco, an Infinity station pulling 2.3 12+ and are #3 in the market 18-35, works hard all year to touch its listeners. The station does about 15 full-on remotes a year, does about 30 on-site promos per month, has annual give-aways like "Band in Your Backyard", and later this summer will send lucky listeners to see U2 in Ireland.

Still, the tireless team at Live105 still manages to pull off two of the Bay Area's biggest Alt shows: the Holiday extravaganza "Not So Silent Night" and the summertime granddaddy "BFD". The 8th Annual BFD show, drawing 22,500. Live105 faithful to Shoreline Amphitheater, featured (among others) Blink 182, Oleander, Fuel, 311, Staind, Pennywise, and The Living End. The show took place under a hot South Bay sun in Mountain View, Calif. In case you're not familiar with the Peninsula, Mountain View is pretty much at the center of Silicon Valley, where thousands of technology geeks have received walking papers this year.

GAVIN asks, "What happens when Internet angst and pink slip hangovers meet with Alt's biggest show in the Bay Area."

"BFD is beautiful, man. It's always good to have a sold-out show and it's always good to have people fuckin' partyin' and that's what it's all about. This is what the radio station is all about. It's like a big fuckin' birthday party dude." That's the word from the DJ with No Name, who rides the board at Live105 from 7 to 10 p.m. Commenting on how the show comes together, No Name adds, "We ask all the bands we'd like to play and then half of them tell us to fuck off and the other half show up." No Name had to break away from our talk several times to sign autographs and pose for pictures with crazed listeners.

It should be noted that a portion of the proceeds from BFD goes to institutions that help troubled youth, as Live105 has chosen the Larkin Street Youth Center and the Bill Wilson Center as the beneficiaries of BFD8.

The artists who performed at BFD8 gazed from three stages upon more than 22,000 flailing bodies. GAVIN took a (very informal) survey and found out that the average age of the show attendees

was about 18—square in the middle of the station's demo. In addition, a full 25 percent of the folks we talked with said that they'd been laid-off from an Internet or technology

lucky: "I loved the layoff. I had severance. I lived on the beach for two months and reevaluated what I did in school and what I want to do next. I lucked out."

According to Challenger, Gray, and Christmas, a firm that tracks layoff announcements, there have been more job cuts (652,510) in the first five months of this year than in all of 2000 (613,960). Furthermore, the number of dot-bomb layoffs so far this year exceeds yearly totals in eight of the 10 years in the 1990s. So far in Two-One, monthly job cuts average about 130,502. The high-tech slump, coupled with the dramatically rising cost of energy, has hit the state of California particularly hard. Companies headquartered in the most populous state have announced 106,834 job cuts so far this year,



The DJ with No Name poses for pictures with fans.

company this year.

Ami Desai, who had been laid off in February of this year from her position at Disney's Internet division, says, "They were doing some restructuring and they weren't sure if they wanted to move us to North Hollywood or leave us in Sunnyvale. So just when we were about to move to North Hollywood, they just cut us." Still Desai considers herself



Stabbing Westward on the main stage.



22,500 fans bask in the sun on the lawn at Shoreline.

by comparison to only 42,366 job cuts in all of 2000.

"I really wasn't surprised when I was laid off," says Barrie Adams, 34, who was let go from her job as HR supervisor for Jasmine Networks, a startup in San Jose. "My boss was really up-front about keeping all of us in the loop, and even told me to start looking before I was let go," she adds. Adams, who had been at Jasmine Networks for five months, often sat in bumper-to-bumper traffic for 45 minutes (each way) to commute just 13 miles to and from work. Of

ALTERNATIVE

course, that's good for KITS, because Barrie's a self-proclaimed Live 105 Loyal, but it's pretty ugly for a person cooped up in an office for up to 12 hours a day, six days a week, when that drive is among the best parts of their existence.

Adams had wanted to buy tickets to BFD8 but, because she's carefully watching her bank account until another plum tech gig comes along, she decided not to attend this year. Then, as if all the forces of nature conspired to bring him to Mountain View, she won tickets to the sold-out event during a Live105 on-air giveaway a mere five days before the event. "I never win anything, but I live right across the street from the store where Live105 was giving away tickets. I figured, 'Hey, I'm not working so I may as well enjoy it.'"

Adams romps around in the afternoon sun while her still-employed peers are stuffed into tiny cubicles in office parks throughout the valley, huddling over cups of cold coffee, frantically creating the next generation of bla-blah.com. Internet executives like those who showed Adams the door now puzzle over ways to write business plans that wisened VCs won't laugh at and dismiss. Meanwhile, Adams sips on a frosty adult beverage and nods her head to the sounds of The Cult.



Ami Desai (center), flanked by her posse.

Among the swirling crowds of people packed into Lucky's place, the only joint at the venue where the beer was flowing, we encountered a pair of inebriated revelers, Eric Breen and Paul Lemmons. "We're here for the chicks and the beer and the music!" exclaims Lemmons, who was also the beneficiary of a free ride to the event. "He had this extra ticket, and he invited

me about a week ago. I was like, 'Hey, lots of women, social crowd, drink some beer, and listen to a little music while we're here,'" says Lemmons.

Recently dot-bombed Barrie Adams (right) enjoys a moment with her friend, Julie.

"I was here for BFD5 and loved it so I wanted to come see

Fuel, Oleander, and Blink 182. And my wife is getting a boob job today. She's getting \$5500 tits that I paid for so he gets her ticket," adds Breen.

Despite the fact that the dot-com economy continues to suffer, most of the people we spoke with were optimistic about their futures. Adams says, "I have a few friends who are recruiters, and they tell me to just hang in there



Live 105 promotions team members: Jen Lundy, Lisa Oliveri, and Leif Hanson work the show.

because it's going to get better. I have a brother in Colorado who was laid off and found a new job right away, so I'm really not worried."

The current tech slide (like everything else that is affected by the wild machinations of Wall Street and the capricious actions of amateur investors) will surely right itself sometime down the road. In the interim, the fans at BFD8 were all about positive vibe. After all, how great is it to be young and unemployed? ■



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Sex. Drugs.

TRACKING INTELLECTUAL PROPERTY

BY DOUG WYLLIE

Remember when the phrase 'song recognition' meant that you could name that tune in four notes? Nowadays, song recognition is a technology—*what isn't a technology these days?*—that identifies music being downloaded or streamed on the Internet. Remember when the term 'fingerprinting' meant that you were about twenty minutes away from calling an attorney? That may still remain true for some of us, but that word has also taken on a high-tech meaning. Fingerprinting is a form of song recognition technology that is employed by Internet music companies and rights holders to determine what songs are being played and how often. Remember when Embedding Information was the stuff your friends told you about their sexual exploits? Well....

This story is not about sex, drugs, or rock & roll, but such an intro may have drawn your attention to something to which you ought to pay attention. There are two basic camps in song recognition technology: Content Scanning (aka fingerprinting) and Embedded Information. A growing number of companies are offering song recognition services in this still emerging space, including Gracenote, FreeDB, Audible Magic, CantaMetrix, and Relatable. The big question, GAVIN asks, how do these companies and their competing technologies differ?

FINGERPRINTING: BOOK 'EM, DANNO

Fingerprinting technology became front-page news mere weeks after U.S. Circuit Court Judge Marilyn Hall Patel ruled that Napster must block the sharing of thousands of songs on its site. The company secured the assistance of a firm called Relatable, whose "TRM" fingerprinting technology extracts sonic features from the first 30 sec-

onds of an uncompressed audio file and creates a small data packet out of them. That packet, called a fingerprint, is said to be a better representation for tracking than a file name, which users can easily change. Napster also plans to use Relatable's technology to track files for a commercial service due to launch soon.

TRM uniquely identifies audio recordings based on the recording itself by analyzing the acoustical properties of a recording's waveform to identify it precisely, regardless of its audio format, bit rate, or minor signal distortion.

Greg Rhoda, a Webnoize researcher who closely follows these technologies, says, "Audible Magic, CantaMetrix, and Relatable all fall into the fingerprinting camp. Though the algorithms—what they call the special sauce that gives them the accuracy rates that they have—as well as the specifics of their architecture are somewhat different, they all seek to do the same thing. That is to take a file, listen to a part of it, and tell you what it is."

Like Relatable, Audio Magic also provides fingerprinting song recognition software and services. In July 2000, Audible Magic acquired Muscle Fish, a group of four sound engineers who had worked for Yamaha Sound Technologies but set off on their own to provide audio and music consulting services. PlayGen, the company's fingerprinting technology, automatically identifies songs broadcast via either terrestrial or Internet radio.

Vance Ikezoye, president and chief executive officer of Audible Magic, says, "What we do is take a known song, take a reference fingerprint, and put it in the database so later on, any time that record is played over the radio, we take that measurement and match it against our database." Like all song recognition companies, Audible Magic recognizes that it must create (or license) a vast database of songs on a central directory. "We have been in discussions with several com-

panies that have big digital archives so we will just use an automated process to fill in the directory. It's not very labor intensive if you use a computerized process, but if you were going through CDs to do that it would be a big effort that would also be error prone. Players like Muze or Loudeye have big databases of all the stuff that was on each album, like song time, title, artist, UPC code, and when it was published," he adds.

Audible Magic has not yet announced a major customer for its file recognition software, but the company currently is in talks with performing rights organizations, search engines, and online music storage locker sites to license PlayGen.

Meanwhile, some song recognition technologies are best suited to providing a value-added product to consumers as opposed to copyright enforcement services to file-sharing websites. A company called CantaMetrix, founded in November 1999, provides the digital audio industry with advanced content identification and personalization technologies to online entertainment services.

CantaMetrix's technology analyzes the digital waveform of a piece of music, coding songs based on characteristics such as melody, rhythm, and timbre to produce a digital fingerprint. This information is then run through a "psycho-acoustic model" based on responses from roughly 500 people who have rated a selection of songs based on psychological factors such as "upbeatness" and "energy."

But many technologists assert that fingerprinting has not been proven to work in a high-volume system, noting that there are several ways that the fingerprinting technology can be defeated. For example, if a user has cropped, equalized, or boosted the levels of a track, that song will not be recognizable to the fingerprinting software and, thus, will slip past a company's recognition system.

and Rock & Roll:

EMBEDDED INFORMATION: WE CARD.

The embedded information method of song recognition depends on extra data about the file, basically being able to tell you something about itself like an ID card. Content scanning requires only that the file be scanned, letting the file speak for itself.

Embedded content data, collectively known as "tags," essentially serves as license plates for audio and other files. Gracenote and FreeDB both depend on embedding information into the file itself. Gracenote and FreeDB are currently involved in a fairly nasty court battle, with Roxio playing the part of FreeDB's courtroom proxy. Gracenote contends that the FreeDB software is a rip-off of its patented tagging technologies.

Gracenote, a Berkeley, Calif.-based company that was originally known as CDDB, says more than 27 million unique visitors per month hit the company's servers looking for song information. The company employs two methods for song identification:

When a file is created using a Gracenote-enabled ripper, it automatically has artist and song information inexorably imbedded into the file itself with something called an ID3 tag.

When a tag called the Track Unique Identifier (TUID) is added to the file, it associates a track with the album it came from. This method is very effective for helping companies to manage the royalty chain of exactly who is owed for the use of a particular track.

Because the TUID can carry the name of the record a song came from, the complications associated with determining the different royalty payments for a song on a soundtrack that also exists on an LP are ameliorated.

Gracenote has launched a service that allows radio and record companies to find out what albums are being played in specific geographic regions. The service, dubbed Gracenote Data Services, is being beta tested by each of the five major record labels as well as about two dozen other companies and will be commercially available this month. GDS monitors how many times

an album or single song is being played and listened to on the Internet, in much the same way that Soundscan monitors how many records are sold in retail outlets.

David Hyman, president of Gracenote comments, "There's always a certain level of piracy. Just as recording friends' CDs to cassettes, the labels need to get accustomed to the fact that there's going to be a certain level of piracy. But their business is going to grow by a magnitude of ten by creating something like this. If they create and online presence that is inexpensive and easy to use, people won't go through the trouble of recording their friends' CDs when they can just get it directly from the label."

The company has more than 1,800 licensing agreements with online giants like AOL, Musicmatch, Yahoo!, and RealNetworks. Loudeye—a company that has signed licensing agreements with each of the big five record companies—uses Gracenote's CDDB fingerprinting technology to identify all the songs it licenses.

IS ALL OF THIS REALLY NECESSARY?

The emergence of gated peer-to-peer networks—like the ones to be offered this summer from MusicNet, pressplay (formerly known as Duet) and the new Napste—may negate the need for widespread use of either technology to identify content. If those services are successful in securing large numbers of consumers, the popularity of renegade sites—which fostered the need for song identification in the first place—should melt away. Some piracy will remain, of course, (people still make bootleg tapes of bands every day) but the revenue generated by these new services will heavily outweigh any losses incurred by that level of piracy. Unlike open peer-to-peer networks such as Napster, gated P2Ps offer tightly controlled architectures that leverage peer-to-peer distribution, yet protect (and compensate) copyright holders.

According to Greg Rohda, author of a Webnoize study on "gated P2Ps," the key difference between open and gated P2P systems is the

way in which content is brought into the system. Gated P2Ps initially deliver content to the system by a centrally managed server, whereas open systems rely on individual users to post new content. Because only the operators of a gated P2P (presumably the record companies themselves in the cases of MusicNet and pressplay) can introduce content into the network, there is much tighter control and, subsequently, only "legal" content is made available.

"Peer-to-peer networks like Napster have proven there's huge demand for ubiquitous access to music and video content online," Rohda says. He adds that there may be a shift away from the need for identification. "In Napster's heyday, it was really important for business to figure out what songs were being traded. In the post-Napster world of gated P2Ps, song identification is unnecessary because all the content released into the system is already tagged and identified since it is the labels themselves who are inputting the files. Gated P2Ps will emerge to grant consumers access [to digital music] while addressing copyright concerns and benefiting from associated cost efficiencies."

Gated P2Ps are pay-for-use systems in which users must be authenticated. Before accessing content, users must register, create passwords, and pay subscription fees. Users of such systems are free to access new and previously downloaded content for as long as one's subscription is maintained.

It's likely that there will soon be new applications for song identification. Labels, radio stations, and others could use these technologies to track consumer usage information. The technologies could easily replace labor intensive call-out and auditorium research projects. Perhaps one day the technology could even be used by labels to market new records to stations.

No matter what, the emergence of technologies like Content Scanning and Embedded Information will dramatically affect how the radio and record industries conduct their businesses. The only way to effectively manage change is to actively participate in facilitating it. What will you do? ■

It's Time For Another Installment of Notable Quotage

By Kevin Carter

More actual big-ass PD utterances, stuff too weird (and too truthful) to make up, borrowed from the pages of gmail:



"I hate him right now—but I'll get over it...as soon as he finds me some hit records." —Hot 97-NY PD Tracy Cloherty, losing MD Sean Taylor to a Columbia A&R gig.



"I changed my cologne." —KPWR-LA VP/Programming Jimmy Steal, when asked what he did differently to generate his big numbers.



"We delivered a righteous pounding to some poor dot-com—another case of real life reflecting the stock market." —KXJM-Portland PD Mark Adams, after winning a media league softball game (tearing his right bicep in the process).

"Everything's my idea...I'm the PD, dammit!" —Jimmy Steal again, while being pummeled by Marketing Director Dianna Obermeyer.



"He's a true radio geek—he's 6'7" and looks like the illegitimate son of Ted Danson." —KHKS-Dallas PD Todd Shannon, describing new night jock, "The Fitz."

"This is his dream station—I swore I could actually hear him pissing down his leg when I offered him the job." —Shannon again, on Fitz's reaction.



"There's nothing else we can do now except screw it up from here...but, it's nice to know that even if that happens, the worst we would be is mediocre." —KLUC-Las Vegas PD Cat Thomas, perusing his 7.8-8.4 trend.

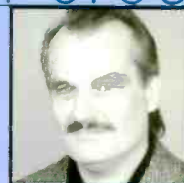
"What's really scary, is that Gene put the casts on...and he's not really a licensed medical professional." —KZQZ-SF Morning co-host Julie, explaining their "Give Your Right Arm" (in a cast) promotion to win Madonna tickets.

"...But I do enjoy playing doctor occasionally...and this was one of those times." —Julie's co-host/non-physician Gene, just enjoying life.

"You know I've never actually seen our Summer Jam? But I'm told it looks great." —Tracy Cloherty—again, trapped backstage every year during her Summer Jam.



"I'm in a weird mood today." —KHTS-San Diego PD Diana Laird, with an earth-shattering announcement.



TOP 40/
 RHYTHM CROSSOVER
 EDITOR
 KEVIN CARTER
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"We were in Hawaii for the premiere of *Pearl Harbor* when we got the news...then we went out and got seriously lei'd." —WDRQ-Detroit PD Alex Tear, receiving his trend while pounding Mai Tai's on the beach.



"The three heaviest members of the NRJ-Munich staff challenged three, shall we say...full-figured Bavarian policewomen to a weight-loss contest. For some reason, I just can't erase that image from my mind." —NRJ Network PD John Peake, with the latest in a series of wacky German promotions.

STOP! WE HAVE A WINNER!



The **gmail** Story of the Month, from KSFM-Sacramento

When Dads Attack. "We've had some really weird stuff happen...but I knew that only you guys would fully appreciate it,"

says Byron Kennedy, PD of KSFM-Sacramento. "Some listener's father tried to put me in a headlock in the lobby," he tells **gmail**. Apparently, the morning show had interviewed a female listener in-studio. "They asked her if she'd ever had sex in her parents' bed...her father heard it and got pissed," he says. FYI: the woman was 21, but still lived at home. "So this guy shows up at the station acting all crazy, and my new GM (delegating authority), says, 'Let Byron handle it.' I come rolling into the lobby, and outta nowhere I'm going at it with Popeye," he laughs. "This guy's trying to squeeze the seeds outta me, and all I can think is, 'I'm gonna get my ass kicked in front of this cute receptionist.'" The man's wife finally calmed him down and dragged him into the elevator. "Of course, five minutes after he leaves, five sales guys come busting in, chests all puffed out, saying 'Alright, who wants some?!' Yeah, thanks guys."

PD Profile

Scooter B. Stevens

Program Director
Infinity's KQBT & KJCE-Austin

Hometown: Walsenburg, Colorado

Most recent ratings highlights: #1 persons 12-plus, 12-24, & 18-34

Quick career recap: For all you crazy call letters fans: 1986 I did nights at KSPK-Walsenburg; 1987-1988 swing at KCCY-Pueblo, Colo; 1988-97 I spent at KKMKG-Colorado Springs where I did overnights, nights, PM drive, GM once for a year on paper, then finally PD in 1991. I was PD of KDON-Monterey in 1997-1998, and from 1999-current I've been at X (X= you are here now).

Whatever possessed you to get into this business? It looked more fun than being bitched at by my dad for staying in my room all the time.

Early influences (people who gave you a shot): My dad's sperm was my first shot, so props to him. Rick Dees, Jay Walker, Max Miller, Lee Reynolds, Michael Newman, Bill Richards, various a-hole PDs that taught me how not to treat people (thanks for the free lessons—I won't mention your names). I'd also like to thank the Pope, God, Princess Di, James Patterson, Michael Bay...oh...time's up?

Most influential radio station(s) growing up: KOMA in Oklahoma City years back; KPKE-Denver when it was still



job doing something I loved so much at a station I loved.
Car radio pre-sets: KQBT & KJCE (of course), KAMX, KHFI, 89.5 (Classical), and Z-102 (Classic Rock).

CDs in the car player: I only have a cassette player (it's usually running books on tape).

Hobbies: filling out surveys, DVDs, the movies, books, comic books.

Guilty pleasure (off-duty) music: classic rock or classical (so sue me!)

Secret passion: Singing the National Anthem at cock fights.

The one gadget I can't live without: Little Elvis

Wheels: '97 Chevy Cav, or, when the wife lets me, the 2001 Expedition...or the station van when I'm partying (oops, did I just write that?).

Favorite sports team: Denver Broncos

Favorite local restaurant: Angie's Mexican

around. (Hey, who ran that station into the ground? Damn!)

First exciting industry gig:

Afternoon drive-thru at McDonald's ...umm, probably nights at KKMKG. I was totally blown away that I had a

Favorite city: San Diego or Seattle. It's a tie.

Favorite vacation getaway: Hawaii

Last movie you saw: *Shrek*

Last movie you rented: *Finding Forrester* (FYI: They found him.)

Read any good books lately? *Tuesday's With Morrie*, *The Axe*, *Re-play*, *Stone Tablets*, *Jack & Jill*, *The End of Marketing As We Know It*...all in the last month—I'm on the toilet a lot.

Favorite non-trade mag: *Esquire*

What current radio stations do you admire? KLUC, KUBE, WJMN, KQKS, KYLD, KKFR. They're all winners, and I admire them for a million reasons.

Name several non-industry people you admire: Tony Robbins, Michael Bay, Michael Eisner, Denzel Washington, Harrison Ford, Bill Gates, Mark McCormick, Michael Crichton.

Where are we going to go to find that next generation of non-cyber-jocked air talent? Probably at the School of Mime. Seriously, you have to look anywhere and everywhere. You never know when you're going to run into someone who's talented that would work on the air.

Any thoughts on the next musical trend? No predictions. I can't even decide what I'm having for dinner tonight...how the hell would I know the future of music?

If I wasn't doing radio I'd be... Washing Kevin Carter's Porsche, picking up his dry cleaning, and saying 'yes sir' a lot.

—Kevin Carter

ARTIST PROFILE

Ronan Keating

Album: *Ronan*

Single: "Lovin' Each Day"

Label: A&M/Interscope

On the phone from Hamburg, Germany, just hours before a concert performance, is Irish pop star Ronan Keating, former member of the now dormant but wildly popular Boyzone, who is currently supporting his #1 UK-European solo album with a series of sold-out arena dates.

Yeah, yeah...we all know that overseas success doesn't mean jack here. Heck, "We're big in Japan" is practically a eulogy. Sure, both Kevin Carter and I love the new single (hey, we're Americans), and the song was written by an American (ex-New Radical Gregg Alexander) but, not counting Boyzone's brief flirtation with the colonies, Ronan hasn't seriously tried to cross the pond...until now. And, armed with this made-for-summer single, "Lovin' Each Day," there may be no stopping the guy.

I experience some slight apprehension prior to the interview, perhaps something to do with Keating's reputation in certain circles as having a bit of...well, an ego. But the young husband and father with the pop-star good looks—while almost a Britney-sized legend across the water—comes across as the nicest guy you could ever meet. Straight up.

"It's a vibe-y pop record," he says of the single. "It's designed to make people roll down the windows and turn up the volume and have a good time. It has that great light-hearted pop sound. It's catchy. Gregg knows how to nail a great pop record."

I point out the song's obvious retro quality. "Yeah, the Phil Spector thing with the guitars...With Boyzone, we were known for ballads, but this is a very up-tempo, feel-good album, very guitar-based and quite organic. I'm trying to get away from the samples and stuff we've used in the past," he says.

Keating already released a version of this album in Europe, where it was #1 in the UK for two weeks. "For this album I decided I wanted to work with some different songwriters and producers that I hadn't worked with before," he says in his light brogue. "So, I just went back to the books looking at some people I admire, like Pat Leonard [Madonna] and Steve Lipson, who did all the Simple Minds stuff. Basically, I picked up the phone and said, 'Hey guys, I'm makin' an album—I want you to work on it,' and nine times out of ten, the people I called accepted. We got together and I wrote the songs or wrote the melodies and someone else come up with the lyrics, you know...whatever made the best pop songs."

But it was while in the States that Keating made the contact that indirectly led to the successful launch of his solo career. "I was in Los Angeles last year just doin' a bit of writing, and Gregg Alexander had just disbanded the New Radicals, and was writin' some songs. He heard that I was



in town, liked what I was doin', and gave me a call. We had a chat and he came down to the hotel and played the record. We just hit it off and became really good friends, and it's been workin' so well," he says.

That song that Alexander showed up with became Ronan's #1 smash in Europe, "Life is a Rollercoaster," which also appears on the American version of *Ronan*,

due this summer. Besides that and "Lovin' Each Day," the album also features a third Alexander-penned song, "Heal Me."

As for promoting the album, Ronan plans a global media blitz. "I'm goin' to New York, and doin' some stuff in Canada, and then I'm coming back to the UK to do a few shows. Then, on the 10th of July I'm goin' out for three months and I'm just gonna be doin' every radio station, TV, magazine, you know—the whole shebang," says Keating, obviously psyched. After all, he believes in the product, a confidence not to be confused with cockiness. "I just hope people take the time to listen to the tunes—I know they'll be convinced once they listen. I'd buy this record if I were me...there ya go," he laughs.

—Todd Spencer



International singing sensation Craig David does his damndest to hold up a big ol' wall following his recent LA showcase. From left, Atlantic Promo Princess Pamela Jouan, GAVIN's Kevin Carter, Atlantic Promo Queen Andrea Ganis, Craig David, and GAVIN's Steve Resnik.

Mainstream A/C Programmers

Keeping it Local and Taking Pride

Compiled by Annette M. Lai & Kathleen Richards

Last issue we visited with some of our G2 Hot A/C programmers. Now we check in with some of their Mainstream A/C counterparts, posing the same questions. Read on...you'll find that all five are passionate programmers who love their jobs, stations, and listeners.

JOHN PATRICK, PD, WBXX-BATTLE CREEK, MICHIGAN
What makes your station unique in the market? Since we're licensed to our county, and we only have a 3,000-watt stick, we super-serve our community. Our news, weather, school closings, remote broadcasts, and everything we do is strictly tied into the Battle Creek market. We're the only local FM station that does that.



John Patrick



What's the biggest challenge facing you as a programmer today? There are stations from Kalamazoo, Lansing, and Grand Rapids with huge signals that penetrate our market. Since we're the lowest-wattage station with the least amount of coverage, we have to hold our own staff and stand our ground as they provide solid competition in the marketplace.

What major market station and/or PD do you most admire? WLTW-New York [Jim Ryan]. With a ton of competition in the number one market, that station continues to shine.

Your favorite song of the year so far: "Thank

You" by Dido. What a unique-sounding record! I'm thrilled to see it launch towards the top of the A/C charts!

Your proudest career moment so far: Growing within the Clear Channel chain. Last November I was also given the responsibilities of programming our Oldies station, WWKN (Keener 104.9). I'm blessed to have the support of the staff in Battle Creek and the confidence of Clear Channel behind me.

NANCY CARLSON, PD, KELO-SIOUX FALLS, SOUTH DAKOTA



What makes your station unique in the market? We have a diverse listener base

and a long station history. We've penetrated the lifestyles of our audience here in the Sioux Empire, and we're fortunate to have the ancillary support of four sister stations.

What is the biggest challenge facing you as a programmer today? To make certain we provide a product that's real and relatable to our audience, and to maintain great enthusiasm and commitment from everyone to make a better product. Jumping over the "bottom line" is my favorite past-time!

What major market station and/or PD do you most admire? Stan Atkinson, WLTQ-Milwaukee. He's real and has the passion I admire. And I love his style!

Your favorite record of the year so far: Sade, *Lovers Rock*.



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

Your proudest career moment so far: Our station's community involvement and winning an NAB Crystal Award this year!

JOHN FOSTER, PD, KXXO-OLYMPIA, WASHINGTON
What makes your station unique in the market? Mixx 96.1 is live, community-focused, and personal 24 hours a day.

What's the biggest challenge facing you as a programmer today? Attracting new listeners as a station on the fringe of a major market; competing as a "mom & pop" with a secondary market budget against huge media conglomerates.

What major market station and/or PD do you most admire?

As a programmer with 11+ years as PD at the same station, I admire any programmer who remains committed to the needs of their listeners and is able to juggle work and family successfully without shorting either one too much.



John Foster



Your favorite record and/or song of the year so far: My taste tends to be rather esoteric, but I do like a nice tune. Soft songs I've liked this year include "Stan" by Eminem and Dido, "Silver Lining" by Amanda Ghost, and "Where Would I Be Now" by Michael McDonald.

Your proudest career moment so far: I like being one of the elder statesmen of the do-it-yourself music movement, particularly when someone I've helped goes on to do something great, like Bruce Pavitt starting Sub Pop or Calvin Johnson starting K Records. I'm very proud of the independent music magazine I published/edited in the late '70s-early '80s. I get a perverse pleasure (which might be pride) from the fact that I can be an effective A/C PD, given my background.

continued on page 18

BarenakedLadies

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1 Most Added!!



WTMX/Chicago
WDVD/Detroit
WVRV/St. Louis
KFMB/San Diego
KRBZ/Kansas City
WMC/Memphis
KAMX/Austin
KEZR/San Jose
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WXLO/Worcester
WKDD/Akron
KLLY/Bakersfield
KLTG/Corpus Christi

KLLC/San Fran
WQAL/Cleveland
KZZO/Sacramento
KRSK/Portland
WKZN/New Orleans
WPTE/Norfolk
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KALZ/Fresno
WDAQ/Danbury
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KCDU/Monterey
WMGX/Portland
WINK/Ft. Myers

WBMX/Boston
KPLZ/Seattle
WTIC/Hartford
WVMX/Cincinnati
WVTI/Grand Rapids
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Management: Nettwerk Management

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continued from page 16

DANNY PRESTON, PD, KMBQ-WASILLA, ALASKA

What makes your station unique in the market? Despite increasingly vigilant competition from some two dozen medium-market Anchorage signals that clearly reach the population core of our broadcast area, there's no other station in any format that lives, breathes, sleeps, eats, and plays here 24/7/365.

What's the biggest challenge facing you as a programmer today?

It obviously wasn't Einstein who decided that there would be only 24 hours in a day. A program director in a small market in the 21st century likely dedicates a good deal of time to dealing—or at least coping—with digital delivery systems, the FCC, state & local government, engineering, website enhancement, streaming...you get the picture. Oh...and there's actually *programming*, too. Focusing on the on-air product while performing "peripheral" duties and remaining a nurturing team leader is accomplished only through constant struggle. A few bucks spent on a time-management course or a couple of books could be one of the most valuable professional investments a PD will ever make.



at least coping—with digital delivery systems, the FCC, state & local government, engineering, website enhancement, streaming...you get the picture. Oh...and there's actually *programming*, too. Focusing on the on-air product while performing "peripheral" duties and remaining a nurturing team leader is accomplished only through constant struggle. A few bucks spent on a time-management course or a couple of books could be one of the most valuable professional investments a PD will ever make.

What major market station and/or PD do you most admire?

I'm in *Wasilla, Alaska*. How many major market PDs can I schmooze with? I can tell you, though, that from what I've read, Tom Poleman and Helen Little are a couple of programmers whose tenacity and positive outlooks are admirable. A large market PD (sorry, not A/C) that I admire for the same reasons is Becky Brenner.

Your favorite song of the year so far: Everclear's "AM Radio."

Your proudest career moment so far:

It's a three-way tie: 1) Being a Marconi finalist. 2) Being named Alaska Broadcasters Association Broadcast Employee of the Year. 3) Surviving "Take Your Daughters To Work Day."

MATT WILLIAMS, PD, WGFB-ROCKFORD, ILLINOIS

What makes your station unique to your market?

We do "Awesome '80s Weekends." Solid '80s all weekend long. The phones go crazy! We'll ride the '80s wave until we drown.

What's the biggest challenge facing you as a programmer today?

Keeping the product compelling in the face of 14-minutes worth of spots an hour. Budget cuts, and being short staffed.

What major market station and/or PD do you most admire?

I really like what Smokey Rivers does down in St. Louis. Smokey keeps Hot A/C and A/C wrapped up in his market. Way to go!

Your favorite record and/or song of the year so far:

Lee Ann Womack. I hate to stroke a country artist—I do believe A/C is the best of all formats—but Lee Ann's song burns up the phones. I couldn't wait for it to crossover.

Your proudest career moment so far:

Sitting around the table with my staff at the reception for the wedding we gave away to a pair of our listeners. They campaigned to win it, ended up with the most votes on our website, and thanked the station in front of their family, friends, and co-workers. ■



Danny Preston



Matt Williams



ARTIST PROFILE

Eve 6

Single: "Here's To The Night"

Album: *Horrorscope*

Label: RCA



The youthful pop punk trio from Los Angeles, Eve 6, has pulled off a feat that other bands seem to wrench

over—solidifying a devout audience with their sophomore album. *Horrorscope*, which showcases Eve 6's youthful exuberance, optimism, and witty hook-filled songwriting, features their new single "Here's To The Night"—a wistful ode to good times and loved ones left behind while on tour, which is making its impression on Modern radio now.

The three members of Eve 6 (who took their name from an early *X-Files* episode)—bassist and lead vocalist Max Collins, guitarist Jon Siebels, and drummer Tony Fagenson—were signed to RCA while they were still in high school. Though the trio had little time to adjust to the various demands that being signed to a major entails, the red-headed Collins says he wouldn't have had it any other way: "We went straight from high school to the studio to the road but you know, we're definitely collecting our share of experiences. I definitely don't have any regrets. I think it's a pretty cool way to grow up."

When I spoke with Collins, he was deep in tour mode, eating a spicy chicken sandwich at a local Jack In The Box somewhere near Dallas. "[Touring] has been going great," he says. "The shows have been going really well, selling really well, and we're seeing a lot more devout fans, a lotta kids who know every word to every song, and the shows are just a lotta fun."

Many an Eve 6 ticket buyer is in the house thanks to the new album, which has eclipsed their highly popular 1998 self-titled debut—which contained the single "Inside Out"—both in terms of musical expansion and confidence level. With such diverse yet equally catchy songs like "Promise," "On The Roof Again," and their new radio single, "Here's To The Night," there's no question that the stars are in these youngsters' favor. "There are more elements on *Horrorscope* than on the first album," says Collins. "We used strings and synthesizers and, you know, it's a bigger production. I don't think we had a specific sound that we were shooting for, we just wanted to kinda stretch things out a little bit and make a bigger sounding record."

Considering their ages, Collins & Co. seems to be handling everything with remarkable stride. And with the success of *Horrorscope*, things just seem to be getting better. "I think we just tried to make the best possible record we could make obviously," Collins says between bites. "We took any pressure that there may have been and just focused it on the music. The record company really kinda stayed out of our hair on it, probably because when we did the first album, they didn't really have a say at all because they didn't really care at the time and they didn't really know who we were. We kinda repeated that relationship with them for this album, so the pressure was all internal. It was our own pressure which turned out to be a good thing."

While Eve 6 has definitely listened to their share of pop radio growing up, their roots lean toward a more Alternative sound. So how do they feel about being labeled a pop band? "Pop's not a bad word to me. We're a rock & roll band and whatever terms there are, we'll take."

—Kathleen Richards

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Ooops! They're Fired Again!
 The Dallas DJs who ignited a firestorm of rumors by falsely reporting that Britney Spears had been killed and boyfriend Justin Timberlake was in a coma following a car accident, were given walking papers by Clear Channel.
<Wed, Jun 20 10:32 am>

Radio Free Virgin to Stream to Wireless Devices
 Radio Free Virgin plans to stream its broadcast to wireless devices such as the Compaq iPAQ Music Center and the Kenwood Sovereign Entré.
<Wed, Jun 20 08:25 am>

Muze Licenses Warner Music for Samples
 Muze has entered into a non-exclusive global licensing agreement with Warner Music Group allowing the company to digitize new and existing WMG-controlled recordings for use in 30-second streaming audio samples.
<Tue, Jun 19 04:02 pm>

Terrestrial Radio Being Drubbed in Online Ratings
 As the industry struggles to find solutions to royalty fees and licensing agreements for streaming audio, online-only webcasters continue to dominate the MeasureCast Top 25.
<Tue, Jun 19 11:44 am>

TRUSTe to Develop Privacy Symbols
 At a time when the U.S. government is closely looking at ways to help protect consumer privacy online, an industry trade group says it wants to make the complex processes more user friendly for wireless devices.
<Tue, Jun 19 11:44 am>

Audible Magic Secures Funding
 Los Gatos, Calif.-based Audible Magic, a developer of digital audio identification technologies for...
<Tue, Jun 19 11:44 am>

INDUSTRY FEATURES [▶ MORE FEATURES](#)

Yeah, I Remember That Sweet Summer...
 We asked some of our Country radio and record friends to let us in on some of their fondest memories (and some warm-weather recipes) from summers past.
(June 18, 2001)

Gavin G2 Hot A/C Programmers
 We let our Hot A/C counterparts sound off about their stations, their challenges, and the favorites in the music industry.
(June 14, 2001)

Who's Hot in Urban Radio?
 We talked to Urban Radio and Music Execs and asked them one simple question. Some responses were obvious, and some were surprising.
(June 14, 2001)

Cross-Country Stunt Rates Two Thumbs Out
 The latest breakthrough in promotional technology: stranding your morning team thousands of miles away and letting them fight their way back.
(June 14, 2001)

Check us out **now!**





The Third "P": Making Your Station Sizzle



ALTERNATIVE EDITOR RICHARD SANDS richard@gavin.com

You've probably heard about the three "P's": Promotion, Personality, and Production. (Which is altogether different from the three "M's": Music, Marketing, and Mornings.) The first two "P's" get a lot of attention in the pages of GAVIN and elsewhere. But that third P is the one that really can make your station shine, and unfortunately, it's the one that's absolutely foreign to most of us. I decided it was well past time to check in with some of our format's production whizzes, and find out how they do that voodoo that they do.

First, let's meet the panel:

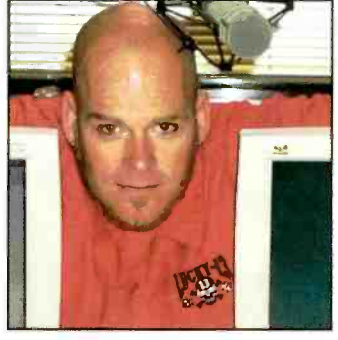
● **Steve Stone**, who has been Production/Creative Services Director at WXRK-New York since the beginning of 2000.



Steve skipped college and got straight into production in his hometown of Santa Rosa, California. His career has taken him to

Dayton, Greensboro, and Pittsburgh, where I first met him (while consulting WNRQ). Steve says working for PD Steve Kingston has been an amazing experience: "Being exposed to so many things including contributing to the *Howard Stern Show* has been a mind blower!" The fantasy sports enthusiast is happily married, with a 2 1/2-year-old son, Jacob.

● **Malcolm Ryker** has been Creative Services Director at 91X



for the past five years and you probably know his voice from coast-to-coast since he also does custom work for other company-owned stations, such as The Buzz-Houston, KTEG-Albuquerque, WXEG-Dayton, Channel 1031-Albany, and some rockers, too, like KSJO-San Jose, WMMS-Cleveland, and KBPI-Denver. "Yes working for Clear Channel keeps me busy," he laughs. Before coming to 91X, Mal was with PD Bryan Schock at perhaps the very first Extreme-type station, 92X-Denver, where he did production and middays. "Before that I worked

with Bryan as the last MD/production guy for the late-KNAC-Long Beach." He's a 1987 graduate of Arkansas State University where he majored in Radio/TV, with an emphasis on production.

● **Will Morgan**, who has been at KROQ-Los Angeles for just over two months now, coming from LIVE 105-San Francisco (where I hired him—



with an assist from Kevin Weatherly, who discovered Will toiling at WPLA-Jacksonville). A Florida native, with "many years of fast food experience," Will got his start at the legendary WAPE-Jacksonville, then moved on to Little Rock and eventually Atlanta. "I did research at 99X for two weeks—anything to get my foot in the door," he says, before adding, "It just took me a while to figure out that maybe I'm not supposed to be a DJ!" Now Morgan shares his time commuting between LA and the San Francisco Bay Area: "I couldn't give up my home—so now sometimes when the flight attendants are too tired, I do the boarding announcements for them!"

Now that you've met our cast, let's get the discussion started!

Richard Sands: I'm sure everyone will want to know your equipment—so tell me about your toys.

Steve Stone: I have a great studio here! I work on an Orban "Audicy" digital workstation. It's great and it really takes a beating. I have a killer classic mic, a few effects boxes, vintage gear, and a ton of other stuff—essential gear that enables me to produce the distinctive K-Rock sound. There may even be a "magic box," but telling you about it wouldn't make it special anymore...would it?

Malcolm Ryker: I have my old faithful Mac-based Dawn Drive system which goes through a Pacific Recorders and Engineering board, stereo in-out, 8-tracks, automated faders, etc. Also Pro Tools with a Mackie set-up and your normal plug-ins. Eventide Ultra Harmonizer...DSP 4000...Evre 20 mics. My favorite freaky old mic is a D-104 that I

picked up at an antique store and had the engineers rework.

Will Morgan: OK, so I'm "old-school"—I love the Audicy, it's basic and simple, and helps me get through days where I have to crank out three promos for the weekend. There are so many other gadgets in my room that help me create eccentric sounds as well. But being the new baby here at KROQ, I'm still trying to figure out my way here in the studio.

How would you describe your style?

Stone: My style? It really fits my personality. At times it's chaotic, subtle, edgy, or funny. It's always polished and it cuts through. I like to think that I can adapt to any situation. Here at K-Rock everything moves faster, so I've become a fast editor! I'm a processing junkie. I like my audio to be as dense as possible. Start to finish, it's got to stand out over everything else.

Ryker: Psychedelic hip-hop punk-rock shit. Or think of it as a '64 Impala with flames and hydraulics.

Morgan: Good question. As producers we all have our "bag of tricks" that we use most when working on promos: some comedy, some bigness, some cool edits, singing, etc. I feel like my style is always changing, especially being new here at KROQ. I guess you could say my style is eclectic and punchy, for the most part.

What inspired you to get into production?

Stone: I liked being on the air as a jock but I was mediocre at best. When I started cranking up the speakers to hear the sweepers and promos, you know, listening just to the stop-sets, I knew that's what I wanted to do. I would trade tapes with my buddies all the time. I got to hear great stuff from New York, LA, Dallas, San Diego, Philly,

continued on page 22

Dave Navarro

REXALL

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REXALL, the first track from the debut album,
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continued from page 20

Minneapolis, Houston everywhere—that was a great inspiration to me.

Ryder: Way back in the day, I used to do concert spots for whatever station I was working at, and somehow or another, they started sounding OK. I had a radio production instructor at college that I smoked out with, and got motivated.

Morgan: I think I would be lying if I said [ex-KROQ production whiz] John [Frost] didn't have some influence on me. After all, he and Kevin Weatherly both worked and guided me with advice and direction, from style to voicing, while I was at LIVE 105 in San Francisco. (And thank you, Richard, too!) But originally I was just thrown into imaging while working as a part-time DJ at Planet Radio in Jacksonville. There was no money in the budget for a voice-over guy so they said "you're it." I had never done a voice-over in my life, so you could imagine I was freaking! My boss gave me tapes of radio stations as a guide. I remember being blown away from what I heard, and just started "creating." (And yes, KROQ was one of those tapes!)

Who is in your production "Hall of Fame," and besides our esteemed panel, who do you admire today?

Stone: Growing up in the Bay Area I was exposed to a lot of great sound. Bobby Ocean's promos on KFRC, Brian James on the old X-100, KMEL in the '80s, KSOL, The Quake, LIVE 105 from the beginning was always cool and different. When I got into radio, I really admired what Pat Martin did with Joe Kelly at KRXQ-Sacramento, Joel Moss at WEBN-Cincinnati, John Frost at KROQ, and Jim Pratt when he was at KOME made my jaw drop. I'd have to say that my biggest "hands-on" inspiration was Lester Temple. He's at LIVE 105, but when I first met him he was in Santa Rosa. He really taught me the world of multi-track production—he was an amazing teacher. When I got to Pittsburgh, the work of Brian Price at WDVE really forced me to step it up. Today? Besides the names I mentioned, I also admire Ned Spindle at Q-101, Brian Kelsey, Randy Scope at WHFS, and Jude Corbett at WTMX.

Ryker: For me the list includes John Frost, Bryan Kelsey, Jim Pratt, and Zach (wherever he's at).

Morgan: As far as what's out there, there are a lot of great production guys (and girls). I love hearing other peoples' work, because it allows you to step outside your own boundaries and hear things in a different way that maybe you wouldn't of thought of. Eric Chase, and Brian Kelsey are a good example of this.

How do you come up with your ideas for promos/sweepers/imagers?

Stone: I watch a lot of TV, and I read a lot, newspapers and magazines. I'm on the net a lot with news sites, showbiz sites, gossip sites, anything that

I think will give me good fodder to write about. Got to keep it topical and relative.

Ryker: I just live life—I'm open minded—I listen to all the killer people around me here at 91X and put it all in God's hands.

Morgan: In addition to what Steve and Malcolm said, what people should always remember is that networking is such a useful tool—hearing other producers' work helped me when I started imaging in 1997, and still is to this day.

Who writes your stuff...you, the PD, someone else at the station, or is it a collaborative effort?

Stone: It's very collaborative. I might come up with an idea or finished script, or [PD] Steve [Kingston] has something in mind and we'll flesh it out together. There's a lot of revising in our writing process—spending the time getting copy just right!

Ryker: I write, produce, voice, rap, sing on it all. But I'm always open to anyone's ideas. Our interns sometimes have the best untainted shit.

Morgan: When it comes to writing promos, Kevin will help out a lot with ideas. Or sometimes I'll go to our phone-ops just to get their opinion on what's hot and not, funny or dull. It's false to assume that just us production guys are the creators behind our magic. We need the connection with the outside world (and with other people) that help us with ideas. People who need people are the luckiest people in the world. Hey, someone should write a song.

How do you assess Alternative production in general today?

Stone: I like it, there's no rules...almost. Like most formats, we've evolved and changed with time, but there is a wall there. We need to get past it. Everyday it's a process of trying to figure out what's next. What's it going to sound like? You've got to be ahead of things and capitalize on opportunities when they present themselves. It's not easy, but you've got to constantly try different stuff. Don't be afraid of the unconventional. It may not feel right at first, but sometimes you hit a home run!

Ryker: It's ripped off tooooo much. Hell, the A/C stations are now filtered.

Morgan: I just got here, so I'll pass on making any judgments.

What's your biggest gripe about the promos/imaging you hear on other stations?

Stone: Lack of focus. Know your audience! A lot of effects for the sake of having effects. That's probably the biggest crutch I hear. Lack of good copy. Not enough time spent on "sound crafting." I spend a lot of time just with the mix. Mixing,

tweaking, mixing, etc. This is a craft, labor on it! It's easy enough to get a voice guy and a ton of effect CDs, the real trick is making it all work to bring your station to life.

Ryker: My biggest gripe is that a lot of them sound like John Frost wanna-bes.

What tips, if any, do you have for the aspiring production person?

Stone: Don't listen to people who say you're wasting your time. If I listened to the people who told me that, I'd still be living with my mom! Study all you can, listen to everyone's work. Don't be hung up on formats. Great production is great production anywhere it's heard! Dedicate yourself to it. While your friends are out partying, you're at the station working on promos. You have to be hungry, and respect the work. When the time comes and people ask your advice, take the time to talk. If someone calls me or sends me a tape to listen to, I always reply. Stay humble. My old friend Beau Rafferty once told me, "I refuse to be stifled by the limitations of others." I

always think of that. Surround yourself with good people, network with others, and above all, don't waste your time on people who don't share your passion, or who try and get in your way.

Ryker: Be patient...sweep floors, make good coffee...don't expect the world in a few years.

Morgan: After hearing a promo, the important thing to remember is this: what is the message? And: is it getting across? That's the function. Everything else is just fashion. It's easy to get caught "overthinking" a promo—that's when sometimes the

message gets lost. How many times has your PD told you "that's the best promo you've produced" and your thinking in the back of your head, "Wow, I hardly spent any time with that and it only took me an hour to produce?" Knowing when to apply comedy and coolness to a promo is very important—take into consideration what the prize or subject is (i.e. new bumper sticker campaign = funny. Seeing Tool in Paris = cool).

What does the future hold for you—you've made it to the apex of our business, so what's next?

Stone: I'm having a lot of fun—I want to do this for as long as I can. Eventually one day, I'd like to just sit in my basement and work when I want to, not when I have to...ahhhhhh to dream.

Ryker: I'm up for anything—my contract is up in 905 days. I would like to do kids shows/ABC *Schoolhouse Rock* kinda shit.

Morgan: I'm two months in at KROQ, so I'm looking forward to a long future with these guys. I have a lot to learn, and that's it, keep learning and trying new things! ■

"I write, produce, voice, rap, sing on it all. But I'm always open to anyone's ideas. Our interns sometimes have the best untainted shit."

—Malcom Ryker, 91X

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Modern Rock Monitor 36*, 556 spins +98x!
 Active Rock Monitor 13*, 611 spins, +123x!
 Mainstream Rock Monitor 24*, 666 spins, +141x!

Close outs this week: WIYY, WJRR, WONE, WAVF, WEND, KIOC, KNXX, KFZX, KWHL, WHEB, KXNA, WWDX!

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On Your Desk Now!

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Already on: WEDG (10x), WGYV (10x), WOXY (16x), KJEE (9x), KMBY (9x), WJSE (12x)

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PRIME

"I'm Stupid (Don't Worry 'Bout Me)"

From the new album **UNDERNEATH THE SURFACE**

Modern Rock Monitor 33*, 615 spins, +37x!
 Active Rock Monitor 30*, 276 spins, +23x!
 Mainstream Rock Monitor 29*, 432 spins, +46x!

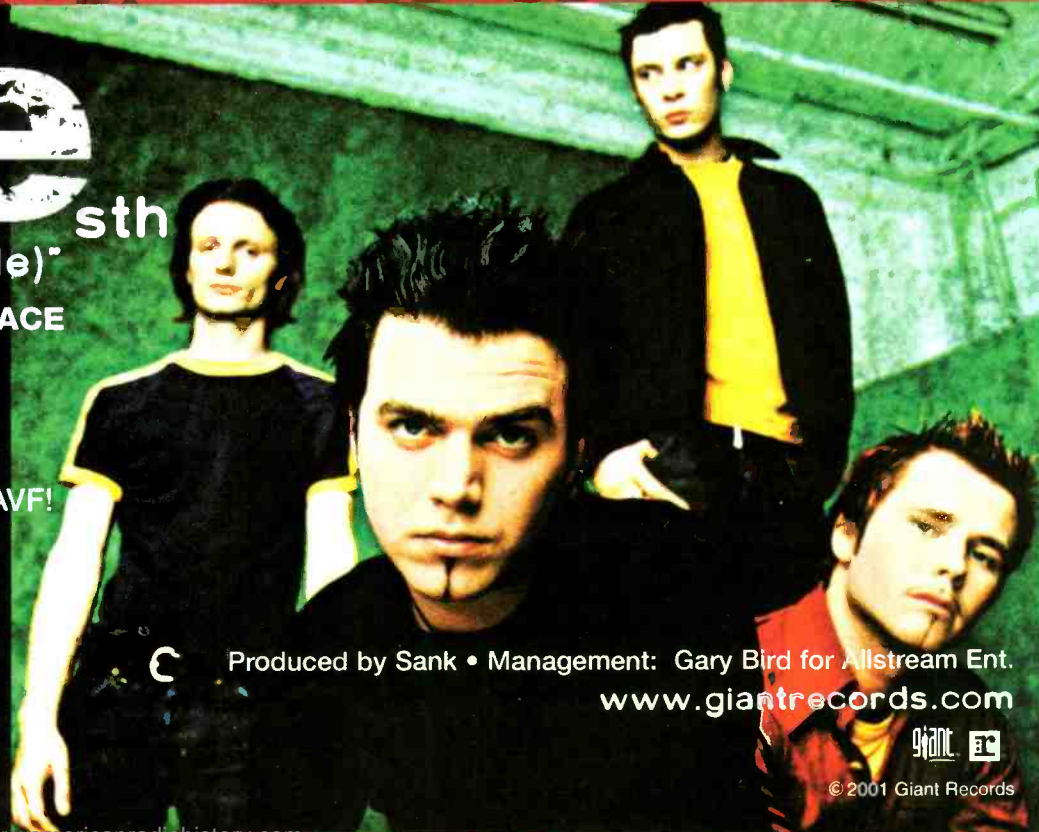
New this week: WMMS, WWDC, KXRK (16x), WAVF!

KPNT 23X	WRZX 24X	WDYL 20X	WSUN 24X
KMYZ 23X	WGRD 18X	KWOD 21X	WARQ 17X
KTEG 14X	WEND 15X	WCYY 17X	WEQX 29X
WPBZ 15X	KEDJ 12X	WWVV 23X	WHTG 20X

HEAVY CURIOSITY CALLS!

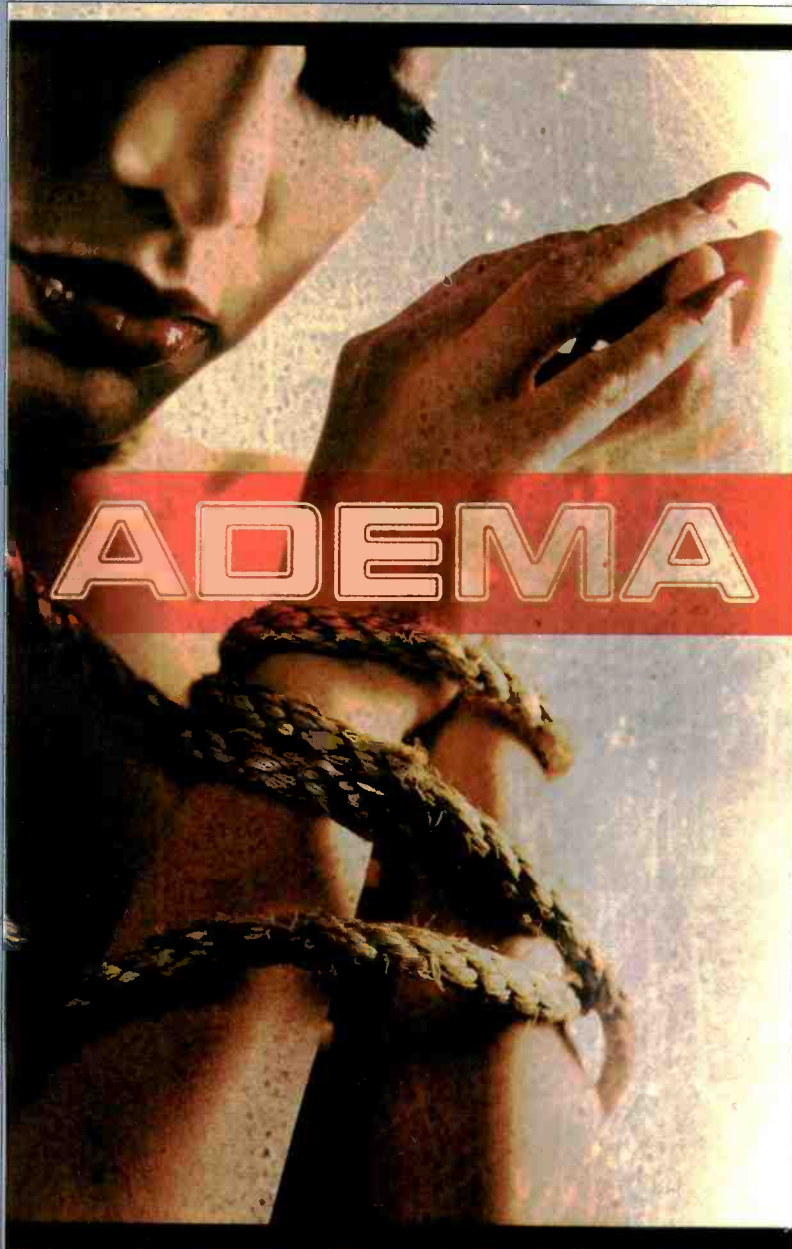
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WHFS	99X	Live 105	KEDJ
WFNX	KXTE	WXTB	WLZR
KRXQ	KQRC	KFMA	WPBZ

IMPACT DATE: JUNE 26TH

MEDIABASE MONITORED ALTERNATIVE STATIONS

Rank	Market	Station	PD	MD	Phone
1	New York	WXRK-FM	Steve Kingston	Mike Peer	212-314-9230
2	Los Angeles	KROQ-FM	Kevin Weatherly	Lisa Worden	818-567-1067
3	Chicago	WKQX-FM	Dave Richards	Mary Shuminas	312-527-8348
4	San Francisco	KITS-FM	Jay Taylor	Aaron Axelsen	415-512-1053
4	SF/San Jose	KCNL-FM	Greg Stevens	Sarah Berg,	415-371-7500
5	Philadelphia	WPLY-FM	Jim McGuinn	Dan Fein	610-565-8900
6	Dallas	KDGE-FM	Duane Doherty	Alan Ayo	972-770-7777
7	Detroit	CIMX-FM	Murry Brookshaw	Matt Franklin	313-961-9811
8	Boston	WBCN-FM	Oedipus	Steven Strick	617-266-1111
8	Boston	WFNX-FM	Cruze	Kevin Mays	781-595-6200
9	Wash DC	WHFS-FM	Robert Benjamin	Pat Ferrise	301-306-0991
9	Wash DC	WWDC-FM	Buddy Rizer	—	301-587-7100
10	Houston	KTBZ-FM	Steve Robison	Steve Robison	713-830-8000
11	Atlanta	WNNX-FM	Leslie Fram	Chris Williams	404-266-0997
14	Seattle	KNDD-FM	Phil Manning	Kim Monroe	206-622-3251
15	Phoenix	KEDJ-FM	Nancy Stevens	Robin Nash	602-266-1360
15	Phoenix	KZON-FM	Tim Maranville	Kevin Mannion	602-258-8181
16	San Diego	XTRA-FM	Bryan Schock	Chris Muckley	619-291-9191
16	San Diego	KFSD-FM	Miike Halloran	Marco Collins	760-729-5946
18	Nassau-Suffolk	WLIR-FM	Gary Cee	Andre Ferro	516-222-1103
19	St. Louis	KPNT-FM	Tommy Mattern	Donny Mueller	314-231-1057
21	Tampa	WSUN-FM	Shark	Crissy	727-577-7131
22	Pittsburgh	WXDX-FM	John Moschitta	Lenny Diana	412-937-1441
23	Denver	KTCL-FM	Mike O'Connor	Sabrina Saunders	303-893-3699
24	Cleveland	WXTM-FM	Dave Wellington	—	216-861-0100
25	Portland	KNRK-FM	Mark Hamilton	Jayn	503-223-1441
26	Cincinnati	WAQZ-FM	Rick Jamie	—	513-932-0880
27	Sacramento	KWOD-FM	Ron Bunce	Boomer Barbosa	916-448-5000
29	Riverside	KCXX-FM	Kelli Cluque	Daryl James	909-384-1039
34	Columbus	WWCD-FM	Andy Davis	Jack DeVoss	614-221-9923
35	Providence	WBRU-FM	Tim Schiavelli	Cindy Pawlak	401-272-9550
36	Salt Lake City	KXRX-FM	Mike Summers	Todd Noker	801-524-2600
37	Charlotte	WEND-FM	Jack Daniel	Kristen Pettus	704-338-9600
38	Norfolk	WROX-FM	Michelle Diamond	—	757-640-8500
39	Las Vegas	KXTE-FM	Dave Wellington	Chris Ripley	702-257-1075
40	Indianapolis	WRZX-FM	Scott Jameson	Michael Young	317-257-7565
41	Orlando	WOCL-FM	Alan Smith	Bobby Smith	407-919-1000
42	New Orleans	KKND-FM	Dave Stewart	Sig	504-679-7300
44	Nashville	WZPC-FM	Brian Krysz	Russ Schenck	615-399-1029
46	Hartford	WMRQ-FM	Todd Thomas	Chaz Kelly	860-723-6160
47	Austin	KROX-FM	Melody Lee	Toby Ryan	512-832-4000
49	Monmouth	WHTG-FM	Darrin Smith	Brian Zanyor	732-493-2000
50	Buffalo	WEDG-FM	Rich Wall	Ryan Patrick	716-881-4555
51	West Palm	WPBZ-FM	John O'Connell	Dan O'Brien	561-616-4600
51	West Palm	WRLX-FM	Jordan Walsh	Fletch	561-616-6600
52	Jacksonville	WPLA-FM	Scott Petibone	—	904-636-0507
53	Rochester	WZNE-FM	Mike Danger	—	716-399-5700
54	Louisville	WLRS-FM	Shane Collins	—	502-625-1220
56	Dayton	WXEG-FM	Steve Kramer	—	937-224-1137
57	Birmingham	WRAX-FM	Dave Rossi	Mark Lindsey	205-945-4646
58	Richmond	WDYL-FM	Mike Murphy	Keith Dakin	804-330-5700
61	Albany	WHRL-FM	Susan Groves	Lisa Biello	518-452-4800
62	Tucson	KFMA-FM	John Michael	Marc Young	520-622-6711
63	Honolulu	KPOI-FM	Nikki Basque	—	808-591-9369
64	Tulsa	KMYZ-FM	Lynn Barstow	Ray Seggern	918-660-0301
66	Grand Rapids	WGRD-FM	Dan Clark	Tim Bronson	616-459-4111
67	Fresno	KFRR-FM	Bruce Wayne	Reverend	559-255-1041
70	Knoxville	WNFZ-FM	Daniel Bozyk	Boner	423-525-6000
72	Ft. Myers	WJBX-FM	John Rozz	—	941-275-9980
74	Albuquerque	KTEG-FM	Ellen Flaherty	Adam Chapman	505-830-6400
77	Monterey	KMBY-FM	Chris White	Rich Berlin	831-643-1017
78	Syracuse	WKRL-FM	Mimi Griswold	—	315-633-0047
81	Greenville	WXNR-FM	Jeff Sanders	Dave Spain	252-633-2406
84	Baton Rouge	WUXN-FM	Ted Kelly	—	225-388-9898
85	Little Rock	KLEC-FM	Larry LeBlanc	Peter Gunn	501-219-2400
86	Charleston	WAVF-FM	Greg Patrick	Danny Villalobos	843-852-9003
93	Columbia	WARQ-FM	Gina Juliano	—	803-695-8680
94	Spokane	KAEP-FM	Scott Rusk	Kari Bushman	509-448-1000
102	Lafayette	KFTE-FM	Rob Summers	Scott Perrin	318-232-2242
103	Fort Wayne	WEJE-FM	J.J. Fabini	—	219-747-1511
106	Lexington	WXZZ-FM	B.J. Kinard	Suzy Boe	606-253-5900
109	Roanoke	WZZI-FM	Don Walker	Greg Travis	540-344-2800
117	Lansing	WWDX-FM	Jeff Welling	—	517-699-0111
122	Madison	WMAD-FM	Pat Frawley	Amy Hudson	608-274-5450
125	Boise	KQXR-FM	Jacent Jackson	Pete Schiecke	208-344-3511
128	Reno	KRZQ-FM	Wendy Rollins	Guy Dark	775-333-0123

stroke 9

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THE FURTHER ADVENTURES OF Gustav and Daria: Diary of A New Morning Show Returns

By **Richard Sands**

Building your own local morning show is one of the most difficult, and yet most rewarding parts of programming. In our previous two installments we met KNRK-Portland's own Gustav and Daria, and PD Mark Hamilton talked about the perils and pitfalls of putting together the local show. This month, we check in with the show's producer Nik Miles—who like PD Hamilton, also hails from merry ole England.

Richard Sands: "Morning show producer" can mean a lot of things. What does the job entail at KNRK?

Miles: Mark gave me a blank sheet of paper with the show content. When I started, the show had three existing benchmarks, and over the past year, we've developed many more. Through my relationships in media, I book TV and movie guests (we had Rob Schneider four times in the last two weeks), develop promotions, and make some spoof phone calls as "Nik the Prank Monkey."

How is the Gustav and Daria show progressing in your mind?

We are heading in the right direction. We've tried some things that didn't work very well. But my philosophy is this: If you don't understand that radio is a revolving stage you lose. We started with all the raw materials of a great show, and the creative process is moving very well. It's still the early days yet, but I have seen many great milestone achieved that I am truly surprised at how far we have come and how quickly we have done it.

In our last installment, PD Mark Hamilton said: "The success of Gustav and Daria is critical to the success of KNRK." Does that put a lot of

pressure on you?

Yes and no. I knew the task I had to do when I agreed to leave CBS and come and work at [KNRK owner] Entercom. However I never give less than 110 percent of myself, so I knew that we would win. Just step back and look at the team we have and even the untrained ear can tell we can win.

Speaking of which, how have the ratings been so far?

I am not so sold on ratings at this point. When Ford develops a new car, they don't do consumer tests during the development. However, after saying that, you may expect that we're not getting good ratings. The truth is my concern is that we have made such a big jump so quickly. April was a 9.8 in our target demographic. That's a big jump, and it reflects the hard work the team has been putting in. It's very much a step in the right direction.

What is the show doing right, and how could it improve?

Gustav and Daria's strong points are what will make this a winning show. I've never seen a stronger pair of interviewers. They're compelling and edgy at the same time. We found that listener mail was not a great fit for us. Meanwhile, we're developing a few new ideas. I'm working on getting Gustav and Daria out of the studio sometimes this summer. We're doing a remote from the USS Higgins this week. We're also working on having some A-list actors co-host for a day. All that, combined with star interviews and good band interviews is giving us a great name. To improve, I need to help Gustav and Daria work on timing. As a team, we have so much fun in the mornings that we let time run away with us. I would also like to see the creative process develop with the show. I think we need to

continued on page 28

bird³

mess

"I'm Alone In The World...
And I Need You To Clean Up All This Mess..."
"Mess" - (bird³)

Opening for the Cult....

June 25 - Salt Lake City, UT
June 26 - Denver, CO
June 28 - Kansas City, MO
June 29/30 - Chicago, IL

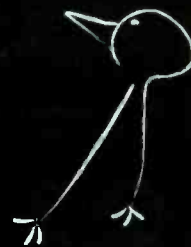
Warped Tour Dates.....

7/14 - Minneapolis, MN
7/15 - Chicago, IL
7/17 - Cincinnati, OH
7/18 - Nashville, TN
7/19 - Little Rock, AR

**At Radio
Now!!!**

Produced, recorded and mixed by Nick DiDia with Richard Dashut and Bird³
Executive Producer: Mark Mazzetti
Management: Bill Hardie and Randy Cauble

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TOP 10 PHONES

- KNDD/Seattle**
- KCNL/San Francisco**
- Q101/Chicago**
- KITS/San Francisco**
- WKRL/Syracuse**
- WMRQ/Hartford**
- WHRL/Albany**
- WPLY/Philadelphia**

VIDEO ADDED TO



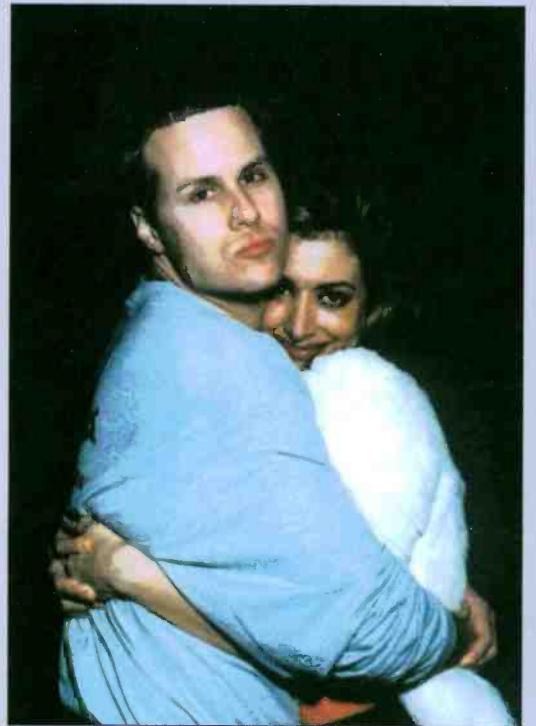
continued from page 26
work more as a team on
constructing bits.

**Speaking of bits, how do
you come up with ideas?**

I have a very sick mind. I have all the services that a person could want, but as far as bits go, I take what I find very sick and demoralizing and develop it. With guests, I look at what's going on in the world. If a new movie is coming out I'll call the studio and spend time requesting interviews. It works the same with TV.

**What's the best thing the
morning show has done
so far?**

A show we did from a genuine haunted hotel in Oregon. The show was on Halloween and we had a medium along to see what we could find out. Some of the interns, along with myself, witnessed one of our engineers picked up by a ghost and thrown against a wall. The medium knew it was going to happen and she tried to stop it, although in vain. The ghost turned off equipment in one of the rooms along with other wild stuff. The show was really gripping and Gustav and Daria did a



great job.

**What's the next stage for Gustav and
Daria...so when I check back in a few
months we can see if you are hitting
your goals?**

That's a hard one. I'd like to see our interviews become shorter and for the show as a whole stay on time. I'd like to see a smoother interaction between the hosts. It takes time to be able to tell when your morning show partner will start or stop talking. I think these things will improve with time. Just as they have up to now. ■

Nik Miles: In His Own Words

I was born in Sutton in Ashfield, England and lived for most of my first six years in Germany because my dad was working for the British Army. I went to school in a small village called Kings Langley. The school actually was built on the site of King Richard III's palace. After school, I did work for several radio stations including some BBC stations. Then I moved to Canada and worked in media. In 1991 I decided to go back to school and work to become a veterinarian. That changed in 1993 when I moved to Portland to become a paramedic. While in Portland, Z100 took me on as an intern (what were they thinking?). Eventually, I went to KINK where Dennis Constantine offered me a job. After two years, Mark Hamilton aggressively recruited me to produce his morning show. I'm most definitely a student of radio and tend to love everything about it. I still do one day a week as a 911 paramedic (just to keep my hand in). I share three dogs with my roommate. My folks moved from England and live about one-half mile away from me. I'd also like to say that I'm also a part-time mental therapist for 'NRK's afternoon guy, Marconi!



2-D

RUSSEL

GORILLAZ

Clint Eastwood

the first song from the self-titled debut by the world's first virtual band

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KDGE	WXDX	WBTZ	

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EVERYWHERE!!**

MURDOC

NOODLE



Your Song: We're Gonna Pump You Up!

By Richard Sands

You're at the ballpark. A batter strides confidently to the plate and the public address system starts to blare AC/DC's "Hell's Bells." The batter is psyched. The crowd is thumpin.' Even you find yourself getting pumped. Works like a charm. The magic is in the music. Ever wonder how they select which song gets played for each batter? Easy. The players pick 'em out!

Now imagine if you were a ballplayer—which song would you choose to have played to get your groove on? Here's the answers given by your friends in the Alternative universe:

Andy Davis, WWCD-Columbus

The Clash "This is Radio Clash." First of all, having been a public address announcer for pro and NCAA hockey for the last six years, I know the scream at the start of this song sounds great. Secondly, it's The Clash, the backbone of CD101 music. Not to mention the fact that compared to typical "Alternative" radio, CD101 does provide a "radio clash."

Mike Martinovich, London-Sire

I'd pick Elvis Costello's, "Radio, Radio." I played baseball for 13 years and was a huge Elvis Costello fan growing up in Connecticut. I can remember calling WNEW over-and-over, requesting the song and actually "pitching" it to them. It's funny because at the time I was about 16 years old and the song was around four years old, but sounded new to me as it was never really on the radio in New York City. On the way to a high school baseball game that I was going to pitch, I heard the song on WNEW and totally freaked out. Batter up!



Rick Morrison, RCA

My song would have to be "I Did It" from the Dave Matthews Band—for the obvious reasons...makes sense, huh!?



Leslie Fram, 99X-Atlanta

My song would be "In My Life" by the Beatles because the older you get, you start reflecting on your life—the bad Arbitrons, all the times you lost the A.I.R. competition, and how lucky we are to affect peoples' lives through music.

Scott Petibone, WPLA-Jacksonville

That's so easy. When I strode out to the mound, glove in hand, I'd take a mild pause and tip my cap to the gaping assemblage. My song would be Uncle Kracker's "What 'Chu Lookin' At?" because the throngs in the stands wouldn't know what they were looking at.

Nikki Basque Robinson, KPOI-Honolulu

Sadly, we don't have a ballpark in Hawaii and we don't have any major teams, but I can remember back to the days when I lived on the mainland and they did those things. Mine would have to be Sublime "Doin' Time." The line where they go "Summertime, where the livin's easy..." Yes, the joy of living in Hawaii where it's always summer.

Mike Henry, Paragon Research



I always wanted to be a bal player! Mine would be R.E.M. "Talk About the Passion." I choose the band because of my early beginnings with R.E.M. in Athens, and the song because more "passion" is what radio needs most.

John Michael, KFMA-Tucson

Otis Redding "I Can't Turn You Loose." That is some tight s**t. The horns alone would make me hit one over the fence.

Nan Fisher, Columbia

That one's easy: Concrete Blonde "True!" The lyrics are "I give all I am and it's all I can do—but I'm true."

Spud, LIVE 105-San Francisco

"The Rockafellar Skank" by Fatboy Slim because that song gets me instantly fired up like a shot of espresso...in fact, who needs coffee when you got the funk soul brother!

Cathy Burke, Blackbird Records



I'd go with "She Sells Sanctuary" by the Cult, which brings back great memories! It's a great song to recklessly flail around like a whirling dervish, living tctally in the moment—which I have done many times to this song.

Melody Lee, KROX-Austin

Hmmm—do I really need to say it? "Melody Lee" by the Damned!



Bob Divney, Reprise

Well that would have to be...Berlitz "Spanish," Tape 1, Lesson #2, Part C. Juanita: "Hola Roberto! Como esta usted?" Roberto: "Yo estoy bien, e' usted?" Eschuchan repeaten,

por favor. Why this one, you ask? Because I am good!

Gary Cee, WLIR-Long Island

"Pump It Up" by Elvis Costello. He taught me how to listen to music, and this song is about one of my favorite pastimes.

Jayn KNRK-Portland

I'd say "Bloodletting" by Concrete Blonde, not for the lyrics necessarily, but for the music itself. It's got the kind of dirty/gritty swagger I would love to have as I walked to the plate. That'd make me feel like Barry Bonds, I tell ya.

continued on page 32

DROWNING POOL

BODIES

Over 21K scanned this week - Album ships nearing 200K

**Top Requests at WIYY WXDX KUPD
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"'Bodies' is the most reacting record on the air now
and has been since the first spin. I haven't seen
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BUZZWORTHY

**New this week at WXNR WAVF WCYY KFTE
KQXR KXXR WAZU WBZX and more!**

APPEARING



**BUZZWORTHY.
MTV.COM**

Produced & Mixed by Jay Baumgardner
Management: Paul Bessman for Bassmanagement



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continued from page 30

Brad Pollack, Nitro

I'd want 'em to play "Pushing Forward Back" by Temple of the Dog 'cause with the way I hit a ball, it hardly ever goes forward—it almost always goes back.

John O'Connell, WPBZ-West Palm Beach

For me it would have to be "Hemorrhage" by Fuel, because in all my years of playing baseball I was hit more times than Don Baylor, and most were shots to the head!

Jenni Sperandio, Astralwerks Records

Kiss, "Strutter." Ever since the Replacements covered "Black Diamond" (and truly turned me on to Kiss, I must youthfully admit) this has been my theme.

Drew Murray, Restless Records

"Banditos" by The Refreshments. "I got the pistol, so I keep the pesos..." Yeah that seems fair.

Bean Baxter, KROQ-Los Angeles

My song would be "It's a Mistake" by Men At Work. That's the kind of confidence my team has in me.



Gina Juliano, WARQ-Columbia

My song would be from Fuel with "Bittersweet" because it describes how life is for me. Oftentimes situations that seem bad and bitter turn out sweet and for the best.

Michael Ildis, Ildis Communications

Mine would be Sly and the Family Stone "Thank You (Falettinme Be Mice Elf Agin)," because I cannot be who I am not!

Pat Frawley, WMAD-Madison

"Bad Luck" by Social Distortion. I was listening to

that song in June of 1992 when I got a phone call from a co-worker telling me to get to the station and pick up my stuff because we had gone dark. Our owner took us off the air in the middle of afternoon drive, in the spring book—brilliant. I had been full-time on air for only eight months at the time, and I already had a paycheck bounce and a station go dark under me. Now when I hear "Bad Luck," I laugh and I remember that no matter how bad my day might be going, it can't get any worse than that day. A little perspective is a good thing.

Greg Stevens, KCNL-San Jose

For me personally, the song would have to be Red Hot Chili Peppers "Californication," to celebrate my recent return to the Golden State.



Steve Tipp, Trauma Records

"One Step Ahead" by Split Enz. I'm building and rebuilding in a few areas, and that is the way to go...one step at a time.

Jacent Jackson, KQXR Boise

Wow, this is a question I haven't thought about since I was nine years old and wanted to play first base for the St. Louis Cardinals. (I was a big fan of Keith Hernandez—OK, you can stop laughing now.) At that time, the song would've been "Celebration" by Kool and the Gang, since that



was the Cards theme song for the '82 World Series. I'd like to say my taste have grown more sophisticated since then...so I'd have to go with "Whoomp, There It Is" by Tag Team, because I'm hitting it out of the park

Brian Krysz, WZPC-Nashville

"Master of Puppets" by Metallica, because I demand total control of the stations I'm involved with.

Jack Daniel, WEND-Charlotte

Since I take a lot of ribbing about the format I program with regards to my 47 years, I think it's only fitting that it be "Old Man" by Neil Young!

Howard Petruziello, Virgin Records

When I'm President, the Ramones' "Blitzkrieg Bop" will blast through the FA everywhere I go while the crowd shouts, "HEY—HO, LET'S GO!" over and over! The Ramones breathed new life into music with those four words and three chords and they inspire me to this day. ■



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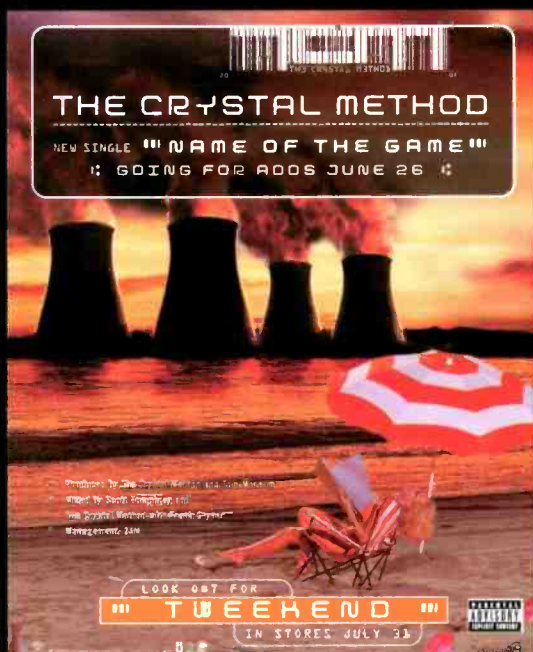
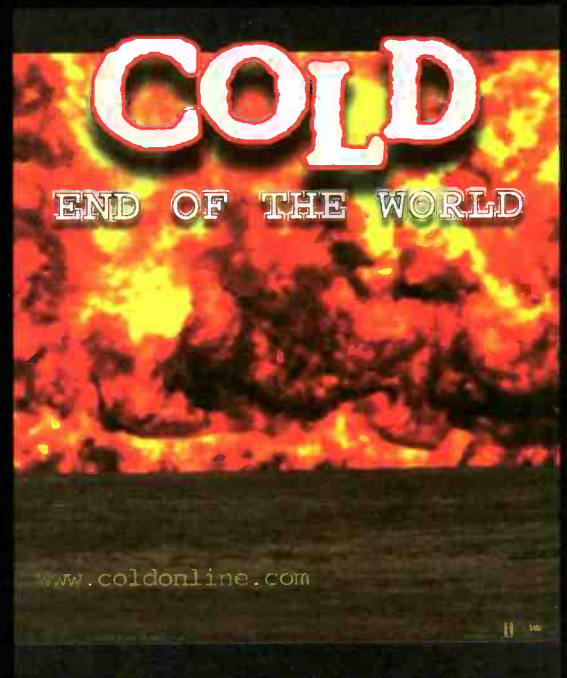
"No One" Top 15 at Modern Rock, Top 10 at Active Rock

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- | | | | |
|----------|------|------|------|
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| KXTE | WAQZ | WFNX | KWOD |
| WROX | KCNL | WOCL | KFMA |

Nationwide tour starts in August.

"Tweekend", in stores July 31st.

Last record, "Vegas", scanned over 800,000 copies.



Who Will *Survive* Alternative Boot Camp And Avoid Being Tagged “The Weakest Band?”

Compiled by Kathleen Richards & Shawn Evans

It's nothing new—a rising crest of hopeful bands, unknowingly pinned against each other in a fight for survival in the fickle world of Alternative radio. But this time around, there's no prescription for success in the format. With a plethora of rock-genre hybrids—whether it be indie-hip hop, rap-metal, or alt-country—some bands will catapult into fame, while others will disappear under the public's radar before we even get a chance to say hello. For this Alternative Special Issue of GAVIN, we picked ten acts that are showing the most promise to see who's got the best chance of outwitting, outlasting, and outplaying the rest.

Not Your Average Hit-And-Run

BOY HITS CAR

SINGLE: “I’m a Cloud”
ALBUM: *Boy Hits Car*
LABEL: Wind-up



With a singer resembling Sammy Hagar and a backing band that sounds like an earthier Tool or Alice In Chains, Boy Hits Car is a no-nonsense, guitar-driven, screaming-frontman quartet devoid of trendy gimmicks and with songs featuring enough sensitivity to avoid Neanderthal comparisons. They've been faithfully playing the LA scene since 1993, and after the indie debut *My Animal* in 1997, their charisma and hard work paid off when Wind-up picked them up two years later. —KR

“Boy Hits Car is the best of both worlds—aggressive enough to share the stage with Staind and Korn, they've taken the indie sound of At the Drive-In and made it accessible. And they have honest lyrics that allow them to be spoken of in the same breath as Jimmy Eat World or Sunny Day Real Estate.”
—Chris Williams, APD/MD, 99X

After First Listen, It Adds Up

SUM 41

SINGLE: “Fat Lip”
ALBUM: *All Killer No Filler*
LABEL: Island/IDJMG

Youth is what propels this band from Toronto. With cute and hip names like Stevo32, Dave Brownsound, Bizzy D, and Cone, Sum 41 is sure to capture the attention of Blink-182 fans' younger siblings who have a hankering for something a bit thicker and more raucous. Their very smart single “Fat Lip” features trade-off rhymes *à la* the Beastie Boys and is being spun at over 70 stations, according to the GAVIN charts. Under the guidance of fellow Canadian, manager Greig Nori of Treble Charger, the boys of Sum 41 have got the confidence and the skills to withstand the downwind from the Alternative format. —KR



“Sum 41's ‘Fat Lip’ is Top 5 phones here at KFTE. Initially, I didn't care for the song, but after hearing it on the air, it's definitely a hit! The response has been great since we opened up the spins. I think the band has a great sense of humor—funny lyrics, catchy songs. My MD Scott Perrin and I loved the video they sent out to radio when the first album came out last year. Hilarious!” —Rob Summers, PD, KFTE

Who's Bad?

ALIEN ANT FARM

SINGLE: “Smooth Criminal”
ALBUM: *ANThology*
LABEL: DreamWorks



Melodic, penetrating, spunky, and creative, Riverside, California newcomers Alien Ant Farm is a band that has its priorities straight. They've easily got half-a-dozen hit singles on their major label debut (including a cover of Michael Jackson's “Smooth Criminal”), thanks to a tight rhythmic section and a hyperactive sledgehammer of a guitar. With influences ranging from KISS, to Tracy Chapman, to Jeff Buckley, this is a band that has the brains and the brawn to outlast any trends. —KR

“I first played AAF almost four years ago on my ‘Local Band Spotlight.’ The first song I played off their sampler was ‘Smooth Criminal,’ and it's been an X1039 favorite ever since. I'm glad that Richard, Aaron, Weatherly, and the rest of the Alternative panel are finally giving love to a piece of the Inland Empire. —John DeSantis, APD, KCXX

The “Economy” of Seven Mary Three

SEVEN MARY THREE

SINGLE: “Wait”
ALBUM: *The Economy of Sound*
LABEL: Mammoth

Coming from the “land of accessibility,” Orlando-based Seven Mary Three bump up the energy and hard edge of their trademark “Americana rock & roll” on their fourth release, *The Economy of Sound*. Having survived recent label and band rotations, the group spent two years honing its songwriting skills for their latest release, as demonstrated in their single “Wait.” This is about a band that does what it does well. —KR



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Sweden's Prime Ain't "Stupid"

PRIME STH

SINGLE: "I'm Stupid (Don't Worry 'Bout Me)"
ALBUM: *Undereath The Surface*
LABEL: Reprise

Ever notice how bands from foreign countries sometimes have a better handle on "American rock" than us Americans? The members of Sweden's Prime sth, only in their early 20s, are serious about planting a firm grasp in U.S. soil. After shopping their debut to a plethora of major labels (and eventually teaming with Reprise), and after recruiting the help of fellow Swede, super pop hit-maker Max Martin, for their infectious single "I'm Stupid (Don't Worry 'Bout Me)," this young quartet is far from stupid. —KR



"You can't escape the hooks in 'I'm Stupid.' After only 100 spins, this record is getting Top 5 phones from both men and women. The potential for this song is endless. Get a piece of it, before it crosses over."

—Ron Bunce, PD KWOD

Pound Foolish

PENNYWISE

SINGLE: "Fuck Authority"
ALBUM: *Land of the Free?*
LABEL: Epitaph

In typical punk fashion, Los Angeles heroes Pennywise choose an expletive-titled song as their first single. As you might expect, there's plenty of three-chord rock and the usual punk rock themes: protest, free speech, disrespect of authority; there's also some pop harmony rounding out the rougher edges. Plenty of bands complain about the world, but how many sell out 15,000 seats in the LA Sports Arena and then donate all the proceeds to local charities? And who else holds a contest on their website for 15 lucky fans to sing backup vocals on the new CD, their seventh release, *Land of the Free?* "Fuck Authority" assaulted the airwaves June 19. —SE



"Pennywise is great, as long as you can get out of the experience without getting thrown up on by one of the band members."

—Kevin Weatherly, PD, KROQ

Here No Evil

SPRUNG MONKEY

SINGLE: "What's That You Say?"
ALBUM: *Get A Taste*
LABEL: Redline

While Sprung Monkey's last hit "Get 'Em Outta Here" landed them on the Alternative charts three years ago, the band was a little quiet for a while. Dealing with a new record label, studio sessions with producer Jim Wirt, and the warmth of the San Diego sunshine has kept Sprung Monkey busy creating the beautifully raucous album, *Get A Taste*. The first single, "What's That You Say," is everything an alternative pop single should be: crunchy but not too noisy, polished but not too slick. The first three songs are so and there's plenty more worth listening to, all the way through to the remake of Harry Nilsson's kitschy "Coconut." Drink it up. —SE



"We've played Sprung Monkey a bunch in the past. They've got a huge fan base here since they're local, and it's a perfect summer song for 91X. We're looking forward to them playing our X-Fest July 13." —Chris Muckley, MD, 91X

A Breath of Fresh "Air"

AIR

SINGLE: "Radio #1"
ALBUM: *10,000 Hz Legend*
LABEL: Astralwerks

Air's 1998 album *Moon Safari* had earned Jean-Benoit Dunckel and Nicolas Godin cult-like status even before they were asked to score the soundtrack to Sofia Coppola's film *The Virgin Suicides*. The fact that both the film and the music were a critical success only cemented their reputation as crafters of the dreamy arts. On their new CD, *Air* recorded in both Paris and Los Angeles, inviting a few guests (Buffalo Daughter's Sugar and Yumiko as well as Beck) along for the ride. The result is *10,000 Hz Legend*, a sparse landscape of all things futuristic and retro, the perfect background-noise for a busy life. The pop-inspired first single, "Radio #1," is one of their most accessible tracks to date, replete with vocals. Like a bizarre road trip across strange territory, you don't always know where Air is taking you, but that's half the fun. —SE



No Monkeying Around

GORILLAZ

SINGLE: "Clint Eastwood"
ALBUM: *Gorillaz*
LABEL: Virgin

It's either the result of a carefully constructed marketing plan, or the idea of one very smart Brit (or perhaps both), but the ridiculously buzz-heavy band Gorillaz may be more than just a self-manipulated "it" band. Despite underground roots the band radiates undeniable mainstream appeal (such as the cartoon renderings of themselves and their debut video). Gorillaz takes an indie-and-hip-hop flavored background and throws in everything from electronic tweakings to Blur-esque rock to Cuban-flared melodies. The debut single "Clint Eastwood" sounds like it could be the theme song for a modernized remake of *Frankenstein*, and features the guest vocals of Del Tha Funky Homosapien. Also featuring Blur singer Damon Albarn and produced by Deltron mastermind Dan the Automator, Gorillaz is currently the epicenter of cool. Tune in. —KR



Expectoration

SALIVA

SINGLE: "Your Disease"
ALBUM: *Every Six Seconds*
LABEL: Island/IDJMG

Saliva reinvents the "Memphis sound" with their major label debut, *Every Six Seconds*. The 12-song offering from this Tennessee quintet is hip-hop and metal fusion that's more the bastard country-cousin of Kid Rock and Monster Magnet than the usual blue-plate special of hard rock/trash fare. The first single, "Your Disease," has been an arena-charged, head-banging, hip-hop muscle car of a song that showcases the band's diverse sound and illustrates the songwriting skills that landed them on tour with Crazy Town and Fuel. —SE



Instead of a sole grand-prize winner, the true "survivors" of this game won't be based on their current hit-making capabilities, but on their endurance and the conviction of their creative vision in defining Alternative's future.



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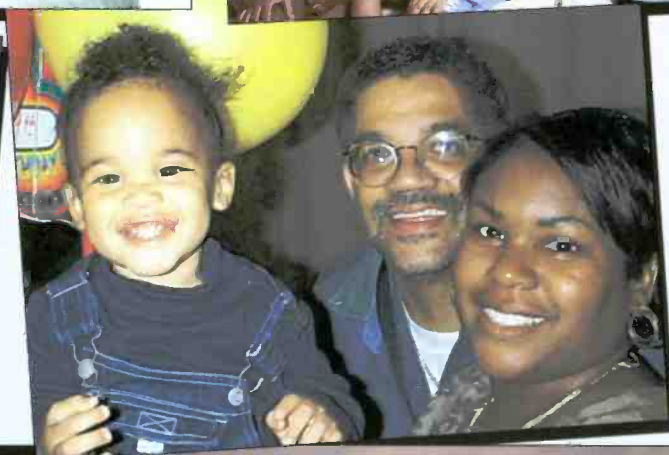
Pop's Peeps



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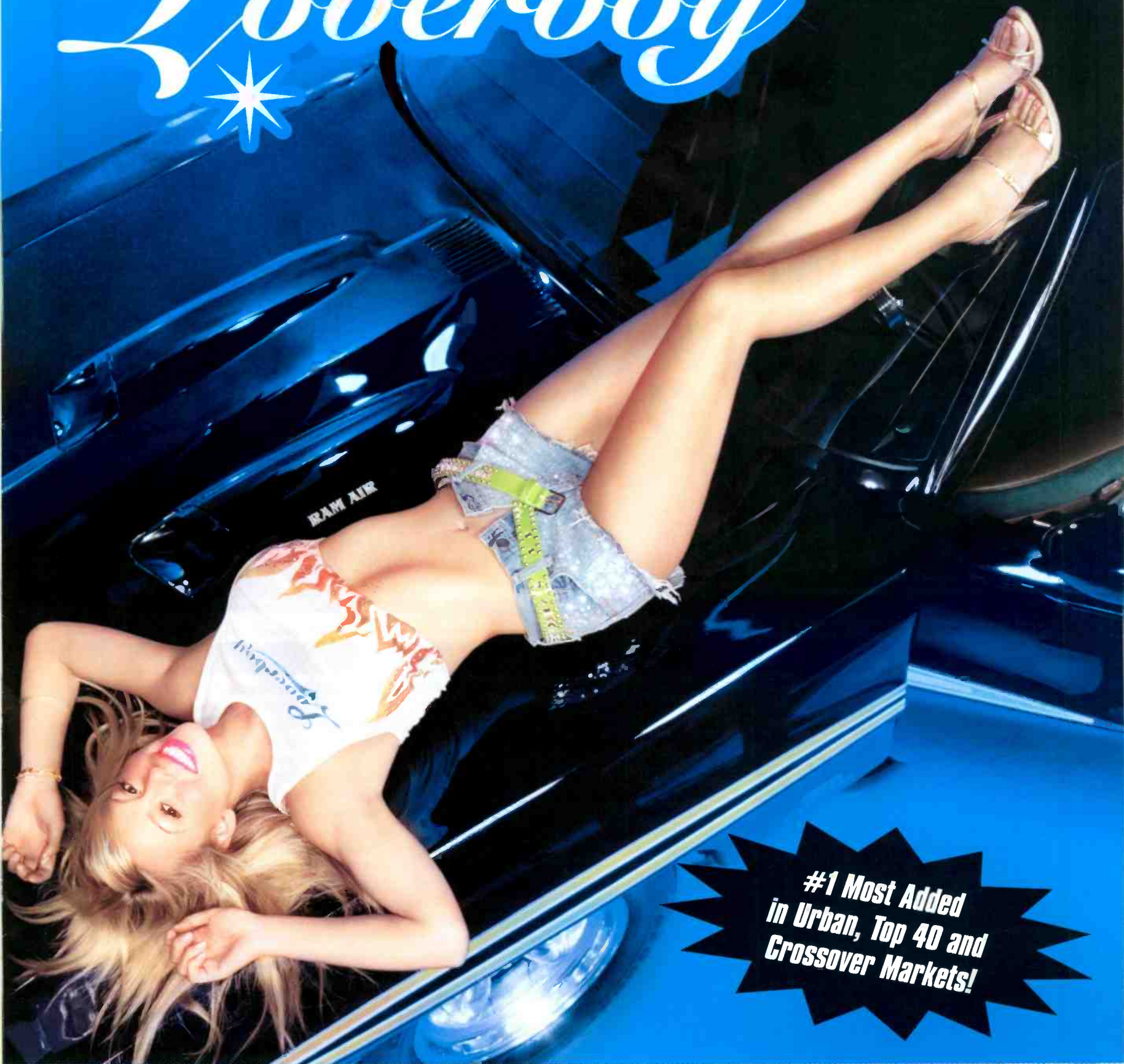
Compiled by Kevin Fleming

June 17th was Father's Day. Most of the year, dads get a raw deal. We do the dirty work, the tough stuff, while everybody else takes the glory, right? Dads want to know that they are appreciated. Dads want their families to know that they care. Show him some love! Check out our Father's Day pictorial: Pop's Peeps! See who you can find. Happy Father's Day.



—continued next page

MARIAH *Loverboy*



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Pop's Peeps continued



Reviews

All Or Nothing Soundtrack

VARIOUS ARTISTS

(BRAVE NEW WORD)

It works for the big studios, so why not for an independent studio? Brave New World Records, a puppy in the game, jumps out and runs with the big dogs on their soundtrack offering to the straight-to-VHS/DVD movie *All Or Nothing*. While the themes remain familiar for a "hard core" urban life story—drugs, pimpin,' bling-bling—you know what I'm sayin'; the tracks are bangin'! With the exception of Master P and Eight-Ball the soundtrack shows love to the next crop of superstar rappers—which is refreshing. Ben Hated featuring ReRe blaze the first single "Escalades and Navigators." CoolNutz of DBA join forces with Mr. Dogg on the smooth yet funky "It Ain't Sweet." Trina B's "Casanova Brown" is impressive, as is Mr. Icky, C-Bo, and Iroc on "Burried Treasures." The set throws a welcomed curve with "If You Feel (Shucky Ducky)" from TJ featuring Ellen, and bumps the last track on the disc with a funky number from Shyan Selah called "Callin' Me." The collection also includes delights from The Delinquents and Master P and The GranDDaDDY, among others. *All Or Nothing* executives in charge of production; Aaron Byers, Shyan Selah, and Curtis Elerson; have put together an



impressive soundtrack that should find its way at radio and retail, given the proper marketing. This is a very good soundtrack CD, independent of the film. Check it out for yourself. Contact Aaron Byers, (206) 571-9720.

—Kevin Fleming

Missy Elliott

SO ADDICTIVE

(GOLD MIND/ELEKTRA)

Miss E is *so* addictive. If this CD were dope, I'd be strung out! Since I got it, the thing hasn't come out of my player. Missy continues to defy definition—she won't allow herself to be pigeonholed with a title other than *innovator*. She and partner in crime/co-producer Timbaland have produced some of the most refreshing beats of any hip-hop album in some time. While I'm dispensing the gas, let me save some for the A&R misers who encouraged this forward thinking work, Merlin Bobb and Jay Brown.

From old school, dance club beats, and the next wave, *So Addictive* is on it. She's already kicked ass with the chart-topping lead single "Get Ur Freak On," and don't worry, there's lot more to come. Up next is the put-up or shut-up cut "One Minute Man" featuring Ludacris accompanied with the already provided remix featuring Jay Z. "Break me off / show me what you got / 'cuz I don't want a one-minute man," she demands.



"Lick Shots" is the diversion Missy teases us with in the "Get Ur Freak On" video. Progressive Urban programmers have already started showing "Lick" some love. "Whatcha Gon' Do" featuring Timbaland is a syncopated slow-to-mid-tempo track with a Prince/Time (circa 1982) feel to it. "Scream a.k.a. Itchin" is another head banger, as is my personal favorite, "My People" featuring Eve. "This is for my people, my party people / this is for my people, my motherfuckin' people, come on" ...makes me want to bump it right now. Speaking of people, Missy sets it out for her peoples as she solicits the help of Redman & Method Man, Ginuwine, Da Brat & Jade, and Lil' Mo along with the pre-mentioned collaborators. All add their own special touch to the project.

While I don't quite understand Miss E's attraction and obsession to the party drug ecstasy, which she references several times on the disc, and even dedicates a song to her experience, err...fascination. It's just not for me and I flip to another track. Ahh...tracks. Yes, the listing reads 16 songs but don't hit the Eject button just yet. Bonus tracks #29 and #30 show us yet another side of this talented artist. The last song on the set is a gospel joint that is cold blooded! There are no credits for the track. I don't even know the name. I think it's called "Higher Ground." Calls to Elektra's Earl Jackson revealed the participants as divine divas Yolanda Adams, Mary Mary, Karen Clark-Sheard, and Missy Elliott. Then I hit the Replay button. She's right. It's addictive.

—Kevin Fleming



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Mic Patrol

By The Poetess

DJ POOH DOES "THE WASH."

DJ Pooh, Dr. Dre, and Snoop Dogg have finished shooting a new movie called *The Wash*, a comedy centered on a neighborhood car wash. DJ Pooh wrote and directed the flick and says it's not a remake of the 1976 classic *Car Wash* which starred Richard Pryor and Bill Duke. "There are none of the same characters. It's not the same story and not the same carwash." Tells Pooh. "It's a whole



Snoop Dogg

new thing." The new line-up of actors include comedian Alex Thomas, Bruce Bruce, and of course, Snoop and Dr. Dre. Dre plays a laid back type of guy named Shawn who is the assistant manager of the car wash. "Shawn 's the type of person that lets his job go to his head." Explains Dre. "Snoop gets caught doing a couple of things he shouldn't be doing at work and I ended up having to fire him and we get into a lot of drama because of it." Snoop plays the character "Dee Loc" who happens to be Shawn's roommate in the movie. *The Wash* is scheduled to be released sometime this fall.

DR. DRE JUST SAYS NO

Fresh off the movie set, Dr. Dre is already back in the studio finishing up an album on a female vocalist named Truth Hurts and is getting ready to start on legendary rapper, Rakim's forthcoming CD *Ob My God* on Dre's Aftermath Records. I'll tell you where you won't find the super producer's tracks... on Michael Jackson's new joint. He passed up the opportunity to produce a song for the King of Pop. "The reason I turned down the Michael Jackson project," explains Dre "is because I gotta feel like after we finish the session we can just jump in my car and roll out and get something to eat or something like that. I don't picture myself doing that with Mike. It's not always about the money." Dre adds. "We

have to be able to feel each other and vibe." The Doctor admits although he turned down the project he's definitely a big fan of Michael Jackson and will be the first to go out and buy the superstar's new album.

SOME GUYS HAVE ALL THE LUCK

"I met Dr. Dre and within 10 minutes I was recording a song for his album." Says Knoc-turn'al. The Long Beach, California rapper lucked up one evening when Big D, the CEO of his label L.A. Confidential, introduced him to Dre while in the studio. "Dre was like, 'you rap?'" recalls the newcomer. "I was like, yeah. He was like 'let me hear something' and I spit about 3 or 4 bars and he said go in there and record somethin'." Knoc ended up touching down on "Bang Bang," "L.A. Niggaz," "The Watcher," and "Light Speed" on the multiplatinum *Dr. Dre's Chronic 2001* CD. Knoc-turn'al has just completed his own album that includes an all-star line-up. Dr. Dre, Too Short, DJ Pooh, Battlecat, Butta, Jayo Felony and labelmates China Girl, Time Bomb, and Slip Capone are some of the folks who have made contributions to the debut effort. The album is yet to be titled but look for Knoc-turn'al to drop sumptin' on L.A. Confidential Records at the end of summer.

SOME GUYS HAVE NO LUCK



Shyne

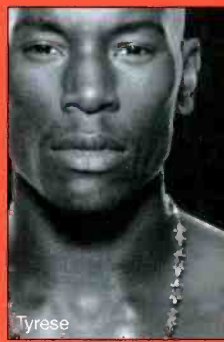
Bad Boy Records recording star Shyne, aka Jamal Barrow, was sentenced to 10 years in prison for gun possession and assault charges that stem from the Club New York shooting in December 1999. Judge Charles Solomon handed down the sentence on June 1, 2001. Barrow is currently residing in New York's Rikers Island Prison. He won't be eligible for parole until he has at least served 8 years. I'm sure Shyne will appeal the decision. Puffy, aka Sean Combs, on the other hand, was acquitted of all charges from the same club incident and is tending to business as usual. He is currently working on his third solo album *The Saga*



THE POETESS
poetess92@aol.com

Continues. P-Diddy says he will be taking on more of the production side of things and will only rap on a couple of cuts. *The Saga Continues* drops July 10. Hopefully that album will move plenty of units because he's back in court. It seems his baby's mama is trying to dig deeper into his pockets. Model, Kim Porter shares a three-year-old son with Combs. He has never denied fathering the child yet Porter has taken him to Manhattan Family Court to legally declare he is the father of their son, Christian Casey Combs. She has also demanded full child support that can be as much as 17 percent of Puffy's income. His net worth is said to be about 400 million dollars. (Damn!) Puff's publicist, Nathalie Moar, was quoted as saying, "Mr. Combs is of understanding that this matter was resolved a month ago and is appalled by Ms. Porter's lawyer's underhanded tactics, Mr. Combs has voluntarily helped to take care of Ms. Porter's son from a previous relationship and is insulted by this lawsuit." The drama continues. P-Diddy is also getting ready to release a gospel album titled Thank You, August 2001.

THE HOST WITH THE MOST



Tyrese

Recently, MTV Vee-Jay/RCA Records recording star Tyrese hosted a party celebrating the release of his new album *2000 Watts* at a mansion in Bel Air, California. The young, handsome R&B singer greeted and took snapshots with each guest. Attendees included radio contest winners from all over the country, celebrities and industry folk. I was impressed with Ty's warm approachable personality. After serving cake to his guests, he danced and partied with adoring fans throughout the day. Later that evening, everyone rolled over to Sony Pictures to get a sneak preview of his first motion picture "Baby Boy" where he plays a 20-year old kid who is faced with the challenges of growing up in the 'hood and becoming a man. "Baby Boy" also stars Ving Rhames, Snoop Dogg and Omar Gooding and was written and directed by John Singleton. Look for that to hit theatres June 27, 2001. Tyrese's album *2000 Watts* is available now. ■

A portrait of Lil' Johnny, a young Black man with short hair, wearing a dark blue leather jacket over a white t-shirt and a gold chain with a large pendant. He is looking directly at the camera with a neutral expression.

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JAZZ/SMOOTH JAZZ
EDITOR
STEVE WILLIAMS
steve@gavin.com

Chris Jonz: "The Fred Astaire of Record Promotion" II

By Steve Williams

The industry reaction to the recent announcement of Chris Jonz's retirement from Warner Bros. Records after 16 years has been nothing short of overwhelming. And now that Jonz has moved on to what will surely be bigger and better things, the absence of his style, quick wit, and compassionate approach to promoting our music on a daily basis is almost too much to bear.

Because of this, and because the single page we dedicated to Jonz in the last issue would never be adequate to describe him, we've decided to return to the subject. This time he talks about his relationship with Stevie Wonder and Ray Charles and what the future holds for this unforgettable personality.

STEVE WILLIAMS: Did you always want to be in the music biz?

CHRIS JONZ: No. I was pretty cool with hanging with my guys and just listening, reading liner notes, checking out clubs and concerts. It wasn't until after college that the bug bit.

What were your goals for adulthood?

I was always intrigued with law. To this day I will see (or see again) any movie with a pivotal courtroom scene. After doing pretty miserably on my LSAT (Law School Aptitude Test) I started to think about other possibilities. (Incidentally, to have partied the night before the test and arrived at the place of examination at the moment the test began, could be offered as an excuse, but it's not a very good one). Teaching was an option. I enjoy passing on experiences and developing a learning process. Although I had no formal train-

ing in interior design, fashion, or photography, I've always had a special interest in them.

What drew you to the music biz?

My mom owned several beauty salons in Harlem, one of which was on 125th Street, one block from the world famous Apollo. Often artists performing there would get their hair or wigs "glamorized" by my mom and her staff. Martha Reeves was in such a hurry one day to get back to a show that she couldn't wait for her change. That prompted me to think about how much entertainers made, but moreso, how important her gig was, and how excited she was about doing it. Around the same time, two legendary DJs, Hal Atkins and Reggie LaVong, had a distribution deal with Scepter Records. Hal frequented my mom's store—Bunny's Wig Wam—because he emceed several of the Apollo shows. He asked me if I wanted a job in radio promotion at Scepter. Duh! I jumped.

How did you meet Stevie Wonder?

I was introduced to him by my mother. She was driving his jeep in New York and had him call me on a pre-cellular portable phone. At the time, I thought it was a joke. Shortly afterwards I moved to LA at the bequest of Motown President Ewart Abner. It was no joke. It was real.

What were your duties with Stevie?

If you know Stevie at all, there's not enough space to answer this adequately. It was a bit of everything. I researched and presented numerous philanthropic opportunities; I acted as his liaison between Motown and Stevie's company, Black Bull Presentations; I set up advance promotions and marketing for touring and product releases; I oversaw the general day-to-day operation of BBP. And more, a lot more.

What was your relationship with Ray Charles and how did you meet him?

I met Ray through a very near and dear friend, Norma Pinnella, who at the time was music



Chris Jonz

"Finally, just after the Christmas holidays, Harold Childs called, never announcing who he was but simply said, 'You can tell your mother that you work for Warner Bros.' and hung up."

director of renowned R&B record breaker WWRL-New York. It was over the phone (hmmmm, this has happened more than I realized) and then in person here in LA at a Playboy Jazz Festival. While I was meeting with him, Dizzy Gillespie knocked on Ray's trailer dressing room door. Ray told him that he was busy and he would talk to him later. Truly, this was a special moment in my life. I worked his "My World" release at WB/Qwest and shared in several "you-won't-believe-it" experiences during that time. My relationship was more with his music than he. No one person's vocal moves me the way Ray Charles' does.

When did you start with Warners, and how did you get the job?

I actually started on February 1, 1989—Joe Sample's birthday. About four months prior, Harold Childs and I sat next to each other at Bob James concert at the Universal Amphitheater. Harold asked me to call him the next day at which time he informed me that the CEO of WB, Mo Ostin, had asked Harold to look for a promotion director for its jazz department. Harold admitted that my name did not come immediately to mind. He further told me that he had several in-house candidates, as well as some pretty formidable players already in mind. He asked that his interest in my being a candidate be kept completely confidential. According to him, I couldn't even tell my mother. The months that followed seemed like an eternity. Finally, just after the Christmas holidays, he called, never announcing who he was but simply said, "You can tell your mother that you work for Warner Bros." and hung up.

Who was your favorite artist to work with at Warners?

Come on, Steve. I'm smarter than that. There have just been so many cool folks. Our department really allows you to get up close and personal with the artists. Neither for politics nor politeness, but just the honest-to-God truth of the matter, they were, excuse me, *are*, all my favorites.

What's next for you after Warners?

More time spent with the love of my life, Raihana, my daughter. There's a tentative trip to Bali and Tahiti in the making. As far as my next professional endeavor, only the Shadow, my mom, and God know for sure. However, I think it's 'real' to say I'll be around and I won't be taking the A-train. ■



Jonz with the one and only Al Jarreau, in New Orleans, 1996

JONZ PEER-TO-PEER

☛ "I take my hat off to Chris Jonz; he gets five stars as a record man and as a human being."

—Joe Sample, Warner Bros. recording artist

☛ "It has been my pleasure to have worked beside Chris Jonz, a friend for all my time at Warner Bros. Records. He's a consummate record pro motion man and a gentleman who has the ability to shift from hilarious memories to heartfelt advice and either always at the right time. While we may have great jazz players like Joshua, Brad, Kenny, Kirk, et. al., none of them can play on the radio without the services of Chris Jonz."

—Randall Kennedy, Warner Bros. Vice President/Jazz, Marketing & Sales

☛ "Chris has been a friend, a musical comrade, and a brother to me for 25 years. His honesty and companionship keep our bond tight and harmonious."

—Lawrence Tanter, Program Director, KJAZ-Los Angeles

☛ "Chris Jonz was one of the first label guys to come visit me when I started a jazz show on KEZX. It was 1986 and we had a very modest office in a small building in Seattle. We were always very casual and the station was nothing to brag about. Chris came and presented himself as he always does. Attire: casually elegant. Personality: warm and generous. Impression: a dependable friend in the industry who treated you with respect."

—Carol Handley, Program Director, KWJZ-Seattle

PIONEER BROADCASTER DIES IN DETROIT

Jack Springer, the standard bearer for a lost style of jazz radio announcing around the world, died in Detroit at 61, following a battle with cancer. Springer's 30-year career was punctuated by stints at the "tiffany" outlets of the markets in which he worked his magic. In Detroit, Springer worked for the legendary WCHB/AM, WCHD/WJZZ, and WXYZ.

KJAZ were the heritage calls Springer called home during his stay in San Francisco. As a writer, he penned the liner notes for Aretha Franklin's *Aretha Now* LP, among the numerous assignments during the course of his stellar career.

Detroit's jazz radio aficionados knew him as "The Swinger." KJAZ listeners came to know Springer's inventive touch via the overnight show *The All Night Affair*.

Born and raised in the fertile environment of the Motor City, Jack grew up in a musical family with the sounds of jazz all around him. Saxophone was his focus in high school and theater occupied his attention in college. After graduating from Wayne State University with a BA in communications, Jack headed to Alaska as a member of the Armed Forces Service, where he hit the airwaves as *the* jazz radio personality for troops stationed in the Arctic, Canada, and even the Russian troops of the USSR.

An offer from ABC lured Jack away for 11 years as a producer for TV and radio, and after relocating to the Bay Area he joined KJAZ. Jack was responsible for a variety of memorable features including a unique and thoughtful presentation he called "The Symphonic Side of Jazz."

In 1992, Jack's show "The All Night Affair" was voted the "Best After-Midnight Hangout" by readers of the popular and hugely circulated *East Bay Express*. Darin Wilson of The Express wrote: "His program is geared toward late-night people as well as the occasional insomniac, with music that is as moody as it is diverse: now slow and hazy, now brisk and crackling, now daring and unusual, but always perfectly in tune with those strange hours when most of the East Bay is asleep. Jack's manner is cool, informal, and surprisingly intimate. You always feel like you're at a small gathering in his living room where he plays and discusses his favorite music, pausing now and then to pour you another brandy."

Bud Spangler, a highly regarded drummer, jazz broadcaster, and fellow Detroitier who worked with Springer at WDET and KJAZ reacted to the news with this comment: "He was the best DJ on WJZZ... Jack was a genuine broadcasting pro."

To write Jack Springer's epitaph is to tell a story of excellence in broadcasting. From this point forward, all who follow his path will forever be reminded of his enormous, indelible contribution to our field.

—Steve Williams





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WARNING!

MELTDOWN!

When Good Remotes Go Bad

By Jamie Matteson

Remote broadcasts are a powerful tool for a radio station, providing increased visibility and awareness, as well as creating great opportunities for the sales department with endless possibilities for NTR. This week just for fun—and because most of us can't resist a good tale of woe—we asked several radio pros for war stories of good remotes gone bad.

E.J. FOXX, MD, WICO-SALISBURY, MD

In the floods that ravaged the Carolinas last year, families were devastated, homes damaged or destroyed, and fresh water was contaminated. Working in the media, I felt I could help, so I arranged to set up a remote in the local Wal-Mart parking lot to collect canned goods, water, and clothing for the flood victims. We named the event the "Cat-Country Caravan To The Carolinas." To get the ball rolling, our local Pepsi distributor lent us a truck and donated 100 cases of bottled water. We even erected a tent. Naturally, it was a very hot, windy day and there I was doing a live cut-in when, *whoosh!* The wind took the tent off the ground like a helium-filled balloon! I managed to cut the break short and then ran across three lanes of highway traffic in pursuit of the tent! But, before I could get to it, it smacked into the side of a passing truck and *boom*. The truck driver was able to pull over and much to my horror, there was blood dripping down the driver's face and glass was strewn everywhere where the tent had shattered his windshield.



E.J. Foxx

Through tears and hysterics, I managed to dial 911 from my cell phone. By the time the paramedics got there, I was *really* hysterical. They told me to lay down and that they'd take care of me! I had to point out to them that I wasn't the injured one! Then they tried to give me a sedative. Just another day on the radio.

VICKIE FIORELLI, DIRECTOR OF PROMOTIONS, CLEAR CHANNEL-PHOENIX

One of our stations, Phoenix Nostalgia station KOY/AM conducts live broadcasts from a different historical Arizona city once a month for a promotion called, "Arizona Adventures with KOY." These towns set up special packages for the listeners to purchase and we, the station staffers, head out in an RV for our "adventure." Our first adventure on this particular trip was when the RV dealership conveniently forgot to fill up the tank. We, of course, were in a hurry to get out of town and had to sit at a gas station for over 45 minutes while our tank filled up! Did I mention that it was about 110 degrees?

The Chamber had told us that we had reserved hotel rooms and all meals were taken care of for the air personality and promotion staff. But when we arrived at our designated city (which will remain nameless), we were told that our rooms had been given to someone else. The Chamber then had to put us up in another hotel four blocks from our live broadcast site, which meant we had to leave our equipment at the original hotel and walk back and forth to our own hotel rooms. Have I mentioned that it was about 110 degrees?



Vickie Fiorelli

As with all our Arizona adventures, we were

set to interview the town's mayor, but the town's mayor was drunk and could barely say her name, let alone promote her town! The jock just went with it, not really knowing live on-air if she had a speech problem or really was hammered.

We did see later on our local news that that town's mayor had checked herself into the Betty Ford Rehab Clinic and resigned her position as mayor!

BIG JOHN BOWEN, PD/MD, WGZR-HILTON HEAD, S.C.

We were broadcasting from a local Mexican restaurant in Huntington, West Virginia in celebration of Cinco de Mayo. We'd done hundreds of remote broadcasts from this restaurant, which was located next to the Huntington Civic Center just blocks from the station. After one last check of the van to make sure that everything was in order and that our custom sound system was still in place, I went inside the restaurant and turned on the remote Marti. I put on the headphones to monitor the station, heard the remote bed hit, and started the remote break. It was then that everything faded to static and snow. Little did I know that moments before, while I was checking the van, I was also unwittingly showing a car thief (who, we learned later, had been casing the van the entire night) how to enter the van, which he was driving out of the parking lot at that very moment dragging



Big John Bowen

continued on page 48

A full-page photograph of Trace Adkins. He is wearing a black cowboy hat with a silver band, a dark purple button-down shirt, and a black jacket. He is holding a black acoustic guitar with a white pickguard and a silver bridge. He has a goatee and is looking directly at the camera with a slight smile. The background is a solid dark red color.

Unmistakable Voice

Undeniable Song

TRACE ADKINS

I'm Tryin'

"This is as good as it gets.
There's 3 or 4 records that
define country music these days
and this is definitely one of
them. My God! Sounds better
every time I hear it."

—Bob Kingsley,
American Country Countdown

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produced by Dann Huff
from his upcoming album, *Chrome*

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the 30-foot Marti pole! The most exciting thing I got to see (except for the GM's face when he showed up in his pajamas) was the Marti unit itself whip out of the van, hit the roadway, and get run over by another truck! It was a brutal start to a rough summer. The van was recovered

rainy. At one point I heard our engineer yell for help from around the corner. I ran to find my assistant bent over and screaming in pain. She had pulled something in her back while lifting a speaker to set up the sound system. The engineer and myself slowly helped

"I was yelling at the cop that if we had to shut down for the day, he'd be taking Christmas away from lots of needy children. I think by then the exhaust fumes had started to get to me!"

— Wendie Westfall, Promotions Director,

WMZQ-Washington

and the thief was apprehended when he tried to get money for the stereo at a local pawn shop.

WENDIE WESTFALL,
PROMOTIONS DIRECTOR,
WMZQ-WASHINGTON

Several years ago when I was the promotions director for WQMX-Akron we put together a promotion to spend 21 days broadcasting live from the back of a semi-truck to encourage people to make donations to a children's charity. In order to endure the below-freezing temperatures each day, we'd layer ourselves with so much clothing we would hardly be able to move. Every day brought a new disaster! The truck would be late, the stores involved wouldn't know we were coming, the engineer wouldn't be able to get a Marti signal, or the phone line would go dead. Twice we had someone call the police because our semi-truck was parked in a fire lane. I even got in an argument with a cop when he tried to make us move in the middle of a broadcast! I was yelling at him that if we had to shut down for the day, he'd be taking Christmas away from lots of needy children. I think by then the exhaust fumes had started to get to me!

The last week of the promotion was extremely cold and

her to our van, but she was unable to straighten out her back to get in, so we had to call an ambulance to come get her! Keep in mind it had been raining hard and here she was with her head lying on the van seat and her rear end sticking out of the van. Imagine trying to keep someone in that situation calm and dry from the rain! I had the top of the tent wrapped around her and I was holding banners over the door, but nothing was working. Neither one of us knew whether we should laugh or cry!

On our way to the hospital, I overheard the conversation she had with the paramedics about why she has so many layers of clothing on and Ziploc baggies on her feet inside her socks (they had to cut some of the wet clothing off to treat her). They asked her what she was doing out in these frigid conditions. She told them it was a remote broadcast for a local radio station! The paramedic then shook his head and asked who in their right mind would do that in this kind of weather. I laughed to myself in embarrassment as we pulled into the hospital. What a nightmare and with only five more days of the promotion to go! Ah, the life of a promotions director. ■

ARTIST PROFILE

Blake Shelton

Single: "Austin"
Album: self-titled, in stores July 31
Hometown: Ada, Oklahoma
Status: single.



The road to Nashville: When I was still living in Ada, I sang on a local Opry show two weekends a month. Country legend Mae Boren Axton had lived in Ada for a while, and they brought her back to honor her with an award. I was part of the entertainment on that show, and afterwards she told me that she thought I should move to Nashville. So, at 17 years old, two weeks out of high school, I moved to Nashville. Mae and Hoyt Axton taught me all about the music business.

Done deal: I was lucky enough to cut some songs for the great songwriter Bobby Braddock. Bobby was the one who brought me to Giant Records and he ended up producing my album.

Song style: I've been writing for Sony Tree for about three years now. I've co-written four songs on my album. One of them I got to co-write with Earl Thomas Conley, who's my all-time country music hero. It was close to a religious experience for me!

Where does your inspiration for songs come from? I like to fix a drink to help me relax, sit down with my guitar, and throw on some Earl Thomas Conley or something like that to get me in the right frame of mind.

I wish I'd written: "What I'd Say" by Earl Thomas Conley. I think Robert Burns wrote it. I also really wish I'd written "Austin."

Musical influences: Earl Thomas Conley has to be my #1 influence. Also Travis Tritt, Mark Collie, Paul Overstreet, Kelly Willis—anybody who's music is a little bit different, and who's stood out from the crowd.

Currently in the Walkman: I just recently bought Ronnie Milsap's *40 #1 Hits* CD. I've also got the new Stevie Nicks album.

Who would be your ultimate duet partner? Well, I'd love to sing with Dolly, but who wouldn't? Another top choice would be Amanda Wilkinson. Her vocals make me want to pack up and move home! I'd jump at the chance to have her on the record with me and to help make me sound better!

Previous gigs: I've been a roofer, a sign painter, and I've made lots and lots of tape copies!

First paying gig: A demo I sang for a publishing company when I was 18 years old. I really felt like I had broken into the music industry!

Career clone: If I wasn't singing country music I'd probably be picking up cans. This is about the only thing I can see myself doing.

Hobbies: Hunting and fishing. I'm a huge outdoorsman.

Titan time: I love the Tennessee Titans! I wasn't even really a football fan until they came to town, but they've got me really excited about football!

Favorite movie: *Happy Gilmore* is still one of my favorite movies. It's funny to me how Adam Sandler made a mockery of golf.

If you could ask any celebrity one question, who would it be? I would probably ask George Strait what the secret to his longevity is, if he even knows! It has always amazed me how he's stayed on top of his game for so long.



TRIPLE A
EDITOR
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NANCI GRIFFITH: *A Clock Without Hands, An Artist Without Borders*

By **Todd Spencer**

Nanci Griffith—can we fairly describe her as an American treasure? —is at a remarkable juncture.

Now marks not only the pending release of her first studio album of original material since 1997's *Blue Roses From The Moons*, but also a confluence of personal tragedy and understanding that helped shape the songs on that album, specifically, *Clock Without Hands* (Elektra), due in stores July 31.

In that honeyed Texas twang that floats like a feather down the Brazos, Nanci spoke with us from her home in Nashville.

"I'm so excited about this record, and mostly about the writing," she says. "I've really been writing a lot in past couple of years and I'm just thrilled. It's been a long time since I walked out on stage with new songs that aren't out yet, and there's that certain fear that they're not going to embrace this, all they want to hear is 'Love at the Five & Dime' or 'Outbound Plane'— but the response has been terrific."

The album has a distinct duality, split almost down the middle with songs written by Griffith as well as some covers. One of the latter, Paul Carrack's "Where Would I Be," is the first single going to Triple A. Nanci compares her love for the track to how she felt about "From a Distance," the now standard written by Julie Gold that later became an A/C smash for Bette Midler.

"Where Would I Be' is so close to my heart,"

she reveals. Pat McInerney, drummer for the Blue Moon Orchestra (her longstanding band), stopped by Nanci's house one night clutching a copy of a Paul Carrack CD called *Satisfy My Soul*. "He said, 'You've got to hear this song,'" she remembers. "We sat down and listened to 'Where Would I Be' and we were up all night, playing it over and over—and the next day we recorded it.

Pat McInerney, drummer for the Blue Moon Orchestra, stopped by Nanci's house one night clutching a copy of a Paul Carrack CD called *Satisfy My Soul*. "He said, 'You've got to hear this song.'"

Paul's album was released about seven or eight months ago in the US, and it's a tremendous soul album. It didn't do very well over here—it's really hard to find—but it did do well in the UK and Europe. Paul's heard our version and he's very excited. Pat and I are big fans of Paul's, and he's a friend."

As for the Griffith originals on the new album, several of them—"Traveling Through This Part of You" and "Roses on the 4th of July"—center around Nanci's quest to better understand her ex-husband, songwriter and ex-Marine Eric Taylor, who served combat infantry in Vietnam. Nanci says it took him 20 years to overcome his war-related traumas that caused so much trouble between them during the marriage.

In great part because of a yearning to understand what he went through in Southeast Asia, Nanci recently joined forces with Vietnam

Veterans of America Foundation's Campaign For a Landmine Free World. She contributed to the group's benefit compilation disc and traveled to Southeast Asian to visit hospitals where landmine victims are treated. Through this experience she was able to see firsthand the place where Taylor fought in 1969—"when I was but a youth," she sings on the album.

Clock Without Hands' final two songs are also of a cathartic nature. The second-to-last track, "Last Song for Mother," is a message Nanci wrote to her gravely ill mom, and the album closes with a gorgeous cover of Sinatra's 1954 lament for Ava Gardner, "In The Wee Small Hours of the Morning." "I remember my mother listening to that all the time—she wore the vinyl out on that particular record," explains Nanci, who, when asked, says that her mother is still with us. "She's still here, still hangin' in there. Too stubborn to give it up."

Yet another confluence for Nanci Griffith on this album is that its recording fell on the 15th anniversary

of the formation of the Blue Moon Orchestra. The band has played an undeniable role in the development of the signature pop sound that was pioneered on 1987's *Storms* and continued with *Late Night Grand Hotel* (1991), *Flyer* (1994), *Blue Roses From The Moons* (1997), and this new one.

All the band members live in Nashville and, as Nanci says, "Everybody comes from a totally different space. Pat McInerney is from England and came over to this country playing with Don Williams and came from kind of a pop-folk background. Our fearless band-leader James Hooker came from the total opposite side; he started out as a B-3 player and played on all of Al Green's early hits in Memphis—we met when he was playing with Steve Winwood. And Ron de la Vega, our bass player and cellist, came from a classical background."

The bond between Nanci and her band is obvious, despite Nanci's creative excursions through the years, such as the critically acclaimed *Other Rooms* folk discs

and her 1999 recording with the London Symphony Orchestra. "I guess it just depends what side of the bed I wake up on," she says about her career. "I've been blessed to be in a family of artists who have been given this free reign to explore the genres of music that we love, and I've never been in competition with myself. I've never had this overwhelming overnight success, and so it's been a really great career. I love being a chameleon and able to go in and out of rock & roll and pop and folk music."

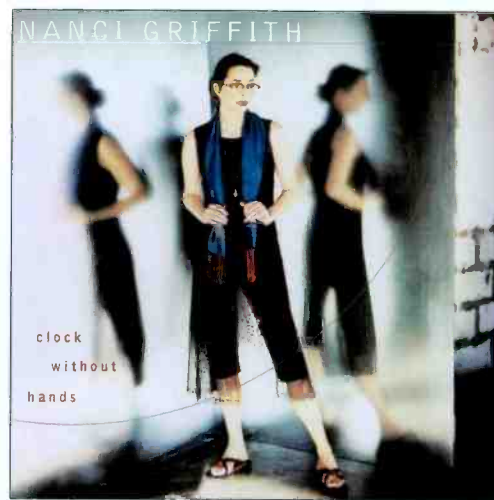
In two weeks Nanci returns to Vietnam and Cambodia to perform more Landmine benefit concerts, then comes home just in time to support *Clock Without Hands*. "We're doing *Dave Letterman* of course [July 30]," she reports. "Then we're having a release party in New York at my actor friend Chris Noth's [*Sex And the City*, *Law & Order*] club The Cutting Room, and starting

a tour of the UK in October."

Before heading off across the pond, where she enjoys superstar status, Griffith plays various U.S. dates starting July 20 in Baltimore. Her tour includes radio events such as WRNR's Yin-Yang Festival, WXPB's Singer-Songwriter Festival, and an August 13 taping of *Austin City Limits*.

For service, contact Lisa Michelson-Sonkin, (212) 275-4260.

TODD SPENCER IS THE MANAGING EDITOR OF GAVIN



Reviews

Melissa Etheridge

"I Want To Be Loved" (ISLAND)

After a hiatus from touring and recording that was compounded by the break-up of a long-term relationship, Melissa Etheridge is releasing a new album, *Skin*, on July 10th that speaks to the changes she's been through. The desperation of young love has long been the centerpiece of Etheridge's songs, and this time, "I Want To Be In Love," mourns the loss of that feeling. The music serves as a catharsis, exorcising the demons of self-doubt that come with lost innocence. "I Want To Be In Love" is a soul searching quest. *Skin* was co-produced with David Cole, who helped her "build" the songs in a private setting before adding other players, including her touring rhythm section of drummer Kenny Aronoff and bassist Marc Browne, along with keyboardist Roger Manning, Jr. Contact John Rosenfelder, (212) 603-7871. —Dave Einstein



The Verve Pipe

"Never Let You Down" (RCA)

This is the first new studio music from Michigan's The Verve Pipe since the release of their moodier self-titled sophomore album in 1999. The first single, "Never Let You Down," is a joyful pop-rocker that shows the impact Andy Partridge (XTC) had on lead singer Brian Vander Ark when they collaborated on



the soundtrack of the film *The Avengers*. Displaying layered vocals, jangly guitars, and the tight clean production of Adam Schlesinger (Fountains of Wayne, Ivy), "Never Let You Down" is the most hook-laden, radio-friendly song I've heard lately. The album *Underneath* is due out later this summer. Contact Suzy Changar, (212) 930-4311. —Dave Einstein

Cousteau

Cousteau (PALM)

Influences of Burt Bacharach-penned smashes of the '60s can be heard echoing through the eponymous album just released in this country by Cousteau. The lead single "Last Great Day of the Year" is a darker version of "Do You Know the Way to San Jose" with Scott Walker (Righteous Bros.) on vocal. The seductive, crooning, almost-baritone voice of Liam McKayey draws immediate attention. The songwriting is superb, and primarily the work of keyboardist and the album's producer Davey Ray Moor. In live performance, Moor shows his musical dexterity by playing the fluegelhorn and piano at the same time. "Last Great Day of the Year" is a great song by a great band. Contact Dan Connelly, (212) 506-5845. —Dave Einstein



Chris Whitley

Rocket House (ATO)

On his seventh album (and his first on Dave Matthews' ATO label) Chris Whitley stretches the boundaries of his own music, mixing his version of blues-based rock with swirling electronic effects in a very imaginative and experimental way. On the first

single, "To Joy (Revolution of the Innocents)," Whitley's swooping falsetto vocals blend with the turntable magic of DJ Logic, generating an exotic musical setting. Whitley attracted such guests as Dave Matthews, Bruce Hornsby, Blondie Chaplin (Beach Boys, Rolling Stones), and Badal Roy (Miles Davis, Ornette Coleman) who appear on different tracks throughout *Rocket House*.

Since his debut *Living with the Law* in 1991, Whitley has worked with jazz, rock, and blues and on *Rocket House* he fuses all of the elements in a tour de force. Contact Michael McDonald, (212) 353-1841. —Dave Einstein

CHRIS WHITLEY



Michael Franti & Spearhead

Stay Human (SIX DEGREES)

On his Six Degrees debut Michael Franti pleads for human rights over a musical backdrop that mixes old-school soul, R&B, reggae, and hip-hop. "Oh My God" opens *Stay Human* with a vibe reminiscent of Marvin Gaye's "What's Goin' On." For the title track, Franti focuses on positivity, but on the incendiary "Rock the Nation" he calls for rebellion and revolution. "Sometimes" is the best Triple A radio track—play it where you might play Ben Harper's "Steal My Kisses." Speaking of radio, the concept of the album revolves around the fictitious *Stay Human* non-comm radio show. The program hosts take the battle for justice in a corrupt world to the airwaves between songs; the



THE BOULDER EFFECT

Before	GAVIN Summit Performance	After
—	SHERYL CROW	8 Grammys, 3 Platinum albums
—	DAVE MATTHEWS BAND	Grammy, 6 Platinum albums
—	COUNTING CROWS	3 Platinum albums
—	VERTICAL HORIZON	Grammy
—	TRAIN	Platinum album
—	SHELBY LYNNE	Grammy
—	DAVID GRAY	Platinum album
—	WALLFLOWERS	2 Grammys, Platinum Album
—	MANY OTHER HOUSEHOLD NAMES . . .	Big things

Of course, it could just be coincidental



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Reviews

most memorable segments being the exchanges between the two and Gov. Franklin Shane (played by Woody Harrelson) concerning the scheduled execution of Sister Fatima. With McVeigh and Garza fresh on the minds of the nation, the subject matter couldn't be more timely. Contact Troy Prickett, (415) 626-6334 x16. —Jimmy Leslie

Scott Miller & the Commonwealth

Thus Always to Tyrants (SUGAR HILL)

Scott Miller rose to prominence in the mid '90s as the frontman for the Knoxville, Tennessee-based V-Roys. The band was signed and produced by Americana icon Steve Earle, but made just two studio albums before going their separate ways.

Miller's solo debut is somewhere between Americana and rock & roll. The opening track, "Across the Line," contains elements of Tom Petty's "Last Chance with Mary Jane" and even some Beatlesque psychedelia. The lead single is "I Made a Mess of This Town," which begins with some acoustic singer-songwriter material before launching into a jangly rocker akin to classic John Mellencamp. The early response from radio has been friendly indeed; Triple A made Miller second-Most Added at on June 5th. Contact Art Phillips, (310) 829-9355. —Jimmy Leslie



Sigur Ros

Agaetis Byrjun (P.I.A.S./RED INK)

Every new act claims to have a "buzz," but Sigur Ros is generating something more like an avalanche. Everyone from the *New York Times* to *Rolling Stone* is lining up to add to the praise being heaped upon the band and album, voted Iceland's best. Their sound is ethereal, as if it were actually recorded during a dream. Jon Thor Birgisson provides rich textures to the spacey downbeat music by playing his guitar with a bow and sings in a unique language; a combination of Icelandic and his own Hopelandish vocabulary. Birgisson's voice has drawn comparisons to Thom Yorke of Radiohead, whom they opened for last year by invitation. Sigur Ros sold out all six dates to their first gigs on U.S. soil in advance. Radio needs to respond because the band returns to the U.S. this fall, at which point the landslide that is Sigur Ros will have grown to mammoth proportions. I recommend "Svefn-g-englar." Contact Dave Morrell, (212) 337-5457. —Jimmy Leslie



The Cellarbards

Perfect Smile (SAM RECORDS)

The Cellarbards are a side project of the pride of the Appalachians, The Badlees. As members of that group, chief creative force Bret Alexander, along with bassist Paul Smith and drummer Ron Simasek, have sold a quarter of a million records and received much critical praise. That trend will carry over to the Cellarbards, which this writer prefers to the mother project. The lead single, "Uncommonly Blue," blends roots influences and modern pop-rock into a style that works across the Triple A format. Fans of Tom Petty or even of the more recent arrival Pete Yorn will respond to this record. Contact John Flanagan, (800) 858-6650. —Jimmy Leslie



Rufus Wainwright

"California" (DREAMWORKS)

Rufus Wainwright has returned to tackle the considerable task of following up his universally lauded eponymous debut that won him the Best New Artist award from *Rolling Stone* in 1998. "California," the lead single from his new album, *Poses*, proves Rufus is up to the task. The tune is pure pop paradise with sweeping melodies, a tight arrangement and beautiful production by Ethan Johns (Emmylou Harris, Ryan Adams). Wainwright offers his take on the celebrated subject matter of the excesses of the Golden State with lines like "so much to plunder I think I'll stay in bed" and "life is the longest death in California." This highly anticipated sophomore record from this son of singer-songwriter royalty Loudon will be supported this summer when Wainwright joins the Pet Shop Boys, Soft Cell, and the Magnetic Fields on the Wotopalava - A Day Out tour. Contact Laura Curtin, (212) 588-6660. —Jimmy Leslie



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FATHER'S DAY COOK-OUT

MEDIUM RARE

The WNCI-Columbus Morning Zoo went that extra mile—and beyond—for Father's Day, hooking up five listeners with their dirt-napping Dads. "We brought in a medium to reunite listeners with their deceased fathers," Zoomeister Dave Kaelin tells gmail. "We chose the five best stories to come in." Kaelin says he expected some "strange, uncomfortable, but hopefully, some undeniably cool moments," noting that he scheduled an appointment to speak with his own deceased dad and ask some questions (like "where did you leave your wallet?").

WELL DONE

At KLSY-Seattle, Darla Thomas reports that the station sponsored its third annual Father's Day BBQ Races, wherein "ten dads report to the local racetrack, where they each have to assemble a BBQ grill—without the instructions!" The first Dad to get the grill assembled correctly and race it across the finish line won a five-piece patio set. The losers? Well, they all got to keep their pathetic, partially assembled grills. (There's not much demand for slanted, leg-less grills.) Listeners qualified their fathers by calling or faxing in their "Funniest Dad Story."

TOTALLY STEAMED

"We've had some really weird stuff happen...but I knew that only you guys would fully appreciate this," says Byron Kennedy, PD of KSFM-Sacramento. "Some listener's father tried to put me in a headlock in the lobby," he continues, explaining that the station's morning show had interviewed a female listener in-studio and asked her if she'd ever had sex in her parents' bed. "Her father heard it and got pissed," Kennedy says. FYI: the woman was 21 but still lived at home. "So this guy shows up at the station acting all crazy, and my new GM (delegating authority), says, 'Let Byron handle it.' So I come rolling into the lobby, and outta nowhere I'm going at it with Popeye," he laughs. "This guy's trying to squeeze the seeds outta me, and all I can think is, 'I'm gonna get my ass kicked in front of this cute receptionist.'" The man's wife finally calmed the guy down and dragged him into the elevator. "Of course, five minutes after he leaves, five sales guys come busting in, chests all puffed out, saying 'Alright, who wants some?!' Yeah, thanks guys." (For more notable quottage from Pop programmers, checkout page 14.)

SIZZLING PORK

"We took three virgins up to the Moonlight Bunny Ranch Brothel in Carson City to make one of them an 'ex-virgin,'" reports Boomer, MD/morning co-host of KWOD-Sacramento. "The three guys were 21, 26, and—get this—40 years old," he laughs. A contest was held at the "ranch" to see which one of the three would "get lucky"—and which two were headed home "empty-handed," so to speak. "After the contest, the ladies felt really bad for the two losers...so everybody 'got some,'" Boomer says. More in-depth info: "It took one guy more than an hour to officially lose his virginity—what a stud!"



Brazil Nut

"My music sounds Brazilian, but not really. Kinda hip-hop but not really. Kinda pop but not really. Kinda folk but not really. Finally I'm gonna have a video that reflects the eclecticism of my album. It's also reflects the hip-hop energy of the song." —NELLY FURTADO, TALKING ABOUT HER SECOND SINGLE, "TURN OFF YOUR LIGHT"



Expletives Not Deleted

"The edited version of the song contains unmistakable offensive sexual references. In this regard, portions of the lyrics contain sexual references in conjunction with sexual expletives that appear intended to pander and shock." —FCC STATEMENT, ACCOMPANYING ITS \$7,000 FINE AGAINST KKMGM-COLORADO SPRINGS, EMINEM'S "THE REAL SLIM SHADY"

Rhythm Method

"I like some of the Eminem stuff because it's kind of clever. I like the rhythm. I like the attitude and I can imagine if I was a young kid now, I'd like that." —FORMER BEATLE PAUL MCCARTNEY



Bid Adieu

"When the bidding kept going up and up way above the estimates, I was both thrilled and surprised. There's obviously a lot of money to be made from second-hand cars." —ELTON JOHN, AFTER AUCTIONING OFF 20 OF HIS CARS FOR \$2.8 MILLION

Boys 2 Men

"We have grown from boys and girls to men and women...we are the voice of America, no matter if people want us to be or not. We are the true voice of America." —SEAN "P. DIDDY" COMBS, PROMISING A NEW ERA OF POLITICAL ACTIVISM

I'm Not Dead

"There is no truth to the rumor circulating around the world that Britney Spears and Justin Timberlake were involved in a car accident on Tuesday in Los Angeles. Spears and Timberlake are in great health. Timberlake is on tour with 'N Sync and Spears is currently in the studio recording her next album." —JIVE RECORDS' SONIA MUCKLE, DISAVOWING RUMORS THAT SPEARS AND TIMBERLAKE WERE KILLED IN A CAR CRASH



IMPACT DATES (SUBJECT TO CHANGE)

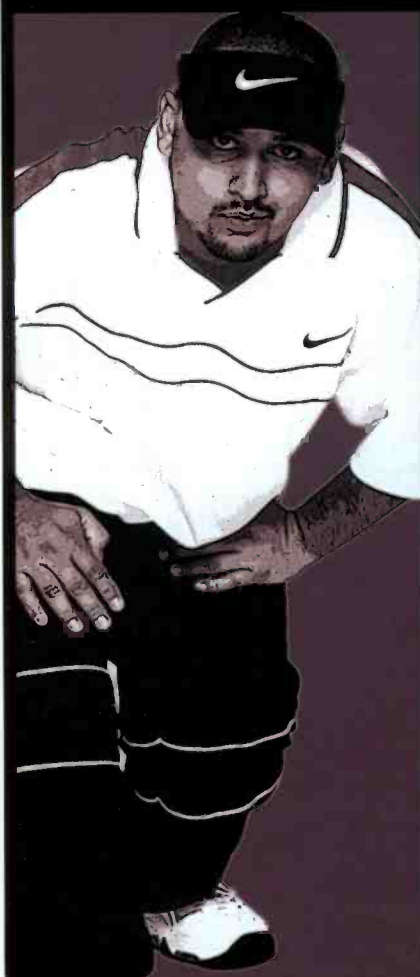
JUNE 25 & 26, 2001

- AALIYAH "We Need a Resolution" (Background/Virgin), Top 40
- BLINK 182 "The Rock Show" (MCA), Top 40
- BLISS 66 "Sooner or Later" (Epic), Hot/Modern A/C
- BOND "Victory" (Universal), Top 40 & Hot A/C
- CASE "Not Your Friend" (Island/IDJMG), Crossover
- PETER CETERA "I'm Coming Home" (DDE Music), Mainstream A/C
- DAMOZEL "Everyday's a Party" (MCA), Rhythm
- P. DIDDY, BLACK ROB & MARK CURRY "Bad Boy For Life" (Bad Boy/Arista), Rhythm
- MELISSA ETHERIDGE "I Want To Be In Love" (Island/IDJMG), Hot/Modern A/C
- NINA GORDON "2003" (Warner Bros.), Hot/Modern A/C
- SISQO "Dance For Me" (Def Soul/IDJMG), Top 40 & Rhythm
- SUZY K "Dive Deep" (Vellum Ent.), Mainstream A/C
- LIL BOW WOW "Ghetto Girls" (So So Def/Columbia/CRG), Rhythm
- JENNIFER LOPEZ "I'm Real" (Epic), Top 40
- NATE DOGG FEATURING NAS "The Good Life" (Universal), Rhythm

- NIVEA "Don't Mess With the Radio" (Jive), Rhythm
- NO ANGELS "Daylight In Your Eyes" (MCA), Top 40
- SARINA PARIS "Just About Enough" (Playland/Priority), Crossover
- PROPHET JONES "Woof" (Motown/Universal), Rhythm
- RL, SNOOP DOGG & LIL' KIM "Do U Wanna Roll?" (from Dr. Dolittle 2) (J Records), Crossover
- SEVEN MARY THREE "Wait" (Mammoth/Hollywood), Hot A/C
- SPM "Mexican Radio" (Universal), Rhythm
- TAMIA "Tell Me Who" (Elektra/EEG), Crossover
- VERVE PIPE "Never Let You Down" (RCA), Hot/Modern A/C

JULY 2 & 3, 2001

- BLU CANTRELL "Hit 'Em Up Style" (Arista), Top 40
- DEETAH "El Paraiso Rico" (Universal), Top 40, Hot A/C, & Rhythm
- MISSY ELLIOTT "One Minute Man" (The Gold Mind/EastWest/EEG), Crossover
- FREEDY JOHNSTON "Love Grows" (remake of Edison Lighthouse song) (Elektra/EEG), Hot A/C
- JUVENILE "Set It Off" (Cash Money/Universal), Rhythm
- KRAYZIE BONE "Hard Time Hustlin'" (Loud/Columbia/CRG), Rhythm



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Melissa Etheridge

I Want to be in Love

In front of total strangers won't you kiss me

Flowers for no reason but you miss me

Oh I want to be in love

On Tuesday light the candles bring me wine

Wednesday morning I won't get to work on time

Oh I want to be in love

Surprise me as I'm stepping off the plane

Take my hand as they play our song again

Oh I want to be in love

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