

gavin

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On The Cover: Burt Baumgartner, then Sr. VP, Capitol Records, Gets In Sync At The GAVIN Seminar Cocktail Party Last Year In Miami.

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

music week

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

SPECIAL INSIDE:
Memories From GAVIN
Seminars Past
Plus:
2002 Agenda!

GAVIN Math Quiz

Question:

How can I meet with more than 1000 Radio Music Programmers in person and not run up my T & E?

Confirmed to attend:

Brian Kelly WXSS/WMYX
Jeannine Jersey WTIC
Michael Steele/KIIS
Dave Morales, Todd Shannon/KHKS
Jimmy Steele/WNCI
Tommy BoDean, Jonathan Reed/WZEE
Tony Waitekus/WHTS
Jimmy Steal/KPWR
Mark Reid/KQKY
Dave Universal/WKSE
Cat Thomas/KLUC
JB King/KLUC
Chad Elliot/WCIL
Bruce St. James/KKFR
Rich Davis/WRVW
Terry Foxx/KHYL
Jamillah Muhammad/WKKV
Carla Boatner/WGCI
Doc Wynter/Clear Channel
Lee Abrams/XM Satellite
Nancy Carlson/KELO
Joel Grey/KKLT
Vance Dillard/WJXB
Kurt Johnson/KVIL
Tracy Johnson/KFMB
Mike Kaplan/WJLK/WBBO
Sharon Kelly/WDAQ
Leslie Lois KZPT/KMXZ
Jim Matthews/KZZO
Steve McKay/WPTE
Alan Oda/KZZO
Duncan Payton/KMXB/KMZQ
Chris Reynolds/WFMK
E.J. Tyler/KLLY
Jim Ryan/WLTW
Rob Miller/WALK
Jon Zellner KSRC/KMXV

Jerry Clifton, Clifton Radio
Eric Logan/WQYK/WRBQ
Jay Thomas/WWYZ
Stefan Carpenter/KUBB
Vinny Brown/WBLS
Mark Evans/KNCI
Mike Love/WWDM
Jaye Albright/McVay Media
RJ Curtis/KZLA
Chip Miller/WPKX
Cory Mikhals/KTOM
Chris Loss/KMLE
Lance Houston/WYGC
Evan Bridwell/KUZZ
Larry Daniels/DCRR
Dandalion/WRKZ
Mike Peterson/KSKS
Mike O'Malley/O'Malley Media
JJ Rice, Al Levine/WBLI
Damion Young/Power LA
Bob Lewis/Picazzo/KISV
Jay Hasting/WABB
Mark Adams/KXJM
Carl Conner/KMJQ
Derrick Brown/WHQT
Sam Weaver/KPRS
Jerry Boulding/American Urban Radio Network
Barbara McDowell/WPWX
Kevin Brown/KBLX
Kathy Brown/Radio One
Dorsey Fuller/KKBT
Cedric Hollywood/WEDR
Steve Rivers/Power Media
James Alexander WEMX/KQXL
Tony Gray
etc.

Answer:

Spend 3 days and 2 nights at the GAVIN Seminar in San Francisco because that's where all of these programmers (and lots of others) will be that week!

Register online at gavin.com

Hotel Reservations:

Hyatt Regency Embarcadero (host hotel) (415) 788-1234

Grand Hyatt (415) 398-1234

Be sure to mention Gavin Seminar.

Contact GAVIN Convention Services at (415) 495-1990 x11

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FEATURES

7 MEMORIES, GOLDEN MOMENTS, AND STORIES...FROM GAVIN SEMINARS PAST.

The GAVIN Seminar, America's largest gathering of radio programmers, will be in its 16th year when it kicks off Wednesday night, February 20 in San Francisco with



Limie Richie at GAVIN Seminar 2001

the GAVIN.com happy hour party at Curve, near Pac Bell Park. To put "The GAVIN," as it's often called, in perspective, we asked readers for their personal highlights, remembrances, and anecdotes from GAVIN Seminars past; from close encounters with rock stars, to tales of debauchery, to stories of meeting future spouses...

11 WORKIN' FOR MOM & POP (PART I). Top 40 WABW Mobile-Alabama OM/PD Jay Hasting plies his trade for one of the few, the proud, the independents. GAVIN Top 40 Editor Wayne Coy talks to Hasting about being a David in a Goliath world.

13 STEVE LEEDS THE WAY. Universal's promotion guru Steve Leeds sure has been around a long time. At least it seems that way. After stints at WHFS and WNBC he was lured to MTV. GAVIN Alternative Editor Richard Sands sits down with Leeds for an assessment on how things stand in the format today.

16 "GOOD MORNING, DENVER!" IT'S DOM & JANE'S BIG MIX MORNING SHOW! GAVIN A/C & Hot A/C Editor Annette M. Lai talks with the duo behind Denver's big morning show success story.

19 PRENY MO'S MIDWEST RIDAZ. Who says rap only comes from the East Coast, West Coast, or the Dirty South? GAVIN Urban & Urban A/C Editor Kevin Fleming offers an introduction to Indianapolis-based Prentice Davis, aka Preny Mo, and his Keep'n It Real label.

23 JACK JOHNSON: THE FAIRYTALE CONTINUES. In October of last year GAVIN ran a New Artist Alert on an up-and-comer few had heard of, and who even fewer were playing on the air. His name was Jack Johnson. Word of the uncompromising Hawaiian's talent spread like a brushfire and he's now impacting the charts, packing venues, and distributed by Universal. Our Triple A staff figures this story was worthy of an update.

26 MEET THE GAVIN COUNTRY NOMINEES—PART 1. As excitement and anticipation for next month's GAVIN Seminar in San Francisco builds, Country Editor Jamie Matteson spotlights several of this year's nominees.

32 GETTING FUCKED: ONE ON ONE WITH FUCKEDCOMPANY'S PUD. The year 2001 was the largest downsizing year on record, with nearly 2,000,000 announced job cuts, but it ended on a positive note with three consecutive months of fewer cuts following the September 11 attacks. But will the layoffs stop? GAVIN Business and Media Editor Doug Wyllie asked Pud of fuckedcompany.com, the site that has watched closest as the economy tumbled.



PUD and Annette

PUBLISHER'S NOTE

MAY WE NEVER SPEAK OF 2001 AGAIN

I recently returned from the National Association of Music Merchandisers (NAMM), where I was reminded of the importance of meeting peers face to face. NAAM is the largest show devoted to the musical instrument retail business, attracting the top executives and artists in that marketplace. This year, the show carried with it two additional—and special—meanings. It was the first opportunity for many of those artists and executives to meet with each other en masse since September 11, and it was also an opportunity to officially lay last year to rest.



Attendees repeatedly uttered the same thing: "Let us never speak of 2001 again." I believe that in certain part they are correct—the past is behind us. Hopefully it taught us something useful to help us in building a better tomorrow. But it must not color our view of the future. Every industry took a beating last year, including the musical instrument retail business. Enron, Web Van, and other corporate implosions were headlines nationwide. Meanwhile, the radio and record industries had (and continue to have) issues of their own. Consolidation in the radio and record industries is real. Layoffs are real. Personnel moves are real. Missed sales targets are real. Lowered profits are real.

But rather than looking back upon 2001 negatively, the radio and record industries would do well to positively look ahead to 2002. The same issues remain in our path, but we've learned from our experience of 2001, and know that we will have to become better at our jobs, do more with less, and think of ways to overcome challenges.

Where does confidence for a brighter future come from? From meeting with peers and sharing ideas—pearls of wisdom gleaned from each other's individual experiences. It will come from the elite in the industry gathering to discuss the issues at events such as the Grammys and the GAVIN Seminar. From those conversations, lessons will be learned, solutions will be formulated, and goals laid out for a productive and successful 2002. Those interactions remind us of the value of getting together on a regular basis, and the importance of networking, meeting old (and new) friends, and learning by teaching.

All of us here at GAVIN, joined by more than 1,500 record company promotion and radio programming colleagues, are looking forward to talking about programming the future of the industry. It is certain that in 2002 hot new artists will join the most successful musicians in the business on playlists at the best radio stations in the country. The power of radio is unquestioned. I'm looking forward to exploring new ways to build confidence in that fact. See you there.

Paul Gallo, CEO, GAVIN

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GAVIN Appoints Rick Galliani Associate Publisher

GAVIN, bringing radio together for 44 years, recently confirmed the appointment of Rick Galliani to the newly created position of Associate Publisher. Galliani will continue in his role in sales and marketing for the Triple A, A/C, and Alternative formats for the immediate future, and in his new role, will also be responsible for assuring that all day-to-day operations focused on the publication of GAVIN magazine are conducted efficiently and effectively. Galliani will continue to be based at GAVIN's San Francisco headquarters and will report to GAVIN Chief Executive Officer Paul Gallo.

Gallo explains, "Rick has been a go-to guy for GAVIN for more than 10 years, always taking on new responsibility as needs arose. We are very serious about making sure that we are constantly improving GAVIN. In a very real sense, the cre-

ation of this new position and the appointment of Rick to it, signals the strength of this company. We're deeply committed to providing the best possible products and services to our friends in radio. Our magazine looks terrific, our **gmail** product is stronger than ever with the recent addition of Wayne Coy, we've just launched a new product called **PROMORAMA**, and the upcoming GAVIN Seminar is going to be the best one we've ever had. And GAVIN has been at this a long time, so that's saying something."

"I'm very pleased that I will have more of an opportunity to work closely with GAVIN's energetic and devoted staff to be sure that we are conducting this business in a way that assures our success. Everyone here is already fully committed to putting out a great magazine and serving the radio and record industry to the best of our ability."

ArtistDirect Names Michael Whited VP

Marc Benesch, ArtistDirect Executive Vice President of promotion announced early this month that the label has appointed Michael Whited to the post of vice president of Top 40/Rhythm Crossover promotion. Whited starts his new post immediately and reports directly to Benesch.

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

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

began his career in 1987 as advertising director at National Record Mart, then spent a year as a concert promoter at DeCaesar Engler in Pittsburgh.

In 1990, he began an eleven-year tenure with Elektra Entertainment, first as a regional promotion man in Cincinnati, then Cleveland, and finally Pittsburgh, before the company moved him to Los Angeles in 1994 to take on the position of director of Top 40 promotion on the West Coast. During his time with Elektra, he worked artists such as Metallica, Anita Baker, Missy Elliot, and Busta Rhymes. He was named vice president, West Coast promotion at Elektra in 1999.

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

Botwin Named President of Columbia Records

Columbia Records Group Chairman Don Jenner today announced that Will Botwin has been named as the label's President.

Based in New York, Botwin will work closely with Jenner on a wide array of activities, overseeing day-to-day operations and helping to determine the overall strategic direction of the label. He will continue to oversee A&R and marketing, as well as assume expanded responsibilities in all areas of the company.

"I've been grooming Will for this role for quite a while," Jenner said upon making the appointment. "Since joining our team more than six years ago, he has grown into one of the music industry's finest execu-

tives. His promotion to president is in recognition of his development as a leader, and confirms his status as one of the most talented, trusted, and respected members of the Columbia team. Will is absolutely ready to take on the new challenges he'll meet as president, and he'll continue to work by my side as we guide Columbia into the future."

Don Jenner will continue his company leadership as Chairman, Columbia Records Group, a post he has held since 1994. Prior to making this announcement, Jenner also held the title of president of Columbia Records Group, a position he assumed in 1989 at age thirty-six, making him the youngest president in the label's 119-year history. The fact that

Jenner served in this capacity for more than thirteen years also earns him the distinction of the being the longest-serving president in the company's history.

"I'm extremely proud of what we accomplished over these past 13 years," added Jenner. "Now, with Will in place as president, we are perfectly positioned to further accelerate Columbia's growth and development. I look forward to working closely with Will as we continue to identify and nurture the very best new talent and further develop and enhance the careers of our heritage artists who are the backbone of this company's legacy. Columbia and the entire music business are in the midst of revolutionary changes and challenges and we'll be taking

every step necessary to ensure that our future success is even greater."

Botwin added, "I have learned so much working with Donnie these past six years, and I consider him to be a mentor. Given the illustrious history of this pioneering label and its consistent prominence in the marketplace, being named president is a great honor and an even greater responsibility. Donnie has always demonstrated great faith in me, and I'll continue to work extremely hard to live up to his confidence and to fulfill our commitments and responsibilities to our artists." Botwin added, "With so many of my favorite artists on Columbia, my dream was always to work for Columbia Records. Being named its president is truly a dream come true."

Radio and Music Pros To Gather At The Gavin 2002 Seminar

GAVIN, for more than 40 years has been known as "The Most Trusted Name In Radio," will hold its yearly GAVIN Seminar next month, February 20-24 in San Francisco.

The annual event draws the elite echelon of music and radio industry luminaries and is the largest radio programming event in America.

Producers, record execs, and other industry professionals from across the country will be on hand to discuss the most pressing topics facing the radio and records business today. Kicking off the conference on Thursday morning will be "The Big Think Tank," in which top industry consultants will address audience behavior trends, consumer buying patterns, and other issues facing the music entertainment industries. Included in the discussion will be panelists Jaye Albright of McVay Media, Clifton Radio President Jerry Clifton, Tony Gray of Gray Communications, Power Media President Steve Rivers, and moderator Randy Lane of the Randy Lane Company.

Also on Thursday will be "What Women Want," a joint presentation by Arbitron and Joint Communications based on their ground-breaking study. Later that day will be "So You Want A Station Site That Doesn't Suck?" during which experts will discuss winning strategies for online radio. Panelists include KTFM (Wild 102.7)-San Antonio Promotion Director Mo Better, MeasureCast CEO Edward Hardy, XACT Radio Network President and CEO David Juris, KLLC (Alice)-San Francisco Program Director John Peake, radio veteran Nicole Sandler, and LMIV Vice President, Affiliate Relations Terri Simpson. The session will be moderated by former Live365.com SVP of Corporate Communications Alan Wallace.

On Friday will be "Crystal Ball, 2002: Programming The Future of Radio." Industry veterans, including XM Satellite President Lee Abrams, KFOG-San Francisco's Dave Benson, Emmis President Rick Cummings, KZLA-LA's R.J. Curtis,

Barry Mayo, WLTW-NY's Jim Ryan, and moderator Paul Jacobs, of Jacobs Media, will address the issues facing the radio and music industries as 2002 unfolds.

Following this discussion will be "Morning Shows, 2002: Personality Radio Refined." Moderated by Tracy Johnson, VP/GM and PD of Star 100.7 (KFMB)-San Diego. Topics include: What has consolidation/syndication done to change the role of air talent today? What are the opportunities in the future? How can personalities compete with national talent, and more. Panelists include Don Bleu, morning personality at Star 101.3 (KIOI/FM)-San Francisco; Alan Burns, President and CEO of Alan Burns & Associates; and Gene & Julie, morning duo from Z95.7 (KZQZ)-San Francisco.

Saturday morning will be "Promotions on a Shoestring...And Less," which is part of GAVIN's continued effort at covering all aspects of radio, as demonstrated by the recent launch of the weekly fax **PROMORAMA**. Marketing heavyweights participating include WILD-Tampa Marketing & Promotion ace Drew Fleming; KFOG-San Francisco Marketing & Promotion Director Jude Heller; Gabrielle Medeck, Clear Channel Group Marketing Director, San Francisco/San Jose; 104 KRBE-Houston Marketing Director Mike Paterson; KYLD/KMEL-San Francisco's Carlos Pedraza; and former Infinity-Los Angeles and KIIS/FM Marketing & Promotion whiz Karen Tobin, and top promotional consultant, moderator Paige Nienaber.

The GAVIN Seminar will also feature numerous format specific meetings and panels, including the Jukebox Jury and Awards Luncheon, as well as the renowned GAVIN 2002 Cocktail Party on Friday night.

About the Seminar, GAVIN CEO Paul Gallo states, "Now more than ever, we need to meet with peers and share ideas—the pearls of wisdom gleaned from each other's individual experiences. From those conversations, lessons will be learned, solutions will be formulated, and goals laid out for a productive and successful year."



FRIENDS OF RADIO

BY ANNETTE M. LAI



S.A.F. (Swiss American Federation)

PRODUCERS/COMPOSERS/REMIXERS

Swiss American Federation (S.A.F.) is the duo of Christian B. and Marc Dold. The two met by chance at a Hollywood music store in 1999 and discovered their shared interest in electronic music and composing. S.A.F. recently hit #1 on the charts with their cool remix of Enya's moving song "Only Time."

Hometown(s): Christian B: St. Louis.

Marc Dold: Buchs, Switzerland and Vienna, Austria.

What radio stations did you grow up listening to?

CB: KHTR (Kevin McCarthy), KIIS (on tape from 1984 Big Ron and Rick Dees), WQHT-New York (Broadway Bill Lee), KWK, and WBCN-Boston.

MD: European radio stations.

What stations do you listen to now? CB: When I'm in New York, I generally listen to WKTU or Z100; Live-105 San Francisco; and when I'm home in L.A. I listen to 89.9 KCRW, Star 98.7, and KIIS.

MD: KCRW, KPFG, KIIS, KROQ, Star 98.7, and classical stations.

What do you believe will be the next "big thing" in music? CB: It's going to be combos of types of music. I hear a lot of sampling of '80s music now in songs, but I think it's gonna be all about blending musical styles.

MD: I still believe we haven't fully exhausted electronica music elements. That—together with great songs and bands—can last for a decade or two, maybe even with a meaningful, maybe spiritual message. At least, that's my goal...

Who would you like to work with someday? CB: David Bowie and/or [Erasure's] Vince Clark. They're both amazing artists and both would be fantastic to collaborate with.

MD: Sting. He's found a way to combine intellect, heart, and simplicity in his art and seems to be an interesting character.

Your proudest career achievement so far? CB: Probably producing the mix for Enya that became a hit and being at KIIS with my dance shows. It's been great.

MD: Becoming successful with what I truly love to do...make music.

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Resolutions Part Two: The Sequel

By Paige Nienaber

In radio, as in life, we've all made a few bonehead moves. Choices that resulted in a stunt or contest or event that will never end up in a highlight reel or clip show.

Last issue, I allowed some friends and colleagues to re-live past promotions that they would have rather left buried deep in their psyches. Along comes Paige to ask them to take a humorous trip down "Bonehead Lane" and regale us with these marketing faux pas. There was a client-dictated contest that had people giving their best "cold/flu" voice on the air to win prize packs of decongestants and there was a morning lady in Memphis who tried emceeding an event at a hockey game in high heels and took a tumble in front of 15,000 people. Go to gavin.com in case you missed these embarrassing tales.

This week, more promotions and events that people resolve to never ever do again. I'll start it out...

PAIGE NIENABER, Peabody Award Winning Consultant, Scandia, Minnesota

In the course of my (now) twenty-year radio career, I've ended up in the hospital four times: two chest-pain related, and two automobile related. So my resolutions come from a career that reads like a VH-1 *Behind the Music*. Resolution #1: Delegate. If you have a talented, eager assistant (like I did), use him/her! Sounds simple doesn't it? No. I was one of those "I have to be at every event" kind of people. So when I ended up in a cardiac unit at 29, it was a wakeup call. So, I let me assistant Ellen handle every other weekend and voila: no more EKGs. The first of the auto incidents was out of my control; a car careened out of control at a remote in a grocery store parking lot, clipping me and nearly killing the co-op director. The second one, a Limo accident on the way to a concert in the Bay Area was unavoidable, but I learned a valuable lesson: *Always* get your winners to sign release forms. Even if it's just a

Limo to a concert. Luckily I bore the brunt of the injuries (nine broken ribs) and the winner was able to make it to the show. It was only later that she began her extortion campaign, calling



weekly for free tickets and complaining of back pain. A release form would have been nice to have.

Of course, I'm a slow learner. I'd said the same thing a year previously when I was sitting in an ER with a ski bus winner who'd torn out her knee in the hills of West Virginia.

MAURICE RIVERA, Marketing Director, KTFM-San Antonio

Mo learned the hard way that an event needs to "fit" the station. He'd come to the station following a format readjustment, to discover a calendar full of contests and events that he was committed to doing. Including a Pet Fest that may have fit the old image of the station, but was now nowhere near close to resembling the lifestyle of the audience. "The turnout was zip, and the band they had on our stage was playing



shit that wouldn't even make the soundtrack of a B movie," muses Rivera.



CARMY FERRERI, Program Director, Wild 93.7-Reno

Scavenger hunts are one of those contests that there's really no "gray area" on: they either go great, or, well, you end up telling me about it six years later. "When I was at KGGI in Riverside we did a scavenger hunt that was a *huge* disaster. We had people tearing up Taco Bell signs and removing them from the ground, hotel restrooms were destroyed. You name it and our listeners were tearing it apart," says Carmy. Needless to say, the plug was pulled on the contest on the first day.

SCOOTER B. STEVENS, Program Director, The Beat 104.3-Austin

"I resolve to never let people belly-flop into a kiddie pool filled with Jello, unless A.) we have some soft grass instead of concrete under the pool and B.) they sign a release form." Thanks Scooter, for rubbing that one in.

CHAD MITCHELL, Morning Show Producer, WKQI-Detroit

Don't ask people to come down and participate in a "throwing" event...unless you've actually test-thrown said product. "The big thing in Detroit are paczkis, which are mega-fattening jelly doughnuts that the Polish community eats for Fat Tuesday. So we thought...how about having people come down and throw



them to win prizes. The 'Paczki Put! Unfortunately they crush and stick to your hands when you try to hurl them. Whoops," says Chad. ■

PAIGE NIENABER, VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR, HAS TOSSED MANY A COOKIE, BUT NARY A PACZKI. YOU CAN REACH HIM AT (651) 433-4554 OR AT [NWCPRMO@EARTHLINK.NET](mailto:nwcprmo@earthlink.net)

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Memories, Golden Moments, and Stories...



From the GAVIN Seminar

Compiled By GAVIN Editors

The GAVIN Seminar, America's largest gathering of radio programmers, will be in its 16th year when it kicks off Wednesday night, February 20 in San Francisco with the GAVIN.com happy hour party at Curve, near Pac Bell Park. To put "The GAVIN," as it's often called, in perspective, we asked GAVIN readers for their personal highlights, remembrances, and anecdotes from Seminars past; from close encounters with rock stars, to tales of debauchery, to stories of how they met their future spouses.

—Todd Spencer

A/C & HOT A/C

Compiled by Annette M. Lai

Jeanne Ashley KSRC-Kansas City MD

My most memorable GAVIN experience was my first or second GAVIN—which was in New Orleans. Martin Page was



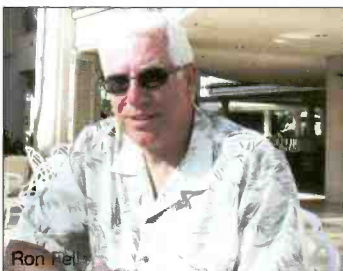
there, so it was around the time of his hit "In the House of Stone and Light." He was in the bar and we were talking...and wound up talking 'til about 4 a.m.! We got on the subject of bad songs. Throwing out the titles of some of the worst songs ever

like "The Last Song" from Edward Bear and "Lost In the '50s Again" from Ronnie Milsap. Then I blurted out, "Oh God... what about 'We Built This City' from Starship! That song *shits the bed!*" and Martin got real quiet. So I asked, "Don't you remember that one?" and I started singing it to him...he said, "Yeah, I remember it. I wrote it." [Ed. note: Ashley says that Page still sends her a Christmas card every year anyway.]

Ron Fell Former GAVIN A/C-Hot A/C Editor

Some of my favorite (and not so favorite) memories of past GAVIN Seminars include:

1. The very first organizational meeting that preceeded the first seminar at the Fairmont by maybe six months. There, we established a huge advisory board, comprised of a great mix of important radio and music industry execs.
2. The huge celebrity cocktail parties strewn with scores of charted and chartable recording acts.
3. Losing my luggage on the way to New Orleans and never getting it back.
4. Excellent A/C dinners held off campus and hosted so graciously by the great A/C record promotion people.
5. Inviting my hip-hop homies into the lobby of the St. Francis on the last night of each convention.



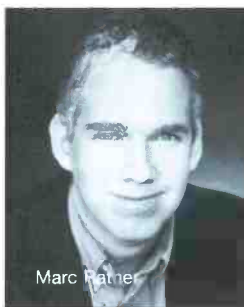
first seminar at the Fairmont by maybe six months. There, we established a huge advisory board, comprised of a great mix of important radio

Steve McKay WPTE-Norfolk PD

Ah, memories...I truly have too many to pick just one. Perhaps the best thing about the GAVIN Seminar has been the special friends I've made over the years. People who I would never have had the opportunity to meet if *not* for GAVIN, and these are more than just "biz" friends—these are people I've become very fond of.

Marc Ratner DreamWorks Records

The last time I was in San Francisco at GAVIN, my favorite non-DreamWorks artist, Alison Krauss, played the A/C-Hot A/C Awards Luncheon. Awards a-schmords—I was there for Alison...the purest voice in



the world. Anytime I can see her perform, I'm a happy guy. And San Francisco has my favorite hole-in-the-wall Italian restaurants...yummm. However, I must admit that I can't wait for the Seminar to go back to New Orleans because the Cajun/Creole food is really my favorite. (Hey Annette—can you arrange for Alison to have dinner with me in New Orleans next time the Seminar is there?)

Barb Richards WAJI-Ft. Wayne PD

My favorite memory is my double whammy in Miami with two GAVIN Awards! I have to smile every time I look at those



awards on the bookcase in my office. My other favorite memory is becoming fast friends with [GAVIN A/C Editor] Annette! The Seminar in Miami last year was my second GAVIN convention, the first being eons ago in Monterey! [Ed. note. Our archives show the regional conference in Monterey was more than two decades ago...but who's counting? (smile)]

In terms of learning, I loved last year's session about localism because it's the most important thing in radio today. The roundtable design allowed for sharing of ideas, which is always beneficial. I love sharing with other programmers across the country. The "One-on-One" with Richard Marx was also very cool; hearing about how he got his start, about his dad being in the jingle business, where he gets his inspirations for songs—it was all very interesting.

Shelley Rae Shakes Wife of Dave Shakes, Alan Burns & Associates

In 1987 I went to the GAVIN Seminar as APD of KDON-Salinas with my Music Director Connie Lindell. The Awards Banquet was on Saturday afternoon and we were invited to sit with Marc Nathan who worked for ATCO Records at the

time. He sat us at his table with Dave Shakes [then the PD at KSND-Eugene], Todd Fisher, and Brian Burns. Needless to say, there was plenty of radio talk at that



Dave & Shelley Rae Shakes in 1991, with Seminar keynote Vladimir Posner.

table! Dave and I smiled at each other across the table a lot, then he proceeded to be at the same afternoon panels I went to, and the same parties that evening.

We agreed to meet in the lobby on Sunday on our way out. As fate would have it, we actually ended up on the same "down" elevator which, at the St. Francis, is amazing. He took my phone number and said, "I'll call you." In true Dave Shakes form, he did exactly as he said he would, and we began a long-distance romance.

We just celebrated our 11th wedding anniversary...so ladies, if some record guy invites you to sit at his table for the awards banquet, just do it! You never know who you might meet!

James Baker KIOI-San Francisco APD/MD

One of the best experiences of my career was in the lobby of the St. Francis Hotel in February of '89 when John Mack Flanagan the super jock from KFRC introduced Wayne Coy [now GAVIN Top 40 editor] to me at the GAVIN Seminar. He had just taken over the PD job at WTBX-Hibbing/Duluth! We had a lot to talk about because we were both from the Bay Area and we both had the experience of growing up listening to great radio on the Big 610. At that time,



James Baker

I had just left KYUU-San Francisco and was looking for the right opportunity upon graduation from San Francisco State. It was several

months later when Wayne offered me nights/APD at WTBX. After that, we worked together again at KEWB-Redding/Chico from '91-'93, and still one more time at WNVZ-Norfolk in '93. He's made a tremendous impact on my career and I would not

be where I am today without his "eye" for talent! It all started at the GAVIN Seminar! There's no other convention like it! -WC

TOP 40 & RHYTHM CROSSOVER

Compiled by Wayne Coy

Paige Neinaber CPR Promotions, GAVIN Columnist

We started Wild in SF the Friday night of GAVIN in '92. I was on the Marketing Panel and couldn't go anywhere in the Westin without hearing attendees talking about the fucked-up station that's playing Tone Loc



Paige Neinaber

over and over. By the end of the Seminar I'd heard enough people bagging on the station and predicting a

quick demise after having the balls to go after Lord/God/King KMEL, that I was actually beginning to think, "Oh my God, what the hell have we done." It's nice to occasionally prove everyone wrong. Clifton, Bob Mitchell, and I put the thing together in three days and when the stunting began, we didn't even have a logo yet. My memory of GAVIN '92 was locking myself in a phone booth at the Westin and doing calls trying to get shirts, vehicles, and most importantly: a logo.

Dr. Dave Michaels WSTO-Evansville PD

All my Gavin Seminar stories worth retelling cannot be printed due to subject matter. And they all involve someone named [GAVIN Top 40/Rhythm Crossover Editor] Wayne Coy!

Mister "Ed" Lambert Q100-Atlanta PD

I've gone to every GAVIN Seminar since the beginning. Most of the stories I could tell involve a trip to the Mitchell Brothers O'Farrell



Theater, and believe me, GAVIN couldn't print them.

But there was a GAVIN in 1985 or 1986 when I had gone to bed early. At about 3

a.m. I got a knock on my hotel room door. It was my program director at the time, Tom Chase. We worked at KWOD 106-Sacramento and I was the APD/MD. He was yelling through the door about being out of beer and needing to get one out of my mini bar. He said he'd pay me back later. I just let him in and went back to bed. The next night the same thing happened again. This time, Tom and a friend showed up at the door and said they each needed a beer. I let them in and went back to bed as they helped themselves.

When I checked out the next day, I discovered a *huge* mini bar bill for a total of \$563. I found out that Tom had cleaned out *everything* in my mini bar both nights including *all* the booze and *all* the snacks. Since I was paying for the whole convention out of my pocket, I had budgeted for the hotel and nothing else. I couldn't pay the bill. I had to head into the lobby and beg for money from three different friends who were there. I look back at it now and laugh. But at the time, it wasn't so funny!

COUNTRY

Compiled by Jamie Matteson

Diane Richey Diane Richey Promotions

My first GAVIN Seminar was in 1968 at the Fairmont Hotel in San Francisco. James



Diane Richey

Brown happened to be playing in the hotel, and Mike Chapman, Bruce Shindler, and I went to see the show two nights in a row! And another

memorable moment was one year in the early '90s, sitting in the lobby bar of the swank St. Francis Hotel and watching the S.W.A.T. team come in!

Barry Freeman Barry Freeman Entertainment

It was at one of the last GAVIN Seminars before leaving San Francisco. Charlie Minor, just before his well publicized murder, was holding his usual court at the opening banquet festivities. I always thought I knew, better than most, how to "work the room" at an industry party, that was, until I watched Charlie for an hour.

There wasn't anyone who had the control of his constituents like Charlie. If you drew a picture of a magnet who had all these human, shavings surrounding him. They couldn't seem to help themselves. They couldn't wait to hear what he'd say

next. What fabulous piece of verbal insight might they miss if they left the group? As he moved left, the entire throng moved left, and as he moved right, they moved right. Once, he stopped at the buffet table to pick up a carrot stick, and 12 people picked up carrot sticks and moved right back to his side. It was the best example of true promotion control I'd ever seen.

Larry Pareigis VP of Promotion Monument Records

No doubt that it was the honor of winning PD of the Year in 1994, when I was at KNCL in Sacramento. That, and the many nominations that my teams and I in both records



Larry Pareigis

and radio have made for many special GAVIN Seminar memories.

ALTERNATIVE

Compiled by Richard Sands

Jonathan L. Rosen

(Jonathan is a free agent this year, after completing a lengthy tour of duty with *Virtually Alternative*, and prior to that, many years programming radio in Phoenix.)

As a veteran of many GAVIN Seminars from the mid-eighties to the late nineties, I would sum it up as somewhere between chaos and serenity. Plenty of laughs and inspiration also. Having participated in so many panels and moderating many, from Peter Standish, Linda Ryan, Max Tolkoff, to



Jonathan L. Rosen

Richard Sands, The GAVIN gave me the opportunity to build new relationships and to keep up with old ones. My

favorite GAVIN moments? There are so many. How about Jeffrey Naumann emptying a large room with those "fart" bombs on more than one occasion? Or, finding many colorful condoms hanging from the chandelier in my room at the Westin St. Francis in San Francisco. Funny how I discovered them. Steve Tipp (with Reprise at the time) wanted to play me a hot new

song. For some reason I looked up and saw them. We were in hysterics. I called the front desk and asked for them to be removed. The biggest laugh was when Steve Masters, at LIVE 105 at the time, jumped up during a panel on Alternative versus Top 40 and proclaimed, "How come the fuckin' Top 40 gets a Depeche Mode plaque and I didn't!" You had to be there—Steve was funny, but very serious on that subject.

Music: Of all the fantastic bands that ever played during GAVIN conventions, my personal favorite was—and it isn't easy to pare it down to one, but I will—Spinal Tap! They played in the hotel ballroom in San Francisco and was worthy of all the buzz of that year.

Panel: My absolute favorite panel was back in 1993, one I moderated about having more than one Alternative radio station in a market. Talk about heated dialogue and passionate opinions—it was all there. Phoenix (my market) and San Diego were the only ones at the time with that challenge and ironically, within two years, many markets had that problem. In many cities it still exists, so how prophetic was that?

Food: Whether it was in New Orleans, San Francisco, or Atlanta, they all had terrific restaurants. My favorite dinner of all was back in 1995 when Nan Fisher and myself (as an Indy) took a bunch of radio folks to a restaurant/nightclub called "Eleven," co-owned by Mark Hamilton who was at LIVE 105 at the time. As we ate the Love Jones played. Very cool.

Lastly: I'll leave you with my absolutely favorite personal memory from the last GAVIN I attended in 1998 from New Orleans. Maxi [Tolkoff] and Cruze were sitting in the lounge area smoking cigars and I walked over, sat down, and somehow we got into a game of "name a band and the next person has to name a band starting with the last letter of that band." Example: T.Rex-XTC-Cranberries-Styx-Xymox, etc. You get the point. In about ten minutes we had about twenty participants. Man that was fun! And that's what GAVIN conventions are all about. I look forward to seeing you all there this year.

Eric Baker (Finds True Love) VP/Promotion, Extasy Records

Well, my marriage all started a couple of years ago at the GAVIN Seminar in San Diego. Z90 had a bowling party. I went with Steve Kline, now at J Records. I was getting ready to move to LA and Cindy Levine was just moving to LA. We have a mutual friend, Andrea Foreman, from Columbia Records. Andrea kept telling me that I should meet Cindy and that we

would be perfect together. Anyway, at the party Andrea introduced Cindy to me. We hung for a while and a year and a half later we got married! The funny thing is this: Steve and Andrea are now getting married. Who would have thought that GAVIN would be my Cupid?



Eric Baker

URBAN & URBAN A/C

Compiled by Kevin Fleming

Mike Abrams Radio One Satellite

The very first convention I *should* have attended was the GAVIN in San Francisco in 1990. I was music director at the time at KSXY (X-102), a Top 40 in Reno. My program director made the trek over the Truckee Mountains the day before. I was filling in for morning drive and planning to



Mike Abrams

leave thereafter. Well, as I was on the air a huge blizzard came through Reno. During the entire shift I was

debating whether to go or not, and I decided "I *have* to go!" Well, I got my Firebird about a half mile down the road before it got hopelessly stuck in the snow...and I missed my first GAVIN!

TRIPLE A

Compiled by Dave Einstein

Bruce Warren WXPN Philadelphia PD

Seeing Train play in San Francisco (or was it San Diego?) for the first time at the opening Triple A reception was my favorite GAVIN Seminar moment. Most of the programmers in the room weren't paying attention. I remember standing in the back of the room with Marc Cunningham, Gregg Latterman, and Kid Leo, who was doing promotion at the time. The four of us were freaking out, about how big this band was

going to be, and there was like no one paying attention. There was also



Bruce Warren

Cassandra Wilson's performance when she released her *Travelling Miles* CD. This was a beautiful, transcendent, mind blowing experience. I think the front row was filled completely with Triple A programmers who got the record more than the Jazz programmers.

Jeff Cook VP of Promotion New West Records

Aaahhhh, memories! Yes, I have more than a few. The all-time high point for me musically had to be the Tony Bennett performance two years ago in San Francisco. It was stunning to see this veteran performing, at the height of his considerable skill level. One late morning, in a room full of what might be considered jaded radio and label folks, Mr. Bennett played the room like it was his first time on a stage; his joy was undeniable, his smile ever present, and his vocal chops in top form. I watched him take that crowd in the palm of his hand and he never let go. He sang standards, and songs he *made* standards. He rocked them, he sang them lullabies, and he even did the song about "that"



Jeff Cook

city. When it was all done I looked around the room and *everybody* was flabbergasted! The rappers from Berkeley, the Alt guys from L.A., people from all formats of radio and labels of all kinds got slammed by a bona fide *master* of his art. It just reminded me once again, that good is good, great is great, and there is magic in this business. I guess that's why we all keep coming back!

Meeting Deepak Chopra in Atlanta was

the non-musical highlight for sure! I had seen him lecture about three months before and he spoke for two hours without referring to a single note. So I asked him when I met him if he had photographic memory, he bowed his head and most humbly replied that he did!

Art Phillips VP of Marketing and Promotion Vanguard Records

Life has its traditions, and the first night "old guys" dinner, started by JB Brenner years ago, has always been one of the liveliest opening GAVIN salvos, especially in San Francisco. (Come see us, if you're sprouting a few gray hairs, as we do add a man from time to time.) How many dinners did we do in the Tony Bennett Room of Fior d'Italia? And years later, seeing Tony play The GAVIN—an indelible memory. It must have been 1989 when Andy Allen,



Art Phillips

Bob Catania, my wife Jill, and I took a drive up to the Sonoma Valley to do a little wine tasting and picnicking. It

was a perfect afternoon. From the streets of NYC to the hills of Sonoma—Bob and Andy got the real flavor of California. Remember the Zimmer twins during their Don Was-athon? Priceless. In the '80s, there was nothing like the lobby of the St. Francis Hotel around midnight during a GAVIN. But even today, a February GAVIN convention = good music + good folks. Same as it ever was. ■

SEE YOU AT THE 2002 GAVIN SEMINAR, FEB. 20-24 IN SAN FRANCISCO. REGISTER AT GAVIN.COM



the 2002 GAVIN Seminar agenda

Clavin
2002 SEMINAR
SAN FRANCISCO
FEBRUARY 20 - 24

Wednesday, February 20

Noon-8 p.m. — Market Street Foyer Registration

**6-9 p.m.—Curve Bar, near Pac Bell Park
“GAVIN Throws a Curve Ball”**

A special VIP pass is needed to this exclusive “Music On The Net” happy hour event. GAVIN.com guru Doug Wyllie hosts this party for 200-plus radio and tech people. Secure a VIP pass by emailing your Seminar registration confirmation to doug@gavin.com.

Thursday, February 21

9 a.m.-7 p.m. — Market Street Foyer Registration

**10 a.m.
“The Big Think Tank”**

Industry consultants address trends in audience behavior, consumer buying patterns, and other issues facing the music entertainment industries. Confirmed as of press time are McVay Media President, Country Jaye Albright; Clifton Radio President Jerry Clifton; Tony Gray of Gray Communications; and Power Media President Steve Rivers. Moderated by Randy Lane of Randy Lane Company.

**Noon
Triple A Town Hall Meeting**

**1:45 p.m.
“What Women Want”**

Laura Ivey, Arbitron’s Manager of National Radio Sales presents the results from a ground-breaking study based on actual diary keepers that will change the way you view the female audience—and how you program to them.

**1:45 p.m.
Top 40 & R. Crossover Jukebox Jury**
Panelists include KLUC’s J.B. King (Infinity), KHKS’s Dave Morales (Clear Channel), KISV’s Picasso (Silverado), WZEE’s Jonathon Reed (Clear Channel), WHTS’s Tony Waitekus (Clear Channel), and Damion Young-KPWR (Emmis).

(All meetings, names, dates, and times subject to change.)

**1:45 p.m.
“Urban A/C At a Fork in the Road”**
With WALR-Atlanta PD Jim Kennedy and others t.b.a. Moderated by KBLX-San Francisco’s Kevin Brown.

**3:30 p.m.
“So You Want a Station Site that Doesn’t Suck?”**
Experts discuss winning strategies for presenting and programming radio online. Panelists include KTFM (Wild 102.7)-San Antonio Promotion Director Mo Better; MeasureCast CEO Edward Hardy; XACT Radio Network President and CEO David Juris; KLLC (Alice)-San Francisco Program Director John Peake; radio veteran Nicole Sandler; and LMIV Vice President, Affiliate Relations Terri Simpson. Moderated by former Live365.com SVP of Corporate Communications Alan Wallace.

**3:30 p.m.
“What’s Goin’ On?” (R. Crossover)**
Panelists include KISV-Bakersfield’s Bob Lewis (Silverado), KKFR-Phoenix’s Bruce St. James (Emmis), KPWR-LA’s Jimmy Steal (Emmis), and KLUC-Las Vegas’s Cat Thomas (Infinity).

**3:30 p.m.
Alternative Jukebox Jury**
The 2002 “Recipient of a Hot Poker in the Ass” edition, hosted, as ever, by the genial Max Tolkoff.

Friday, February 22

9 a.m.-6 p.m. — Market Street Foyer Registration

**10 a.m.
“Crystal Ball, 2002: Programming the Future of Radio”**
Industry veterans address the issues facing the radio and music industries as 2002 unfolds. Panelists confirmed at press time are XM Satellite President Lee Abrams, KFOG-San Francisco’s Dave Benson, Emmis President Rick Cummings, KZLA-LA’s R.J. Curtis, Barry Mayo, WLTW-NY’s Jim Ryan, and moderator Paul Jacobs, of Jacobs Media.

**11:45 a.m.
“Morning Shows, 2002: Personality Radio Redefined”**
Moderated by Tracy Johnson, VP/GM and PD of Star 100.7 (KFMB)-San Diego and author of the new book, *Morning Radio II, Turning the Science into Art*. Panelists include Don Bleu, morning personality at Star 101.3 (KIOI/FM)-San Francisco; Alan Burns, President & CEO of Alan Burns & Associates; and Gene & Julie, morning duo from Z95.7 (KZQZ)-San Francisco.

**12:30 p.m.
Country Awards Luncheon**
Featuring a performance by RCA’s Andy Griggs.

**1 p.m.
“Urban Format Face-off”**
Panelists include VP, Urban Programming, Clear Channel Doc Wynter and KPERS-KC OM Sam Weaver. Moderated by American Urban Radio Network’s Jerry Boulding.

**2 p.m.
Country Roundtable Meeting**
Back by popular demand, WQYK/WRBQ OM Eric Logan returns to moderate. Featuring a performance by Monument’s Little Big Town.

**3:30 p.m.
“Pardon the Interruption” (Top 40)**
Fast-paced, highly interactive romp through the ten biggest issues facing Top 40 programmers today. Panelists include KXJM-Portland’s Mark Adams (Rose City), WZEE-Madison’s Tommy BoDean (Clear Channel), WRWW-Nashville’s Rich Davis (Clear Channel), KHKS-Dallas’s Todd Shannon (Clear Channel), WNCI-Columbus’s Jimmy Steele (Clear Channel), WKSE Buffalo’s Dave Universal (Entercom), and KMXV-KC’s Jon Zellner (Entercom). Co-moderated by Wayne Coy and Dave “The Duke” Sholin.

**Time t.b.a.
A/C & Hot A/C’s “The Rules of the Programming Game”**
Offensive and defensive strategies, and a look at how programmers’ jobs have changed. With a panel including WMYX & WXSS-Milwaukee PD Brian Kelly; WALK-Long Island PD Rob Miller; KSRC & KMXV-

Kansas City OM/PD Jon Zellner; and career counselor Lois Todd, President of The Siddhi Group. Moderated by Kurt Johnson, OM/PD of KVIL-Dallas.

**4:30 p.m.
“The Big Ass Alternative Panel”**
With many big ass Alternative programmers, moderated by GAVIN Alt Editor Richard Sands.

**6:30-8:30 p.m.
The Gavin 2002 Cocktail Party**

Saturday, February 23

9 a.m.-2 p.m. — Market Street Foyer Registration

**10 a.m.
“Promotions on a Shoestring”**
Marketing heavyweights show how to make more radio with less money. Panelists include WLLD-Tampa Marketing & Promotion ace Drew Fleming; KFOG-San Francisco Marketing & Promotion Director Jude Heller; Gabrielle Medecky, Clear Channel Group Marketing Director, San Francisco/San Jose; 104 KRBE-Houston Marketing Director Mike Paterson; KYLD/KMEL-San Francisco’s Carlos Pedraza; and former Infinity-Los Angeles and KIIS/FM Marketing & Promotion whiz Karen Tobin. GAVIN’s Paige Nienaber, VP/Fun ‘N Games for Clifton Radio and CPR, moderates with precious little moderation.

**11:30 a.m.
A/C & Hot A/C Awards Luncheon**

**1 p.m.
Triple A Awards Luncheon**

**2 p.m.
Alternative Awards Luncheon**
With annual video tribute produced by Michael Halloran.

**Time t.b.a.
“After the Budget Cuts, How to Win Arbitron Anyway!”**
Alan Burns and Dave Shakes of Alan Burns & Associates share five no-cost strategies that will help any programmer score ratings increases despite company belt-tightening. ■



Workin' For Mom & Pop (Part I)

WABB-Mobile's Jay Hasting on Being a David in a Goliath World

By Wayne Coy

Top 40 WABB OM/PD Jay Hasting plies his trade for one of the few, the proud, the independents. WABB AM/FM-Mobile, Ala. has been owned and operated since 1961 by Bernard (Bernie) Dittman who, along with his father, brought Top 40 radio to the Gulf Coast when JFK was the president and Roger Maris was chasing Babe Ruth.



Jay Hasting

What's changed in radio ownership since? What *hasn't* changed?

Efficiency

Here's the scenario: you're the PD of a Top 40 radio station. A major advertiser asks for a three-week on-air promotion, but there are issues attached that fall outside of normal company operating procedure. Where do you go for an answer? For Hasting, it's "down the hall and into the owner of the station's office."

In the same scenario, the PD of a typical 2002 corporate radio station would meet with the OM, then the LSM, who would meet with the GSM, who would meet with the GM, who would examine the issues and contact the Regional VP, who would meet with the Senior VP, who would contact the legal department to get an answer that is then funneled back to the PD through the same channels.

Tired yet?

Leaner and Meaner

Hasting, who began his career at 'ABB as a morning personality in 1995, became the promotions director in '96 and was elevated to his current position in 1998, enjoys the autonomy and simplicity of working for a single station operator.

"This radio station is a throwback to a time and place when radio was fun and exciting. Don't get me wrong, it's still a business, but we're profitable in the face of competition from Clear Channel and

Cumulus. Now there are areas where we are at a definite disadvantage," he admits. "While the other groups are able to sell from a multi-formatic angle, we sell results, pointing out to anyone who cares to listen that WABB delivers more audience than most of those others combined."

As for other competitive problems. Hasting says, "It really is like David versus Goliath. They [the major group stations] tend to have bigger budgets for marketing and talent recruitment. It forces us to spend wisely to get the most bang for our buck. But in the end, we're leaner and meaner and can react to an opportunity much quicker."

Family Atmosphere

"We truly are a family here," Hasting says. "Most of the staff has been here for a long time. All of us have been offered opportunities to move on, but always chose to stay for one reason: we win." Another reason might be that getting away from the headaches of corporate radio was why many of them came to WABB in the first place. Add to that the fact that everyone on-air gets real responsibility for the station's success. "All of the on-air staffers

are adept at wearing other hats and we get the absolute most out of each other," Hasting says. "For example, our morning show producer Pablo is also the music director, our night guy Jo Valentine doubles as station

webmaster, our production director A.J. McKay does all of the station's imaging and, of course, I do mornings and program the station." One big happy family. And that includes Hasting's morning show co-host. "The guy who's doing mornings with me, Matt McCoy, was working for one of the large groups in Memphis, and got let go because of a syndicated morning show that his company *had* to clear. Their loss is our gain."

On An Island

What about the inherent danger that accompanies single ownership if the person running the show becomes ill or retires? Where is the security in that scenario? "Sure, that could happen," Hasting tells GAVIN, "And at that point, the reality is that we'd

probably be vulnerable to a sale to one of the bigger groups. But, and I can only speak for our situation, our owner is a broadcaster who loves this business, even with all its changes, and has no intention of selling to anyone. It means too much to him, which is why working here is a better situation for us all. Bernie loves radio. I can't say the same for the stockholders of these big companies."

Goliath: The Bigger It Gets, The Easier It Falls

Hasting sees the whole thing going full circle. "Look, a lot of these groups are leveraged to the teeth. They overpaid for way too many properties and eventually, they'll have to divest. When that happens, you'll see single station owners and smaller operators taking advantage of the situation, which will give birth to more small- to medium-sized companies. I'd love to see the government get involved and address the mess that deregulation has made."

As for WABB's current health and future opportunities, Hasting says, "The audience's expectations of the station have always been that it be fun, exciting, and plugged in. We're a heritage signal and set of call letters. They expect us to be a Mainstream Top 40 that leans a little to the rock side of the format. We've evolved over the years, but the basic principles have endured."

Old School Grads Go Far

Over the years, WABB has been a launching pad for some huge names. The list of noteworthy 'ABB alumni includes Scott Shannon, Leslie Fram, Randy Lane, Lee Chestnut, and Dusty Hayes among others. The one constant through it all is Dittman. "Bernie Dittman is the glue," says Hasting. "His reputation for finding and cultivating talent is unmatched. I know that works in our favor when it comes to getting people on board."

According to Hasting, the old school works. "We don't voicetrack. In fact, we're one of only a couple of stations with a live overnight jock, which is the absolute best training ground for talent. Think about it, if we don't have a place to grow tomorrow's stars, we won't have any. That prospect is beyond sad. We as an industry cannot let that happen." ■

IN THE NEXT ISSUE: ROSE CITY RADIO'S KXJN-PORTLAND OM/PD MARK ADAMS CONTINUES THE DISCUSSION FROM THE "LITTLE GUYS" POINT OF VIEW, IN PART II.

"If we don't have a place to grow tomorrow's stars, we won't have any."

Glenn Lewis Brings Soul to the World Outside His Window

By **Delphine Hwang**

Born and raised in Toronto, Canada, 25-year-old Glenn Lewis wrote his first song at age 14. By 16 he was cutting demos, and a few years later his first independent single "The Thing To Do" earned him his first Juno nomination for Best Soul/R&B Recording. His second Juno nomination came the year after, for his song "Bout Your Love." Shortly after, Dave MacPherson, executive VP of A&R Urban music and the head of the Urban department at Epic, signed him on.

Right now radio is spinning Glenn's "Don't You Forget It," a laid-back R&B tune about a small town girl trying to survive the big city cold front. "Don't You Forget It" is the first single release on his debut Epic album *World Outside My Window*, which hits stores March 19.

The industry speaks

Since early fall last year, Glenn Lewis has been making an impression on both critics and fans of radio with "Don't You Forget It." The song is hanging in the top 15 in Urban and Urban A/C, likely to chart this week in Rhythm, and recently crossed over to Top 40. Last week the video for "Don't You Forget It" was at #2 on BET and #26 on MTV, which also dubbed him a "Buzzworthy" artist.

Even swamped in a pile of unadorned promo CDs in the mailroom, you just can't ignore Glenn's warm neo-soul sound and dead-ringer Stevie Wonder voice.

KMEL-San Francisco, so far leading the way for Rhythm in Lewis spins, was one of the early believers, first playing "Don't You Forget It" in August last year. "It's one of those special songs that jumps out and grabs you and doesn't let go the first time you hear it," says MD Jim Archer. "It's doing great for us at KMEL and performing everywhere that we would want it to."

Plenty of other Rhythm stations are now adding the song. At WPGC-Washington, newly appointed MD Sara O' Connor says, "I think the song feels good. You can turn off the lights and light a candle and just close your eyes because it just *feels* good. It's just something you wanna chill with."

Even Top 40 stations like WKSZ (95.9 Kiss FM)-Green Bay, Wis. couldn't resist playing it on their Sunday night Urban show since November last year. Kiss PD Dayton Cane reports, "Kevin Lashun, our Urban host, has been getting good reaction."

Glenn is one of the top projects Epic is focusing on now. "We're really excited about this project and really committed to bringing it home," says Epic VP, Urban Promotion Dave Lawrence (also GAVIN nominee for best Urban Record Executive of the Year). "Glenn Lewis is a major company-wide priority in which we have an extreme amount of confidence. We don't look at him as a record; we look at him as a career artist for us." As for *World Outside My Window*, Lawrence projects, "This record is leading up to be one of the biggest of the year."

Props from the big guys

Glenn is the only opening act for Alicia Keys during her nationwide tour [January 22 to March 10]. Originally Keys had planned to tour alone until she heard Glenn's music and invited him on board. "Mark Baez, our manager, really worked with J Records to make this thing happen, but it was really Alicia who hand-picked Glenn to be the opening act for her tour," Epic's Lawrence reveals. And it's not surprising why. Even swamped in a pile of unadorned promo CDs in the mailroom, you just can't ignore Glenn's warm neo-soul sound and dead-ringer Stevie Wonder voice.

Wonder himself sure couldn't. After hearing "Don't You Forget It," the R&B legend invited Glenn to his L.A. radio station where Glenn did an on-air interview, met his life-long idol, then had the honor of witnessing Wonder sing "Don't You Forget It" in front of him. How pleasantly ironic, considering that the point at which Glenn knew he wanted to be a performer was at a high school talent show where the audience thought he was lip-syncing Wonder's "I Just Called To Say I Love You." "They wouldn't have believed it was really me if I hadn't flubbed the lyrics at the end," Glenn claims.

Along with Wonder, Donny Hathaway and Charlie Wilson complete Glenn's holy trinity of influences. But two others of his were much closer to his everyday life: his mom and dad. Back in the day, Glenn's father played keyboards and sang for a group called Crack of Dawn (Columbia) while his mother sang backup. Despite (or because of) his involvement in the music biz, Glenn Sr. discouraged his son from joining the industry because of all the pain he saw in it. Heeding his father's warning, Glenn set his sights



on animation and film, "an industry where you wouldn't expect to find a black man," he told *Vibe* magazine in their recently published "Next: People On the Verge" feature. But somewhere on his way to that goal, while making ends meet flipping burgers and selling women's shoes, he couldn't ignore the music inside.

The album

World Outside My Window is, at its most basic level, a love album. Romantic love, platonic love, familial love, love gone wrong...the album has it all. On first listen, *World...* echoes the contemporary music stylings of Musiq Soulchild with a dash of Sunshine Anderson. It was produced by the piping hot production team Andre Harris and Vidal Davis, who produced the latest albums for City High, Bilal, The Isley Brothers, Kenny Lattimore, and Jill Scott. While Harris and Davis give the album a modern edge for today's radio, Glenn's writing and singing shines through as the most pronounced asset the album has to offer. Like Stevie Wonder's writing, Glenn's lyrics are universal, simple, and timeless.

Current and future plans

Glenn is embarking on a whirlwind of promotional events during his tour with Keys, appearing on various radio morning shows, syndicated morning shows, meet 'n' greets, TV events, and luncheons with radio stations and trades. A week ago Glenn recorded for *Showtime at the Apollo* and met with *Teen People* while kicking off the Alicia Keys tour on the East Coast. He'll be showcasing in LA during Grammy week, and right after the tour he'll be doing appearances on BET's *106 & Park*, and some international promotion. He'll also continue to fulfill a gang of requests to visit Urban, Mainstream, Crossover, and Adult stations throughout the country. "He'll be doing a full blown schedule that's tied into the tour, so he's pretty much locked down over the next three months," says Lawrence. "We're all very excited about where we're headed and how we're going to grow with it." ■

FOR MORE INFORMATION ON GLENN LEWIS, VISIT WWW.GLENNLEWIS.COM OR CONTACT LA'VERNE PERRY, (212) 833-7003. FOR RADIO-SPECIFIC QUESTIONS ASK FOR MAURICE WARFIELD.

STEVE LEEDS THE WAY

By Richard Sands

For a format that is known to sometimes eat its young, Universal's promotion guru Steve Leeds sure has been around a long time. At least it seems that way.

And what a long strange trip it's been for the married father of one (his wife Wendy used to be the PD at WQCD-New York!). In the early days of his career, Steve was in radio doing



overnights at WHFS and then worked for the legendary Murray the K at WNBC. Later, he became the program director of U68, the first local music video broadcast outlet based in New York City, even beating MTV in the local ratings

war. Eventually he was lured to MTV where during his tenure he discovered and hired Daisy Fuentes, Adam Sandler, and Rosie O'Donnell. Still the way you most likely know Steve is as a promotion person—and that's where Steve has been steady as a rock for radio programmers. Intelligent and deep, he's there not just to promote records, but also to provide career guidance and support. Assessing how things stand in our format today, here's a GAVIN nominee for Record Executive of the Year, Steve Leeds:

ON THE STATE OF THE FORMAT

The Alternative format faces numerous challenges post 9/11. Sarcasm took a back seat for a while and some programmers backed off the more aggressive musical genres; but as is always the case, hit songs break through everything else. There's probably more of a market for introspective lyrics now. The events of 9/11 provided a galvanizing experience to the American psyche—its long-term ramifications have yet to come to fruition. As for musical styles, there still seems to be a healthy appetite for aggressive music, albeit the "angry Muppet rock" genre may have run its course. The compartmentalization of genres will become even more blurred as a musical melting pot comes to the foreground. What artist will be the first to embrace Afghan rock?

THOSE GROOVY OLD POP SOUNDS

The cheesy pop substance of the '80s will remain a distant memory, or continue as a special electric/flashback lunch feature. Pop music aka "popular music" will always provide the glue that holds together a successful Alternative format. Further evolution of musical styles will continue with rock being the predominant carrier.

R-E-S-P-E-C-T

My overall philosophy has been, and continues to be, based upon honesty. We all are extremely busy. If you change your story constantly you will need to remember who you told what to keep things straight—it's not worth it. If you tell the truth, you will always correctly recall reality. That way there's only one story—the truth! I also try to walk in the other guys' Doc Martens. As a record guy I always remember that "they" have the transmitter and I provide the software. Nobody benefits from an argument. We're all fortunate to deal in a world where the commodity is music, which is something that brings a lot of joy and/or happiness to many people. While it's not a necessity

"While it's not a necessity like food or shelter, music does provide a valuable service. So we all collectively are very fortunate to be in such a business. I try not to lose sight of that fact. And it sure beats manual labor."

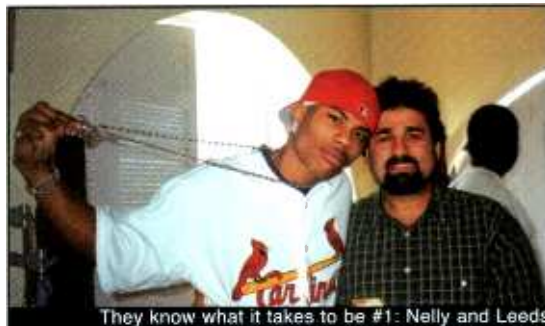
like food or shelter, it does provide a valuable service. So we all collectively are very fortunate to be in such a business. I try not to lose sight of that fact. And it sure beats manual labor. And, hey, we all still have jobs while there's a recession going on! At the end of the day, I'm charged with



How Deep Is Leeds' Love: Leeds & The Bee Gees



ALTERNATIVE
EDITOR
RICHARD SANDS
richard@gavin.com



They know what it takes to be #1: Nelly and Leeds



The usual suspects: Afroman, Howard Stern, and Leeds

obtaining exposure for Universal's acts—that's my goal and I do everything humanly possible to accomplish that. Whether it's via radio, video, performance, new media, or print, I try to include my artists.

WHAT MAKES A GOOD PROMOTION

A good promotion is a win/win situation where radio gets added value and the artist gets additional on-air exposure. Everyone needs to feel good and the consumer has to receive something they want. Over the years

I've been involved with a lot of promotional scenarios—some I'm too embarrassed to recall. A lot of the more successful promotions require little dollars but rely heavily on the theatre of the mind. Radio unlike TV can create amazing events that utilize the imagination.

HOW THE FORMAT HAS CHANGED THROUGH THE YEARS

In the days of yore when Richard Sands was a PD at LIVE 105, there were under 30 reporting Alternative stations, and today there are close to 100. But aside from the number of stations, the format has lost much of its uniqueness, in that so much music is shared with Active Rock and/or Top 40. The challenge today is to remain competitive and still come across as Alternative—it's all about the library and the presentation. ■

ALTERNATIVE MUSIC CORNER

Here Comes Local H

Duo Returns to Alt Radio with New Songs, Same Irreverence

By Kathleen Richards

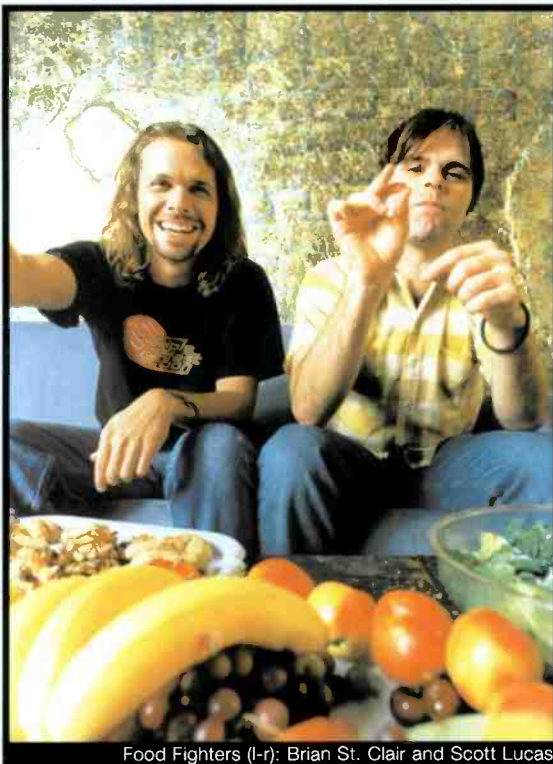
Local H is sick of rock-rap and pop songs dominating rock radio. Their response? "We just wanted to make a record that was going to reflect how we play live, make a straight-up rock record," says guitarist, bassist, and one-half of Local H, Scott Lucas. "It seems like there's not enough of that around right now."

The Illinois-based duo has been upending all that's sacred in the rock world since their first album *Ham-Fisted* in '95 (though the band itself has been around since '89), releasing memorable songs such as the unforgiving "Eddie Vedder" and the anti-jock anthem "High-Fiving MF." Their newest album, *Here Comes The Zoo*, shows that Lucas and newly added drummer Brian St. Clair aren't relenting on any of the attitude that sparks their fire, and in turn, their anti-pop mentality is reflected in their music's raw, unpolished urgency.

For example, their first single, the frenetic "Half-life," is about the "class struggle between the working class and the people that they work for." It's a topic that Lucas obviously feels strongly about, but insists it's not a political song. "I wouldn't call anything on our record 'political,'" says the no-nonsense Lucas. "I guess it would be more 'social.' But it's the same thing as us saying a group of people suck. That's just the same thing we always talk about. I think any time somebody tries to get political, people get pissed off and don't wanna hear about it."

Both lyrically and musically, *Here Comes The Zoo* is far from a typical commercial rock record, thanks in part to the help of legendary producer Jack Douglas (Aerosmith, Cheap Trick, John Lennon). "I love Jack," Lucas says proudly. "He's been like a hero of mine for a long time. So just to watch him work was pretty great.

We had a lot of people play on this record who aren't in the band, and just watching



Food Fighters (l-r): Brian St. Clair and Scott Lucas

how patient he was with those people, like when I felt like screaming at people, he'd be like, 'Oh that was great, let's try it again.'"

Making guest appearances on the album are Jerry Only from The Misfits and Josh Homme from Queens of the Stone Age. Homme appears on one of the harder rocking songs, "Rock & Roll Professionals," which bashes the rock star who is slave to the almighty dollar. About the topic of the song, Lucas insists that he's not jaded but rather optimistic that honest rock music is still alive and well. "If I was jaded, I just wouldn't care. I'd be like 'well fuck it, I might as well take all the money I can get,'" Lucas explains. "So I think the fact that a song like that exists on our record shows that we actually *do* care about rock, we *do* care about what people are getting shoved onto them.

"I don't think we're trying to challenge anything," Lucas continues. "But at the same time, to try and figure out what's going to ingratiate us with whatever trend comes is ridiculous. It's a stupid game because nobody knows what's gonna happen or come around in the next month." ■

FOR MORE INFORMATION, CONTACT PAUL LANGTON, (212) 320-3672.

ENTERING THE SPOTLIGHT

Songs To Pick Up Before They Take Off

Injected

SINGLE: "Faithless"

LABEL: Island/IDJMG

STATS: *Burn It Black* is the debut from four Atlanta guys who are bringing heavy metal back to the forefront. The members have known each other since grade school and have been playing the local Southeast circuit for the last ten years.

CLAIM TO FAME: Injected was at the center of a major-label bidding frenzy before signing with Island for their album, which was produced by Butch Walker (Marvelous 3), mixed by Rich Costey (RATM, Fiona Apple), and recorded at the famous Bearsville Studios in New York.

EARLY BELIEVERS: WNNX, KEDGE, WFNX, KPOI, WEQX, KCXX

CONTACT: Howie Miura, (310) 288-5304



Fu Manchu

SINGLE: "Squash That Fly"

LABEL: Mammoth

STATS: Take the brash, white trash rock of the 1970s, dunk it in a tank of stale bong water, let it sit in the Southern California sun till it's completely baked, and you've got the scrumptious music of Fu Manchu.

CLAIM TO FAME: Fu Manchu has

been a heavy-hitter in the stoner rock scene since the early '90s, having toured with Kyuss, Monster Magnet, and Rob Zombie, among others. For their newest release, *California Crossing*, Fu adds a cleaner, more melodic sound to their stoney riffs thanks to producer Matt Hyde (Porno For Pyros, Monster Magnet).

EARLY BELIEVERS: KMYZ, KROX, WEDG, KCCQ, KTEG, WBUZ

CONTACT: Tommy Delaney, (212) 925-0331



Eddie Vedder

SINGLE: "You've Got To Hide Your Love Away"

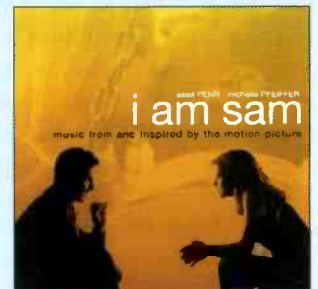
LABEL: V2

STATS: Vedder's contribution to the *I Am Sam* soundtrack, which features other heavyweights like Nick Cave and The Black Crowes covering classic Beatles favorites.

CLAIM TO FAME: Eddie Vedder and Sean Penn have been in cahoots since the successful *Dead Man Walking* soundtrack for which Vedder contributed "Long Road," his duet with the late Nusrat Fateh Ali Khan.

EARLY BELIEVERS: WXRK, WBTZ, WEQX, WLIR, WGRD

CONTACT: Doug Ingold, (310) 358-4036



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Paul Langton (NYC) Dan Connelly (NYC) Steve Smith (ATL) Allison Smith (CHI) Greg Seese (LA)

MANAGEMENT:

Steve Smith/Edward Applebaum for Smith Management Group (SMG)

Produced by: Jack Douglas • Mixed by: Nick DiDia



AC/HOT AC
EDITOR
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“Good Morning, Denver!” It’s *Dom & Jane’s* Big Mix Morning Show!

By Annette M. Lai

Editorial Assistance from Delphine Hwang

Jane, on morning show producer Little Jen: “She actually has a degree in teaching...but she’s not gonna teach.”

DOM: “Little Jen did her student teaching this past fall with kindergartners, and she pretty much claims that there’s not a whole hell of a lot of difference between us and them.”

JANE: “The only difference is that we don’t throw up on her shoes!”

That’s just the kind of witty repartee listeners of Mix 100.3 (KIMN)-Denver have come to expect from morning duo Dom & Jane.

Dom Testa, a former program director, has made Denver his home the past 15 years while Jane London landed in Colorado with her husband “Prince Charming” (as she refers to him on the air) three years ago, following career stops in Detroit and Columbus. Together, the two personalities have over 40 years of broadcasting experience between them.

Actually, the two’s first meeting—when Jane came to interview for the job—was well, less than auspicious.

Dom found himself searching for a new co-host when the one he had at the time relocated out-of-state. “We were buried in tapes and to be honest, I really hadn’t heard anything that really blew my skirt up,” he says. Jane laughingly interjects: “That’s one of the reasons I wanted to work with

Dom, I can borrow his clothes!”

“Jane’s tape came in towards the end and we were intrigued enough that we flew her out here for an interview,” he continues. “Here’s the best part...when Jane got here, she had laryngitis!” Jane groans, “It was the worst! It was damn funny” Dom laughs, “I thought I was gonna be working with someone who sounded like Debra Winger!”

Laryngitis and all, Jane got the gig, and the chemistry has worked. With their target audience of women 25-44, the show has consistently ranked top five in the last five books—including twice in second place, and twice at #1, too.

Program Director Ron Harrell considers himself fortunate. He tells GAVIN, “Dom & Jane are easy to manage, not because they’re overly pliable, but because they let me know how they feel. I don’t have to read between the lines or guess their motivation. If they don’t like an idea, they lay out the reasons why; it saves us all a lot of time. Conversely, if I decide we need to proceed with a concept or idea, they will support and endorse the final decision one hundred percent.”

Harrell also says that part of the duo’s success is their “open door” policy. “Most shows want their studio door closed,” he says. “These guys operate with the control room door open for the entire show, which says a lot about the show. They feed off the energy of the hallway and make it known that everyone is welcome to listen and observe.”

The show’s “Live Audience Friday” is a perfect example of this casual, creative environment. Jane explains: “Every Friday we invite ten listeners to come hang out at our show. We let them into our little studio, give them breakfast and a chance to see how everything works behind the scenes...you know, everyone who listens to you wants to know what you look like. To be honest, there are morning situations out there where you really *wouldn’t*



want to bring your listeners in because some folks who work together don’t always get along as well as they sound like they do on the air. But we’re so comfortable with each other that we have these people in every single Friday and we have fun.” Dom adds, “It gives us kind of a kick and turbo charges us to a certain extent. I mean, how many of us in radio are so used to staring at this wall when we turn a microphone on? It’s very different when you’re in the studio doing your show and a live audience is looking at you right in the eye.”

The supporting cast for the show includes their producer “Little Jen,” traffic diva Liz, and Chuck, who Dom says is “without a doubt the country’s funniest newsman.” Dom adds, “We have a pretty full team...and each one has characteristics that are unique and entertaining.” Having all five of them talk about what’s going on in their own lives is a big part of the show’s success. As an example, Dom talks about the day Chuck, a Chicagoan and a *huge* Chicago Bears fan, needed to beg permission from his wife, Rhonda, to buy a \$500 ticket to go to the playoffs in Chicago with a buddy. What would Rhonda get in return if she let him go? “That morning, we ended up discussing as a topic the negotiations you do in your marriage. Do you know Rhonda agreed, but bought herself a \$1,200 vacuum cleaner *and* a new dining room set? [When we heard that] we decided Chuck



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Gladys Knight appears courtesy of MCA Records.

needed a new agent—not at work—but at home!” Dom laughs. “When we do that kind of stuff, every one of our married listeners is right there nodding his/her head saying, ‘Yep, that’s exactly right. If I want to go out with the boys/girls, he/she is gonna have to get something out of this, too,’” he concludes.

Dom & Jane’s commitment extends beyond the studio, as both spend a lot of time giving back to the community. Earlier this month, the two collected more than 25 tons (yes, *tons*) of computers and computer parts in “Dom & Jane’s Second Annual Computer Drive.”

Jane says, “People brought us their old computers and a local non-profit organization will refurbish them and distribute them to the needy in Denver.” Dom adds, “The traffic jam was amazing. Everyone who gets computer equipment over the holidays never knows what to do with their old stuff, and you can’t throw it away because the EPA considers it hazardous material. So now, we schedule this at the beginning of the New Year and the turnout is stupendous.” This past holiday season, the two also stayed on the air over 25 hours to raise \$92,000 for the Food Bank of the Rockies in their Third Annual Charity Marathon.

Dom and Jane love Mix 100.3 and the city that they serve. Dom says, “I grew up an Air Force brat, so I’ve moved all over and have seen a lot

of places. To me, you have to balance the whole thing with your career—a bigger market versus quality of life, and I can’t beat Colorado. It’s got everything I want...well, except an ocean.” “Or a winning basketball team,” Jane teases. Actually, she couldn’t agree with Dom more about the place they call home: “I’ve already worked in bigger markets and sometimes when you make a lot of bucks, there’s a lot of pressure that goes with it. I’m more than happy with the even keel that we’re on now...and we even get free hamburger coupons now and then!” ■

VISIT DOM & JANE’S WEBSITE AT WWW.DOMAND-JANE.COM.

ARTIST PROFILE

BEN FOLDS: Rockin’ The Radio

By Kathleen Richards

Ben Folds continues to yank the carpet out from underneath unsuspecting listeners whether with his former band Ben Folds Five (of which there were three members and no guitarist) or with his new solo project where he mocks his peers on tracks like “Rockin’ the Suburbs” (and in turn mocks himself, having worked with mega-suburb-rocking-producer Ben Grosse).

Now with his new single, the heartfelt “Still Fighting It,” Folds continues to expand the definition of pop and shows that he doesn’t always have to be a smart-ass in the process.

“I was a total smart-ass growing up,” Folds admits via cell phone from somewhere in Ohio, where he was wrapping up his 2001 tour. “So I try and kind of curb [my humor] to a certain extent. I think that sometimes maybe I could say the same thing and be a little more earnest about it. Nobody likes a smart-ass all the time.”

Recording the album in his newly adopted home of Australia where he resides with his wife and twins, Folds struggled with deadlines, trying to forge his own identity as a solo artist, and working with a new producer. “The method of recording that we used this time was real tedious. I mean, it was good. I wouldn’t let something go until I was happy that it had soul back in it. Because generally what happens is we take the soul out of it [by] working on it. And then I would listen to it and realize that it now sounded like elevator music vs. Steely Dan. So, I would go back in and fuck it up.” For Folds, “fucking up” songs is a good thing. “I don’t think I worked on it too much. The record is what I meant to do. I meant to make a really tight album of pop songs.”

Mission accomplished. The songs on *Rockin’ The Suburbs* are all at once witty, musical, melodic, and touching. Though definitely pop, his songs use the piano rather than guitar for their main melodies, a quality that helps expand popular music’s landscape and which he hopes radio will pick up on.

“I wanted to work well on the radio because for someone who quit their band and put a record out after a commercially unsuccessful experimental record [*Fear of Pop, Volume One*], it’s really kinda

time to do something that they can play on the radio. A lot of times I know I write songs that could be hits, they’re just not because they’re produced in a way that is not radio friendly at all. So I wanted to make sure that this time if I wrote a hit, it would actually be one, you know.”

One of those hits is his new single “Still Fighting It,” a sympathetic ode to the growing pains he imagines his young son must be experiencing. About the song, Folds says, “That particular song was the toughest to record. It was

one of those classic situations where I got it in the demo and I just struggled to get it in the recording. I think we got it, but I’ll never know because it took too much work for me to get it. People are moved by the song, it’s just that I don’t remember anything about it [laughs].

“I’m proud of the record,” Folds continues. “I don’t know what it is though. I *do* know that it’s good, and overall my gut tells me that there’s something about this record that’s like the first Ben Folds Five record. There’s something about it—it has a lot of energy and a lot of songs are jam packed with inspired things.” ■



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URBAN/URBAN AC
EDITOR
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Midwest Ridaz

By Kevin Fleming

To bring you up to speed, let me take you back to 1999 when Prentice Davis owned a production company that produced and promoted parties, talent shows, concerts, and eventually tours in the Indianapolis area. He promoted shows that featured big name rappers. But Prentice had skills of his own as a writer, producer, and MC, so to warm up the crowd, he would get his own flow on. "I would be rockin' the crowd," says Prentice, by now known professionally as Preny Mo. "That's what got me motivated to do my own thing. I was always an artist, but I never really got into the studio to record myself. So I started *Keep'n It Real* Records. That's what made me really get serious about doing this. I wanted to bring to the attention of the world that I have talent. I wanted to showcase my skills, plus there are other people here who have talent too."

Preny Mo had made plenty of friends and met many stars over the years promoting shows and giving parties, and so bolting for one of the coasts or to Atlanta to record was a viable option, but he chose to keep it real and stay right at home. "I would never knock anybody for leaving home," he says. "People want to get out there and explore, but I wanted to base my record label here. I want people to see that I'm building something in

my hometown. I want my label to be one of the leading labels in the country one day, and I just don't want to do rap. I love all types of music. I'm versatile and money is money," he says.

When asked to describe his label's sound, Preny Mo says it's what he calls *Midwest gumbo*. "Midwest gumbo to me is like this...you have a regular salad, you have a Caesar salad and then you have a chef's salad. Midwest gumbo to me is like a chef's salad. I'm presenting the biggest salad of all. I'm bringing to the table a dish like no other. When I say *gumbo*, I mean we're trying to bring a whole new flava to the game—a total package. We're out to shock the whole world. We want people to open their eyes to the Midwest.

"For the most part, Indianapolis has talent. They've really got it together. They're professional, there's good studios, producers, mixers, mastering promotion, marketing—the whole nine yards.

Preny Mo's debut CD *Ridaz* is on *Keep'n It Real* Records. "I had a single called 'I'm A Rida' that I released and

shot a video for. On the strength of that song I recorded a whole album of songs even hotter than that," he says. For the album, Preny Mo updated "I'm A Rida" and now calls it "Ridaz." The song's received airplay on Radio One's Indianapolis Hip-Hop outlet WHHH as well as other Midwest stations.

Preny Mo isn't doing this alone. He has given opportunity to his talented friends as well. "On my label are C-Rocc, C-Shaw, Profitt, Big Blue, and me. Everybody raps but everybody has their own style." All of Preny Mo's friends and label mates are featured on *Ridaz*. Plus Preny enlisted help from nationally known stars B-legit, Twista, Richie Rich, C-Bo, C-Loc, and Jayo Felony, who Mo developed relationships with from his concert promotion and party business days. "C-Lo is from the south and I want his fans to recognize

that I've got talent. C-Bo is from the west and maybe that would help break me in the west and help me create a fan base.

Cats like B-Legit, Twista, Richie Rich and Jayo Felony can

only help," Mo says.

So how has the response from the fans? "My fan base has gotten bigger. I'm signing autographs every day," he laughs. "I have fans requesting my songs at the radio station. I'm getting fan mail and emails. People are asking for more heat, and when it's time, I want to give them more. I'm doing shows now and I want to give people the bomb show. I want people to walk away and say they we're entertained."

So with all this local success, what's next? "I want *Keep'n It Real* Records to have success. I've started a film company called *Keep'n It Real* Films and a clothing line called *Real* Wear. My production company and label are moving up. I've created a sound and we're bringing a whole different thing. Recognize Indianapolis, we're putting in hard work and we want people to recognize what we're doing." ■

TO REACH *KEEP'N IT REAL* RECORDS AND PRENY MO, CONTACT RYAN ROSOFF AT LITTLE KING PRODUCTIONS (915) 351-8717 OR LOG ON THE WEBSITE AT WWW.KEEPNITREAL.COM.



Preny Mo

Needing to network?
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J Records recording artist Monica prepares her new yet titled CD. Monica is working with producers Jermaine Dupri, Dallas Austin, Soulshock & Karlin, Rodney Jerkins, and Warren Campbell among others. Pictured (l-r): Producer Karlin, Monica, and producer Soulshock.



Director Chris Robinson just shot the latest video for J Records artist Busta Rhymes in Los Angeles. The hot new single "Courvoisier" features P Diddy and the Flip Mode Squad, and the video includes cameos by Jaime Foxx, Mr. T, Mo'Nique (*The Parkers*), and more. L-r: P Diddy, director Chris Robinson, and Busta Rhymes.

Bosom Buddies. Motown's 13-year-old R&B/Pop singer Corey and rapper Lil Romeo became buddies on the set of Corey's video "Hush Little Lady." The debut single features Lil Romeo.



THE STARS TURN OUT TO TOAST CLIVE, ALICIA, AND LUTHER

Clive Davis' post-American Music Awards party at the glittering St. Regis Hotel's Presidential Penthouse was the place to be. The music legend—who is famous for his stellar affairs — was celebrating the awards won by his J Records artists Alicia Keys and Luther Vandross. A stellar array of Hollywood and music stars turned out to toast and party. L-r: Alicia Keys, Luther Vandross, Clive Davis, Usher, and Snoop Dogg.



Prenny Mo's RIDAZ

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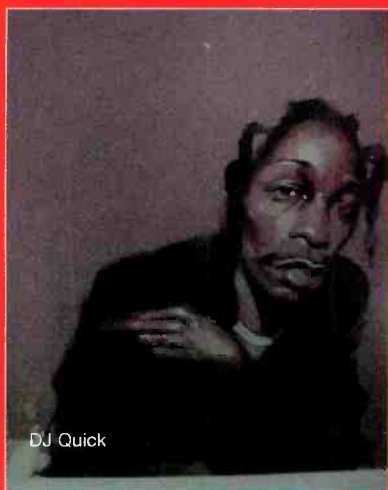


THE POETESS
poetess92@aol.com

By The Poetess

QUIK'S UNDER THE INFLUENCE

Q When you hear a DJ Quik track you undoubtedly know it's his work. His signature funk-laced sound has established him as one of hip-hop's most in-demand producers. Throughout his 10-year career he's worked with superstars including R. Kelly, Dr. Dre, Tony Toni Tone, Tupac, and Shaquille O'Neal. The talented rapper and producer made his debut in the music game in 1991 when he released his first album *Quik Is The Name* on Profile Records, which went gold. He later signed with Arista Records. Fed up with the politics and pressure of being signed to a major he was happy to finally be released from his contract. "Now I don't have to worry about competing with nobody and having to go with



DJ Quik

the grain or do a "S.A.F.E." record," says Quik. "S.A.F.E. stands for Sound Alike For the Executive." He explains. "I can't do 'safe' records.

Risky records make more money—especially when they're hot."

The Compton, California native decided to take the indie route and is getting ready to release his 6th album *Under The Influence* on Euponic Entertainment/Bungalo Records. The new piece of work includes rhyme appearances by Pharoahe Monch, Talib Kweli, Dr. Dre, and of course the folks from his own camp AMG, Hi C, Suga Free, and Second II None. "We had a ball," says Quik. Despite his ups and downs, Quik remains on his path. "I'm not bitter. I'm a musician, I'm still a DJ and I love doin' it. It didn't make me bitter and change my music. It only made my music harder, and it made my message stronger." Look for DJ Quik's *Under The Influence* to hit record stores April 2nd.

C-MURDER MAY SEE MURDER CHARGES

No Limit rapper C-Murder—whose real name is Corey Miller—may be looking at a long stretch in prison. He was arrested last week (Jan. 18th) and held on \$1 million bail in connection with the murder of a 16-year-old club patron by the name of Steve Thomas. The incident took place at the Platinum Club in Harvey, Louisiana. According to reports, there were more than 300 people in the club that night and several witnesses claim that the two were involved in a heated argument when Miller allegedly pulled out a gun and fatally shot the young party goer. C-Murder—who is also the brother of rap mogul Master P—already has an attempted murder case pending from a situation that took place last August when he supposedly took shots at a club owner and security guard for not letting him enter the venue without first being searched. He was released on \$100,000 bail. At press time, no formal charges have been made for the murder of Thomas. C-Murder's latest CD, *CP3.Com*, is in stores now.

A DOGG LEAVES THE POUND

Is he? Or is he not? Those were the big questions when rumors circulated around the industry about Dogg Pound gangsta Kurupt resigning to Tha Row Records (formally Death Row Records). Kurupt's longtime partner Daz and his publicity folks at Antra Records released press statements claiming that the rumors were false. Faces hit the ground when Young Gotti showed up with Suge Knight for a radio interview on Hot 97 in New York and confirmed that he did, in fact, sign to Tha Row. When the official word got out, folks were scratching their heads, wondering why he would return to Tha Row after going through so much drama trying to get off the label. Just before the shit hit the fan, Daz and Kurupt was supposed to be signing to Snoop's Dogg House Records. I'm sure those plans have now been shot to hell. According to DaveyD.Com, his Dogg Pound homies feel betrayed and won't have anything to do with him if he's down with Suge Knight's Tha Row. Antra Records claims that Kurupt is still signed to them and currently has an album in stores, *Space Boogie: Smoke Oddessey*. That project includes an array of contributions from Xzibit, Nate Dogg, MC Ren, Limp Bizkit's Fred Durst, Everlast, and Jon B. DJ Quik, Soopafly, and

Fredwreck put it down on the production side.

In other Dogg Pound news....The Top Dogg...Snoop Dogg just picked up two awards at the Adult News Awards in Las Vegas earlier this month. He won for best music in an adult film and the top-selling adult video in 2001. Go Snoop Dogg...get your freak on.

UP TO NO GOOD

Miami head bangers No Good has just inked a nice deal with industry heavy Ted Field and ArtistDirect Records. While Mr. Fatal and T-Nasty are putting the finishing touches on their forthcoming album *Game Day PBB*, they've already leaked a single to radio called "Ballin' Boy" and it's burnin' up the airwaves in Miami, Detroit, Atlanta, Dallas, and Chicago. They describe their music as "straight-up Southern party music." "Our goal is to make music that's real, and at the same time, try to keep your head bobbing," says T-Nasty of the group. Tony Galvin, who's noted for his production work on Trina, Trick Daddy, and JT Money projects, puts it down on No Good's debut major release. The duo



made some noise with their first independent album *Lizard Lizard* in 1998.

HE WAS THE MAN

Mic Patrol sends its condolences but to the family of Ted Demme. The 38-year-old film director was the original producer and director of *Yo MTV Raps* and directed a list of movies including *Who's The Man* which starred Ed Lover and Dr. Dre, Eddie Murphy and Martin Lawrence's *Life*, and more recently *Blow*. May he rest in peace.

THAT'S IT FOR THIS RIDE ON THE MIC PATROL...GET YOU BACK HERE NEXT TIME. ■



Jack Johnson: The Fairytale Continues

By Jimmy Leslie & Dave Einstein

On October 5 of last year we ran a New Artist Alert on Jack Johnson, an up-and-comer few had heard of and who even fewer were playing on the air. Word of the uncompromising Hawaiian's talent and his CD *Brushfire Fairytales* on Enjoy Records spread like a brushfire and now he's impacting the charts, packing venues, and distributed by Universal. We figured this story was worthy of an update:

At the time of our first Jack Johnson story, the surf community hero and filmmaker was just beginning to make waves beyond his cult-like following onto the shores of Triple A radio. *Brushfire Fairytales* had already sold an impressive 50,000 copies and Johnson was filling small clubs.

Listeners have since gone nutty for the organic vibe of the project. The disc reflects Johnson's laid-back attitude, filled mostly with the "unobtrusive tones" of his whispery voice and acoustic guitar, save the slide-blues rave-up ending of 'Flake,' which features Johnson's friend and former tour champion Ben Harper. The number of CDs sold has since doubled to 100,000 copies and Johnson is packing some of the best venues in the country, thanks in no small part to the passion of Kevin Sutter and Mark Radway at Tazmoe radio promotion and the adventurous programmers at our beloved format.

Kevin Sutter, Tazmoe

"Enjoy hired me last June. They had sent me the music beforehand and it had that loose and easy feel, sort of like Dave Matthews, that works well at Triple A and with the general public. My brain set on 'Bubble Toes' immediately and we sent it out as the single in August. Haley at



KFOG plugged it into 'New Releases Thursday' right away and I have to give her credit because she really got it. KBCO was in there early too with test spins. Every week more stations

and even to the heart of the Midwest on WDET. Here's the story of how Jack Johnson broke onto some of the format's top stations straight from the mouths of the people with some of the best ears in the music business:

Haley Jones, KFOG AMD

"I've loved *Brushfire Fairytales* since the first time I heard it, six months ago. It's just an excellent, unique sounding record. We recently added 'Bubble Toes' and it's gotten a great reaction from our audience. We're also sponsoring one of the two shows he's doing at the Fillmore soon, and both of them sold out in an hour and a half."

Keefer, KBCO MD

"We heard about Jack before we actually heard the music. He had been coming around here and, without any radio play or publicity in the papers, he was selling out a lot of venues in Denver and Boulder. When we got the CD we listened to it and immediately realized why he was doing that. The music is an excellent fit for KBCO and as soon as we put it on the air, not only did the Jack Johnson fans respond, but the people who had not heard of him responded in kind.

We're playing two tracks and we rarely do that with an artist. He came in and played a *Studio C* for us." He's coming to do an *e•town* taping in a few weeks, which sold out right away."

Shawn Stewart, KMTT APD

"We started playing Jack Johnson's 'Bubble Toes' last fall on our 'New Music Tuesdays.' It got a really good reaction but we just didn't have the space to add it. Then at the end of the year we did a staff poll for the Top Ten CDs of 2001 and it was a landslide—Jack Johnson was on everyone's list. That was sort of shocking to Chris Mays and I, so we figured we better *make* space for this record in the regular rotation. He's com-

**"I've
loved *Brushfire Fairytales* since the first
time I heard it, which was about six months ago.
It's just an excellent, unique sounding record."**

—Haley Jones, KFOG

climbed on board because they've seen the public react. This guy sells records and, miraculously, everywhere we've managed to get this record played it made Top 5 phones in the first week."

Back in October GAVIN ran comments from some of the first Triple A folks to officially add Jack Johnson; believers like Rick Williams at KOTR-San Luis Obispo, Pam Long at KRSH-Santa Rosa, and Tab Abbey at WVOD-Manteo, N.C. More recently, powerhouses like KFOG, KBCO, KMTT, and WXRV joined the beach party in earnest, with adds and heavy rotation. The good vibrations have spread inland to WXPB

ing Feb. 7 to do our *Mountain Music Lounge* before his gig at the Showbox, which I suspect will be a big one for him."

Dana Marshall, WXRV MD

"We started playing around with 'Bubble Toes' a few months back, just spiking it in here and there. Then we realized that Jack had a show at the Paradise here in town that sold out almost immediately. I didn't make it, but the reviews said it was a wonderful, wonderful show, so we gave it a shot on the air. Listeners have liked it a lot and

deal with Enjoy is simple; it's a partnership. We're going to help them distribute the record and hit critical mass [in sales] through traditional means. We're not changing a thing. Enjoy Records sets the tone on this project, they are the visionaries and we work for them."

Suzanne Perl, National Director, Rock Formats, Universal

"Jack Johnson is truly a diverse and talented artist who has built quite a following on the indie level. We are very excited to be

"We're not changing a thing. Enjoy Records sets the tone on this project, they are the visionaries and we work for them."

—Monte Lipman, President, Universal

the story of Jack Johnson is great. Just before the holiday break Suzanne Perl at Universal gave us a call asking our opinion of the project and about the reaction because they were thinking of working with this fella. As you know they are now indeed working together, so it looks like everything is coming up Big Kahuna waves for Jack Johnson."

According to Universal label president Monte Lipman, company will be distributing Johnson's album.

Monte Lipman, President, Universal Records

"It's all about Jack Johnson. Enjoy Records, and the management team of Emmett Malloy and Kim Johnson. This is about what they've accomplished with a small operation. I give them a tremendous amount of credit on the business side as well. It starts with Jack Johnson, who is incredibly talented and J.P. Plunier who produced this spectacular album. The rest of the story is Andy Factor and Wayne Green of Enjoy Records who are responsible for selling 100,000 albums with limited exposure and distribution. It's exceptional. Our

able to assist Enjoy Records in the promotion and marketing of *Brushfire Fairytales*. We're looking forward to working with Enjoy and Jack Johnson to take the project to the next level."

The fact that Universal has picked up the record as is, leaving Johnson and Enjoy in control, says an awful lot about the level of respect there is for the integrity of the artist and the people who have taken it this far. Universal will begin working "Flake" the last week of this month and will retain the services of Tazmoe. We at GAVIN love a fairytale with a happy ending. ■

Contacts:

- UNIVERSAL'S SUZANNE PERL, (212) 373-0771



1991
Jack Johnson

Reviews

Billy Bragg

"N. P. W. A. (No Power Without Accountability)" (ELEKTRA)

Bragg explored the works of Woody Guthrie on *Mermaid Avenue* in 1998 and *Mermaid Avenue Volume II* in 2000, but until now there hasn't been an album of original Billy Bragg songs since *William Bloke* in 1996. The new album, *England, Half English* streets on March 4 and finds Bragg back with his band, the Bloses. He's also back to his political diatribes on life in England and the world at large. The first single "N.P.W.A. (No Power Without Accountability)" takes on globalization, the stock exchange, and the migration of manufacturing jobs to the third world. "N.P.W.A." goes to radio in the States while a double A-sided single will go to radio overseas with the album's title track "England, Half English" being released in the UK, and "St. Monday" coming out in Europe. His tour starts in the UK in March and swings stateside in April. Contact Lisa Michelson-Sonkin, (212) 275-4260. —Dave Einstein

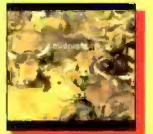


833-7326. —Dave Einstein

Midnight Oil

"Golden Age" (LIQUID 8 RECORDS)

Alternative rock pioneers Midnight Oil and their towering Aussie vegetarian hell-on-wheels front-man Peter Garrett are back with their first disc on Liquid 8 after making 12 during their 22-year relationship with Columbia. The band's M.O. hasn't changed nor do they sound any less passionate about their convictions. Jim Moginie's guitar jangles beautifully during the introduction and throughout the new single while Garrett's throaty vocals croak out socially conscious lyrics over a simple driving bass line on "Golden Age." In this case, the cover art of a group of cattle crowded together helps to underscore the song's sarcasm. Garrett's power is demonstrated physically in his on-stage athleticism and vocally at the end of the bridge. The call and answer vocals in the chorus are a nice hook. This is vintage Midnight Oil music, as catchy as it is poignant. Contact Judy Libow, (212) 888-0987. —Jimmy Leslie



Kasey Chambers

"Not Pretty Enough" (WARNER BROS.)

Chambers' debut 1999 album *The Captain* brought raves from the press as well as fellow musicians like Lucinda Williams and Steve Earle, who said, "Kasey's my favorite new artist—the best female singer I've heard in a long, time." There's an authenticity about Chambers' songwriting that's seldom found and often cherished. Her plaintive, smoky voice has the ache and yearning of a young girl, but her lyrics have the wisdom of the ages; a rare combination. Her second album *Barricades & Brickwalls* will be out on Warner Bros. on February 12 and the first single is "Not Pretty Enough," which KGSR added a week early. Guest appearances on the album include Lucinda Williams, Buddy Miller, Matthew Ryan, and Paul Kelly. Chambers is the real deal, all you have to do is listen, the rest just happens. Contact Julie Muncy, (818) 953-3567. —Dave Einstein



Lifehouse

"Breathing" (DREAMWORKS)

Lifehouse had the Number One crossover hit of 2001 with "Hanging By a Moment." The fact that a straight-up rock band had the most played song at Top 40 is encouraging considering the recent domination by teen-pop. So in that way, there are a lot of high expectations for their follow-up single "Breathing." Fortunately, "Breathing" shows that there's depth to their songwriting and their music. A beautifully recorded ballad full of non-standard Alternative band instruments like organ, piano, banjo, and woodwinds, "Breathing" is a great follow-up. The harmony vocals, orchestration, and especially the bridge progression are reminiscent of another rock outfit that used to frequent the top spot at Top 40 radio: The Beatles. Contact Marc Ratner, (310) 288-7796. —Jimmy Leslie



Indigo Girls

"Moment of Forgiveness" (EPIC)

Over the last 15 years the Indigo Girls received six Grammy nominations and, on the strength of great radio singles and tireless touring, sold seven million albums worldwide. Their new song "Moment of Forgiveness" is from the forthcoming album *Become You*, which is their eighth studio full-length. Co-produced by Peter Collins (Jewel, Indigo Girls' previous efforts *Rites of Passage* and *Swamp Ophelia*) produced by Bob Clearmountain. The single is a very melodic tune with a message of reconciliation that's bound to get a lot of airplay at the format. Contact Jacquelin Saturn, (212)



Ike Reilly

"Put A Little Love In It" (UNIVERSAL)

The latest single from Ike Reilly's *Salesmen and Racists* disc is a heartwarming anthem. The tune has a classic rock sound with a stomp-clap "Give Peace a Chance" beat, a sing-along chorus, and slide guitar work similar to "Salt of the Earth." There's also an Alternative attitude reflected in lines like "I know you don't mind that I don't matter." It's an interesting combination and an appealing song. "Put A Little Love In It" is surely one to get the whole car or the concert shouting. Put it in rotation starting Jan. 21. Contact Suzanne Perl, (212) 373-0771. —Jimmy Leslie ■



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- ★ "A rangy vocal style hovering somewhere between Mick Jagger and John Hiatt, William Topley Straddles both worlds." —The Times - London, England
- ★ "Topley provides a mighty mixture of blues, soul, and rock-and-roll" —James E. Mayfield, American Way
- ★ "William Topley has one of those hefty, R&B - drenched voices that command attention." —Mario Tarradell, Dallas-Morning News

Combined Chart 6*

KRVE - 26x WAPS - 26x WVOD - 23x
KROK - 22x WDST - 22x WMPS - 21x
WZEW - 17x KRSH - 15x KBCO - 14x



COUNTRY
EDITOR
JAMIE MATTESON
jamie@gavin.com

Meet The GAVIN Country Nominees Part 1

As excitement and anticipation build for next month's GAVIN Seminar (and always festive Country Awards Luncheon) in San Francisco, we've decided to spotlight several of this year's nominees. We asked them some serious—and in GAVIN style, some not so serious—questions, so read on for a closer look at some of country's finest!

—Jamie Matteson

Greg Frey

KSON-SAN DIEGO APD



NOMINATED FOR: COUNTRY MAJOR/LARGE MARKET APD/MD OF THE YEAR

STATS: Married to Caryn for almost four years. Daughter Hannah Magnolia is nine-months old.

BORN: Landstuhl, Germany (daddy was in the Air Force)

RAISED: Del Rio and San Antonio, Texas

YEARS IN THE BIZ: 15

CAREER HIGHLIGHTS: First job: the Canadian Forces Network in Brunssum, Netherlands (answering phones and pulling records for the request show). Moved back to San Antonio in 1988 and started working for KCYY-San Antonio as a promotions intern, eventually rising to APD/nights. After 10 years, joined KSON.

PROUDEST CAREER ACHIEVEMENT: My GAVIN nomination, of course!

LITTLE KNOWN FACT: I'm half Mexican...that's the spicier half!

IF YOU WIN, WHERE WILL YOU PUT YOUR AWARD?

In the bank. It's a cash prize, right?

IF YOU HAD TO VOTE FOR ANOTHER NOMINEE IN YOUR CATEGORY, WHO WOULD YOU VOTE FOR?

Chris Loss, because with a last name like that, I can't imagine he wins a lot.

WINNING A GAVIN AWARD RANKS RIGHT UP THERE WITH:

Winning the "Sir Drinks-A-Lot" award at TGI Fridays.

IF YOU COULD PICK YOUR OWN AWARD PRIZE:

So, it's not cash?

IF ASKED TO GIVE YOUR AWARD TO SOMEONE IN THE RADIO INDUSTRY (OTHER THAN AT YOUR OWN STATION), WHO WOULD YOU THINK DESERVED IT?

Jimmy James at KORA-Bryan, Texas. He'd just get a kick out of seeing his name in print.

Kris Daniels

KUZZ-BAKERSFIELD MD



NOMINATED FOR:

MEDIUM MARKET COUNTRY APD/MD OF THE YEAR

STATS: Married for six years to Rick. Daughter Samantha is four years old. One dog named Ruger.

BORN: Scottsdale, Arizona

RAISED: Tempe, Arizona

YEARS IN THE BIZ: Going on 10.

RADIO ROAD: My dad, Larry Daniels, was PD at KNIX for 28 years. I grew up spending a lot of time at remotes, concerts, and station events. As a child I cut PSA's for various KNIX events. During college I worked part-time at KAFF-Flagstaff, Ariz., and then interned at Rock KZRZ-Phoenix. I also worked as the midday producer at Real Country Network and then production director at (former) WCHY-Savannah. The past three years as MD/nights at KUZZ.

LITTLE KNOWN FACT: I'm a total tomboy. I love kickboxing, snowboarding...all sports. I'm such a tomboy that when I was 8 years old I played a boy in the movie *Gambler II*...did I mention I also looked like a boy?

IF YOU WIN, WHERE WILL YOU PUT YOUR AWARD?

On a billboard!! This would be my first award, unless you count the time I won DJ of the Month in *Overdrive Truckin' News*.

IF YOU HAD TO VOTE FOR ANOTHER NOMINEE IN YOUR CATEGORY, WHO WOULD YOU VOTE FOR? I would

have to go with John Collins, because KIIM is a great station, and I've heard he's a really great guy.

WINNING A GAVIN AWARD RANKS RIGHT UP

THERE WITH: Having my daughter, but this is less painful than having a 9 lb. 9 oz. baby!

IF YOU COULD PICK YOUR OWN AWARD PRIZE: A Viper?

IF YOU WERE ASKED TO GIVE YOUR AWARD TO ANYONE IN THE RADIO INDUSTRY, WHO WOULD YOU THINK DESERVED IT?

One person would be Kris Wilson, MD at Real Country Network. She really loves her job and country music. I respect that.

Chad Schultz

SOUTHWEST REGIONAL DIRECTOR,
MERCURY RECORDS



NOMINATED FOR: COUNTRY REGIONAL PROMOTIONAL DIRECTOR OF THE YEAR

STATS: Single

BORN/RAISED: Atlanta

YEARS IN THE RECORD BIZ: 8

CAREER HIGHLIGHTS: Director of marketing & promotions at Insight Management.

GAVIN promotion at Mercury for eight months, prior to moving to Dallas as Southwest Regional promotion director in 1996.

PROUDEST CAREER ACHIEVEMENT: Helping our team break artists like Terri Clark, Mark Wills, and Jamie O'Neal.

LITTLE KNOWN FACT: I'm persistent and I follow through.

IF YOU HAD TO VOTE FOR ANOTHER NOMINEE IN YOUR CATEGORY, WHO WOULD YOU VOTE FOR? Jimmy Harnen or George Briner because I know them better. Jimmy has lots of energy and creativity, and George balances his "real" life with his job really well.

WINNING A GAVIN AWARD RANKS RIGHT UP THERE

WITH: Winning my Oscar...

IF YOU COULD PICK YOUR OWN AWARD PRIZE: A million bucks or a beach house.

IF ASKED TO GIVE YOUR AWARD TO ANYONE IN THE RECORD INDUSTRY, WHO WOULD YOU THINK DESERVED IT? MCA's Enzo DeVincenzo, because I've never heard a bad word about him...at least not this week!

Clay Hunnicutt

WUSY-CHATTANOOGA, PD

NOMINATED FOR: SMALL MARKET COUNTRY



OM/PD OF THE YEAR

STATS: Married to Wendy for nine years. Kids: Alyssa (4) and Austin (2).

BORN: Atlanta

RAISED: Chattanooga

YEARS IN THE BIZ: 13

RADIO ROAD: I started here at WUSY as an unpaid

intern during college, moved to production



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director for 4 1/2 years, then into image director, MD, APD, and then PD. Left WUSY in 1998 for PD duties at WGAR-Cleveland, then back to WUSY after its sale to Clear Channel.

PROUDEST CAREER ACHIEVEMENT: 1) Winning seven straight CMA awards for Station of the Year with staff of US-101. 2) Helping guide WGAR to #1 in the Cleveland market when some said it couldn't be done and that country would never win in Cleveland.

IF YOU WIN, WHERE WILL YOU PUT YOUR AWARD?

On my desk, next to the one from last year.

IF YOU HAD TO VOTE FOR ANOTHER NOMINEE IN YOUR CATEGORY, WHO WOULD YOU VOTE FOR? Dave Daniels from KJUG, because that station has always been top notch.

WINNING A GAVIN AWARD RANKS RIGHT UP THERE WITH:

The four hours I spent in the dentist chair getting root canals on both of my front teeth.

IF YOU COULD PICK YOUR AWARD PRIZE: An all-expense paid trip for my wife and I to Jamaica at an all-inclusive resort with no radio, no kids, and lots of rum.

IF ASKED TO GIVE YOUR AWARD TO ANYONE IN THE INDUSTRY, WHO WOULD THINK DESERVED IT?

Consultant Mike O'Malley. He is one of the best, and spent a lot of time with me when I became a first-time PD. He could've blown me off and told me to figure this stuff out for myself, but he really took the time to teach me some fundamentals that I still use today.

Mike Rogers

**NATIONAL PROMOTION DIRECTOR,
COLUMBIA RECORDS**

NOMINATED FOR: COUNTRY NATIONAL PROMOTION



DIRECTOR OF THE YEAR

STATS: Married to Laura.

Two daughters; Caitlin (12), Callie (9).

BORN: Frankfurt, Germany (Army brat)

RAISED: Annapolis

CAREER HIGHLIGHTS: After college I worked for CNN in

Washington, then moved to the West Coast and worked at Columbia School of Broadcasting in Los Angeles and San Diego. Moved to Nashville, started in the mailroom at CBS Records, then joined Epic for regional duties. Worked with Epic promotion here and in Dallas. I have now been with Columbia for the last 3 1/2 years.

GREATEST CAREER ACHIEVEMENT: Learning to separate "work" and "home." That lesson takes a long time to learn.

LITTLE KNOWN FACT: I'm one of 11 kids!

IF YOU WIN, WHERE WILL YOU PUT YOUR AWARD?

Next to my phone to remind me that everything I go through during the day is indeed worth it.

IF YOU WERE ASKED TO GIVE YOUR AWARD TO ANYONE IN THE RADIO INDUSTRY, WHO WOULD YOU THINK

DESERVED IT? Bruce Shindler. He has endured in many different environments and has succeeded. Plus Bruce always seems to be happy. Does he ever not smile?

WINNING A GAVIN AWARD RANKS RIGHT UP THERE WITH: What a Super Bowl win for the Titans would feel like!

IF YOU COULD PICK YOUR OWN AWARD PRIZE:

A week's paid vacation in...let's say...Aspen!

Ryan McCall

WGLR-LANCASTER, WIS. MD

NOMINATED FOR: 1) COUNTRY SMALL MARKET



**APD/MD OF THE YEAR
AND 2) G2 GOLDEN EAR
OF THE YEAR**

STATS: Single. One beagle named Taffy.

BORN: Lancaster

RAISED: Cassville, Wisconsin

YEARS IN THE RADIO BUSINESS: 12 (and I'm in my 20's!)

RADIO ROAD: Started here at WGLR part-time at the age of 16. I'm happy too! Is that some kind of world record?

LITTLE KNOWN FACT: I own the original piece of paper (pencil & ink) for a cover of a 1980 *Wonder Woman* comic book.

IF YOU WIN, WHERE WILL YOU PUT YOUR AWARD?

Near a picture of my grandma. I've never won any award before, and I always said if I was fortunate enough to win anything, I'd dedicate it to her memory.

IF YOU HAD TO VOTE FOR ANOTHER NOMINEE IN YOUR CATEGORY, WHO WOULD YOU VOTE FOR? Lance

Houston for the Golden Ear award. Although we've never spoken directly, we have several mutual friends and I've heard great things about him. I don't know any of the other nominees for Small Market Country APD/MD of the Year, but I'd pick Shane Collins at WPAP, and maybe he'll read this and buy me a drink at the Seminar, especially if he wins!

WINNING A GAVIN AWARD RANKS RIGHT UP THERE WITH: Meeting my favorite artist of all-time: Barbara Mandrell.

IF YOU COULD PICK YOUR AWARD PRIZE: A new car or a lot of money!

IF YOU WERE ASKED TO GIVE YOUR AWARD TO ANYONE IN THE RADIO INDUSTRY, WHO WOULD YOU THINK

DESERVED IT? I'd say Ryan McClain at KTJJ. He reminds me a lot of myself several years ago. He has a very strong work ethic, he's nice and he has a cool first name.

Mike Peterson

KSKS-FRESNO, PD



**NOMINATED FOR: COUNTRY
MEDIUM MARKET STATION
OF THE YEAR**

STATS: Married to Joan. One labrador named Murphy.

BORN/RAISED: Lakeview, Oregon

YEARS IN THE RADIO BUSINESS: 8 (full-time).

RADIO ROAD: KQIK-Lakeview, Ore. (high school), KDOX, KMHD-Gresham, Ore., KRKT-Albany, Ore. (college), KXL/FM-Portland, KUPL-Portland, KYCW-Seattle, KYPT-Seattle, and KSKS-Fresno.

PROUDEST CAREER ACHIEVEMENT: I'll knock on wood in a minute, but I've never been fired from a radio job.

LITTLE KNOWN FACT: My wife and I are part owners of a tree nursery in Oregon. Need any trees? We'll be digging soon!

IF YOU WIN, WHERE WILL YOU PUT YOUR AWARD?

Some place my mother-in-law will see it—anything to help change her doubts about this profession and help her adjust to the idea of her daughter possibly moving a few times.

IF YOU WERE ASKED TO VOTE FOR ANOTHER NOMINEE IN YOUR CATEGORY, WHO WOULD YOU VOTE FOR? I hear great things about Mike Krinik at WGGY.

IF YOU COULD PICK YOUR AWARD PRIZE: A big bonus check! Money is always a great prize!

IF ASKED TO GIVE YOUR AWARD TO ANYONE IN THE INDUSTRY, WHO WOULD YOU THINK DESERVED IT?

I would give it to Alan Jackson for writing and performing "Where Were You (When The World Stopped Turning)." With its timing, it's probably the greatest country song I've ever heard. ■

LOOK FOR PART II OF "MEET THE GAVIN COUNTRY NOMINEES" IN THE NEXT ISSUE OF GAVIN.

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BUSINESS & MEDIA
EDITOR
DOUG WYLLIE
doug@gavin.com

ProgramDirect.com Signs 200th Radio Station

ProgramDirect.com has signed its 200th radio station. The website is a shopping mall for PD's searching for everything from a 15-second insert to a five-hour show that can be downloaded directly to the station's files.

"Almost 300 shows are now available on the website," says ProgramDirect.com President Bill Roberts. "From West Virginia to San Francisco to Kuala Lumpur, radio stations and program providers have been finding that ProgramDirect.com is the answer to their real-time programming needs. We're incredibly pleased by the response and the variety and quality of programs which are already available to our new international audience."

Free to radio stations, the site allows PDs to demo and

sample short and long-form programs as well as public service announcements, to contact the content providers, and to download the program with the click of a mouse.

"We're excited out here in the middle of the Pacific," says Mike Buck, program director and morning driver at KGU/AM-Hawaii. "ProgramDirect gives us the programs we need, they are on time and sound great. We look forward to auditioning additional product."

"It's combining the magic of radio with the power of the Internet," says Roberts.

"Content providers and producers are joining us every week. ProgramDirect.com is just like radio; constantly fresh and tailored to individual tastes."

Hiwire Adds Four New Rep Agreements

Hiwire recently signed agreements to serve as advertising sales representative for StreamAudio, Live365, Beethoven.com, and SurferNetwork. The streaming media advertising inventory of the four companies represents a major addition of new impressions per month.

"As our audience grows in unduplicated reach and quality, we're able to create more meaningful packages for current and new advertisers," said Bob Nagengast, vice president of advertising sales and strategy for Hiwire. "Our new partners and recently expanded sales team shows advertisers real value and benefits."

StreamAudio, part of ChainCast Networks, handles streaming and ad insertion for several major broadcasting groups, including Cox Radio. Live365 is the world's largest broadcaster of streaming MP3 content on the Internet, with more than 6 million listener hours logged monthly. Beethoven.com is an Internet classical music station, owned and operated by Marlin Broadcasting, LLC, and consistently rated as one of the most visited Internet music sites on the web. SurferNetwork is a leading provider of radio station broadcasts online and has contracts with more than 1,000 radio stations in North America.

SESAC TO EMPLOY AUDIBLE MAGIC CBID

SESAC has announced a three-year, non-exclusive agreement with Audible Magic, a provider of digital audio identification technologies and services, to monitor terrestrial radio broadcasts simulcast over the Internet.

SESAC represents the first major performing rights organization to implement Audible Magic's Content-Based ID (CBID), a technology that identifies audio content by digitally "listening" to it and generating unique digital fingerprints for individual songs. The agreement is specifically designed to assist in determining royalty distribution. The initial rollout, which began last fall, utilizes Audible Magic's patented audio fingerprinting technology to monitor the simulcasts.

Under the agreement, Audible Magic will monitor 34 radio stations, covering several genres of music including College, Jazz, Gospel, Christian Rock, and Americana. The stations are located across the United States.

"SESAC has a long history of serving our artists, utilizing new technologies that subsequently become industry standards," says SESAC President and COO Bill Velez. "Audible Magic has a state of the art technology that has been tested for the last seven years. They have survived intense scrutiny in the marketplace. Therefore, we feel confident that Audible Magic will be yet another example of our forward-thinking tradition."

SESAC Associate Vice President of Performing Rights Hunter Williams said, "We have a fiduciary responsibility to our writers, publishers, and user clients to analyze and implement the best of breed technological tools available. This is in keeping with SESAC's leadership position of creating and maintaining the most efficient, accurate, and cost effective PRO on the planet."

Sony to License Music to Rhapsody

Sony Music Entertainment has announced an agreement to make music from its catalog available to Listen.com's Rhapsody streaming music service on a non-exclusive basis to U.S.-based subscribers. Listen recently announced the addition of music from BMG and EMI to Rhapsody. No indication has been made that any of these titles will eventually also be made available for download.

Rhapsody, launched last month, is an online service that makes it easy for consumers to listen to and interact with music. Rhapsody is now available via the Listen.com corporate website (www.listen.com) and in the future will also be available through Listen.com distribution partners Speakeasy.net and Naxos of America, which will market the service under their own brands.

"Sony Music Entertainment is pleased to be working with Listen.com to offer our artists' music to consumers," said Fred Ehrlich, Sony president, New Technology and Business Development. "It is a priority to us to make our music available to fans in as many legal outlets as possible, and legitimate online services such as Rhapsody are very important in that effort."

"Sony Music Entertainment has one of the largest catalogs of music in the world, and we're excited to offer their artists' music through Rhapsody," said Sean Ryan, president and CEO, Listen.com. "We want to offer subscribers the most comprehensive service as possible, and being able to offer titles from SME's catalog is a major milestone towards reaching that goal."

Same as always...
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XM Secures Record Number of Subscribers

According to a new survey by The Yankee Group, XM Satellite Radio ranks as the fastest-selling new audio product in 20 years with 30,000 paying subscribers in its first 60 days of national availability.

"In 12 short months, XM Radio has gone from a PowerPoint presentation to the 'Product of the Year,'" Panero said, referring to the recent honor by *Fortune* Magazine. "I am proud to announce that after being fully national for only 56 days, XM has over 30,000 paying subscribers with roughly 28,000 reported at year-end, exceeding most Wall Street analyst year-end estimates."

"XM is rapidly becoming a consumer electronics entertainment standard just as the CD, VCR, DBS, and DVD did before it," XM President and CEO Hugh Panero said at a news conference at the Consumer Electronics Show. "The positive consumer acceptance of XM is particularly gratifying in light of the challenging economy—what merchandisers call the most difficult retail environment in a decade. In the face of all this, consumers reacted strongly to XM."

According to the Yankee research, XM Satellite Radio is on track to top first-year sales of CD and DVD players and parallel first-year growth of DBS.

Consumers bought more than 30,000 XM radios in the company's first 60 days of national availabil-

ity (since Nov. 12, 2001), far exceeding comparable performance of such other top consumer electronics products as CD players, DVD players, DVD audio and DVRs, The Yankee Group found.

"Retailers are more excited about the market potential for satellite radio than any other mobile electronic product," said Yankee Group analyst Ryan Jones. "As the first satellite radio provider, XM has succeeded in driving new types of consumers to purchase mobile electronics and consequently has changed the way retailers approach selling mobile electronics."

Panero added: "The company achieved this without the full benefit of its total distribution network due to early product constraints that have since been resolved." As another reference point, Panero noted, Echostar, the DBS provider, at the end of its first 70 days of national operations had 31,000 subscribers.

"Will people pay for radio?" Panero asked. "The answer is a resounding yes. In fact, we have created the 'car potato,' people across the nation finding excuses to drive around to listen to XM or stuck sitting in their driveway listening to great music."

Since last year's CES, XM launched its two satellites; completed its chipset technology, allowing several months lead time required for testing, manufac-

turing, shipping, and merchandising; and completed its national rollout Nov. 12, just 45 days after launching in its two lead markets, because its technology had been proven months earlier. "Simply put, we've executed our plan and kept our rollout promises made at last year's CES," Panero said. "Rather than being one year behind our competitor to market, we have a nine-month nationwide lead."

"More consumers exhibit interest in satellite radio (39 percent) during its first year than any other audio consumer electronics product," The Yankee Group found, noting that interest correlates to sales.

The Yankee Group survey was compiled principally by Jones, an analyst with the group's media and entertainment strategies planning service whose expertise includes converging media and entertainment products and services among consumers.

An additional study, conducted by Greystone Communications, a media research and planning firm, shows that consumers largely believe that the XM service is either "excellent" or "good." Greystone found 94 percent of XM customers surveyed rated XM's overall service "excellent" and 92 percent called the sound quality "excellent." And 99 percent said XM was a "good" or "excellent" value at \$9.99 a month.

GRACENOTE AND ROXIO SETTLE LITIGATION

Roxio and Gracenote have signed a multi-year license agreement that makes Gracenote CDDB the exclusive CD recognition service to current and future Roxio customers through Roxio's Easy CD Creator, Toast, and SoundStream products. Concurrent with the licensing agreement, Gracenote and Roxio settled all litigation between the two companies in a sealed agreement.

Previously, the two companies had been embroiled in a heated series of suits and counter suits in which each alleged copyright infringement of the other's technology.

"We're pleased to reinstate CDDB services to our customers and look forward to expanded use of Gracenote's services and technology," said Chris Gorog, president and CEO of Roxio.

Gracenote CEO David Hyman, added: "We look forward to a long and mutually successful relationship between our companies through this new license for intellectual property and current and advanced music recognition services."

Loudeye to be Measured by MeasureCast

MeasureCast has added Loudeye Technologies as a subscribing customer to the company's Streaming Audience Measurement Service. As a new MeasureCast customer, audience size for Loudeye Radio's Internet radio application will be measured by MeasureCast, allowing Loudeye to use third party metrics to sell advertising inventory for its growing list of affiliates and Internet radio partners.

"Streaming media consumers present advertisers with a devoted, affluent, and educated audience," MeasureCast CEO Ed Hardy told GAVIN. "Every day more people become fans of Internet radio. And that's why a growing number of companies are considering streaming media as an effective advertising medium."

"MeasureCast technology, methodology, and reports offer valuable insight into the rapid growth in Internet radio usage and the

demographic composition of our online audiences," said Joel McConaughy, Loudeye chief technology officer. "Through MeasureCast reports we can quantify the reach of the Loudeye Radio Network, which demonstrates the effectiveness and scope of our offering to potential customers and advertisers."

"Streaming radio broadcasters, such as Loudeye, know that advertisers and media buyers require third-party evidence of broadcasters' audience size and demographics before they regularly commit to a buy," Hardy added. "The ongoing adoption of the MeasureCast Streaming Audience Measurement Service by leading Internet radio broadcasters is good news for MeasureCast as we solidify our position as the standard for streaming audience metrics. We look forward to working closely with Loudeye, and invite more streaming broadcasters to test our service."

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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 10:25 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.

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.

TRUSTe to Develop Privacy Symbols
 At a time when the U.S. government is closely looking at ways to help protect consumers' privacy, an industry trade group says it will develop the simple privacy symbols.

[Audible Music](#) [Funding](#)



TOP 40, A/C, URBAN, & ALT

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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.
1 0 1

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.

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.

Cross-Country Stunt Rates Two Thumbs Out
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GETTING FUCKED

ONE ON ONE WITH FUCKEDCOMPANY'S PUD

BY DOUG WYLLIE

The year 2001 was the largest downsizing year on record with nearly two million announced job cuts. But it ended on a positive note with 161,584 cuts in December, marking the third consecutive month of fewer cuts following the September 11 attacks.

Some economists and pundits in late December went on talk shows and said things like, "The market has bottomed out. The recovery should begin in the first or second quarter of 2002." Or: "This year will not have the same number of lay-

GAVIN talked by telephone with Pud while he attended the Sundance Film Festival. Here's what he had to say:

GAVIN: What are your thoughts the predictions an early 2002 recovery?

Pud: I've been saying that this downturn is going last through at least all of 2002, unfortunately, because I'm trying to get luckedcompany, my good news website, to really start to take off. I think that we're still all pretty much in deep shit all through this year.

Even if there's a turnaround, that doesn't necessarily mean that companies will hire people en masse again though.

The one thing that I got involved with Clear Channel over was that memo with the list of songs after nine



eleven. That turned out to not be any sort of corporate mandate, it was just from some program director at some Clear Channel station. But I was one of the first

- Job cuts since September 11: 785,995
- Job cuts for 2001 total: 1,956,876
- 2001 layoffs were three times that of 2000
- In 11 out of 12 months in 2001, job cuts exceeded 100,000
- In 7 out of 12 months in 2001, layoffs exceeded 150,000

Source: Challenger, Gray & Christmas

offs as certain sectors of the economy begin to rebound."

Guess what? Thirty-five thousand Ford employees beg to differ. Hearst Interactive shed all but four employees. Merrill Lynch bagged a bunch of staff. Any visit to fuckedcompany.com, the wildly popular web destination created by Philip Kaplan—aka Pud—yields a host of new announcements of companies laying off staff. BY THE WAY (read BTW at www.gavin.com), my favorite fuckedcompany posting on the Merrill news was this: "They were bullish on America. Now they're bullshit on America."

At least there is some gallows humor to mollify the anxiety. Everyone's scared. I suspect that not many of the thousands of employees at Enron had even the slightest clue that by January 2002 the company would be bankrupt, it's 401k plans worthless, it's executives pariahs, and the company and its accounting firm the subject of eight (yes, you read that right, eight) congressional investigations.

One of the reasons why a lot of people thought that we're going to make a recovery this quarter was because they saw sites like mine, and they read the news of the downfall and all the layoffs, but reconized that only 10 percent of Internet companies that have received some form of formal funding have actually gone out of business. People have not yet quite grasped how insane everything was in 1999, and we're really still paying for that now. There are a few people who understand that, but we're still seeing the effects of that over-hiring and over-spending. Now people are just kind of chilling out on spending and we'll have to wait and see what happens. Even me, I'm chilling out with spending because, although revenues to my site are still there, they're not as strong as we want them to be. My prediction would be maybe second or third quarter of 2003 things will begin to mellow out but it'll be maybe four or five years before we get anywhere near where we were in '97/'98.

Clear Channel has kind of a bad rap for laying off employees. Do you follow Clear Channel?

people—if not *the* first person to post that because someone from that station sent it to me, which started a big PR thing for Clear Channel. As far as Clear Channel's layoffs, I've written about Clear Channel before, and people have *definitely* submitted information about Clear Channel to me, which is available to subscribers.

What would be your advice to someone who's just been laid off?

Well, the good news is that if there's a time to take a break, this is it. I know a lot of people who haven't been laid off but are actually quitting their jobs just to sort of sit back—of course it depends kind of what your financial situation is—but some people are able to sort of chill out for two, three, four months. Some people I know who are really fortunate are able to take a whole year off just to sort of see where things are going to go with the Internet industry and with business in general. As for my advice, I'm always a hands-on guy. I'm constantly pushing people to be more hands on. Now, what do I mean by that? For example,

you, Doug, can write. Therefore you're hands on. That opens a lot more doors for you and there are a million more jobs that you can get because you're able to write. On a side note, you've already got a really cool gig at GAVIN. But I tell people in their down-time to learn a skill like programming or writing or something like that either professionally through a class or studying with a buddy.

Let's turn to politics. Is Gary Condit fucked?

I tend to really stay away from that sort of thing. The only thing I say about politics now is that a year ago people were concerned about the whole Bush/Gore recount thing and who won, but the military is running the government right now so it turns out that it really didn't make a big difference. Although I guess Bush is fucked because he just choked on a pretzel.

XM and Sirius. Are either of these companies going to be successful?

Absolutely. I don't know which one, but there's no question that we're going to be listening to satellite radio in the next few years. It's a total necessity.

Ford just canned 35,000 people. What about the automobile industry?

I think we all saw the downsizing of

the auto companies coming. Fewer people obviously now are buying the BMW's and Porches with their paper millions. Every car company that has not yet downsized is going to have real

issues. In '99 and 2000 so many new lines of cars came out and they did so well. But people only buy new cars every five to seven years or so. And all the auto manufacturers are offering zero percent financing right now to try to squeak out some more sales. But in the end that ends up making the cars worth less and generally fucks things up down the line. Because when you do that you're basically gambling on the fact that five to seven years from now, there's really going to be strong demand. If they keep zero percent financing people are going to not want their cars as much and the used cars won't be worth as much.



What's up with this Enron situation?

Well, CNN's probably all over Enron 24 hours a day in more depth than I probably could, but I've been covering Enron for a long time. Hey whatever, they just

fucked a lot of people. I guess that makes them the ultimate fucked company. Oh yeah, and Anderson Consulting. They're all fucked too because it turns out they destroyed thousands of documents or whatever.

Bunch of dumb-asses.

So we've already got co-champions for 2002 and we're not even to the end of January. That's really quite something. Who took the grand prize for most fucked or biggest fuck of last year?

Oh, that's a tough call. Well, a lot of people were affected by Webvan. They went through a billion dollars. Their CEO used to be the president of a consulting company and part of his job

was to convince people there to not go and work for a dot-com company. In 2000 and 2001 a lot of lawyers and consultants and people like that would leave their jobs for the promise of millions at a dot-com. Meanwhile, the damned guy leaves and gets one of the biggest severance packages that I've ever heard of. I believe it was something like \$375 thousand dollars a year for life. Then he bails to go to Webvan. A lot of people don't know that when the company went bankrupt, he had to go to the back of the line as another creditor, so I don't think he's getting that money.

Who do you see as other fucks in 2002.

Amazon. I believe that in some form or another Amazon is going to be around forever. I buy everything from music, to obviously books, to electronics from them. I just bought some drinking glasses from them, which incidentally, when they arrived, were all completely smashed. But they have to figure out what's going on—either jack up their prices or really scale down, one or the other—but it'll be really big news when it happens.

Anybody else?

Any company that starts with the lowercase 'e' or lowercase 'i' or 'cyber' or 'virtual.' That's so 1999. ■

“The job-cut numbers in 2001 far exceeded anything we ever could have anticipated back in January. Even before September 11, the job-cut toll had reached 1.2 million,” observed. “Of course, the tragedy of September 11 was a major setback for the economy. Companies that had told us they were seeing a glimmer of light at the end of the tunnel suddenly found themselves thrust back into darkness. While the travel and hospitality industries may have felt the biggest and most immediate impact of the terrorist attacks, aftershocks have rippled through most areas of the economy,” —John A. Challenger, chief executive officer of Challenger, Gray & Christmas

PROMORAMA

PROMOTIONS ON A SHOESTRING... AND LESS

In a time when stations' promotions department include the terms "smoke and mirrors" when describing what's in their arsenals, it's always nice to 1) hear that we're all in the same boat no matter how big or small a station is, and 2) have an esteemed gathering of marketing heavyweights to show us how to make more from less. You can be a part of it next month at this year's GAVIN Seminar. Fresh from the drunken revelry spent in North Beach's Broadway the night before, a pane of hangover-nursing marketing professionals will stumble into the GAVIN Seminar Saturday, February 23 just for you. The panel will include Wild/KMEL-San Francisco's Carlos Pedrza; WLLJ-Tampa Marketing & Promotion ace Drew Fleming; KFOG-San Francisco Marketing & Promotion Director Jude Haller; 104 KRBE-Houston Marketing Director Mike Paterson; former Infinity-Los Angeles and KIIS/FM Marketing & Promotion whiz Karen Tobin; and Clear Channel Group Marketing Director, San Francisco/San Jose, Gabriele Medeck.

Paige Nienaber, who will instead spend Friday night in his room drinking Mr. Pibb while enjoying *Carissa Explains It All* on Univision, will moderate the panel. Paige is the VP/Fun 'N Games for Clifton Radio and CPR, the top promotional consultant in the industry, and often rumored to be the next hand-modeling star to "break out" on QVC.

VALENTINE'S BALL

"It's still a battle-tested war horse after all these years. It's easy to put together, very client-friendly, and always popular with your audience," Doug Parker, President & Head Animal Trainer for Guerrilla Target Marketing tells **PROMORAMA**. "Book a local hotel ballroom, decorate the place, and you're in business. Any excuse to throw a big ballroom style bash is great. Run promos and give away tickets on the air. You can put out sponsor packages to tux shops, bridal shops, flower shops, travel agencies or any business that specializes in romance of any sort. You'll also make out nicely on ticket sales. If it's a high-end event you're doing and you do it right, you can charge a hefty ticket price. Work out a room package deal with your hotel partner that provides a room, bottle of champagne, and brunch the next morning, in addition to a pair of tickets to your ball. Easy, tested, true. Don't be afraid to bring this idea out of the closet, dust it off, and put it to good use." Parker can be reached in Sacramento at (916) 402-6343.

BRADLEY AND PEARLMAN HAVE THE MAGIC TOUCH

Congratulations to Robyn Bradley, who's been named Promotions Director for Greater Media's WMJX (Magic 106.7)-Boston. In related news, Magic also hires Samantha Pearlman as its Promotions Coordinator. PD Don Kelley tells **PROMORAMA**, "We're very lucky to have Robyn and Samantha running our promotions department. Robyn has been an integral part of Magic 106.7 since 1994 and knows its culture inside out. Samantha's enthusiasm and perspective make her a future superstar." Bradley previously served as the A/C station's morning show producer. Greater Media Director of Public Relations and Event Marketing Adam Klein says of Bradley, "Robyn is very smart and very dedicated. She beats me into work every day—and I get there early—and she's often there after I leave. She is dedicated to the cause." Bradley and Pearlman's plates are already full as this year marks Magic 106.7's 20th Anniversary. Kelley says, "I expect this department will help make Magic's 20th Anniversary year a very special one. I'm thrilled to have them as part of our team."

COMING NEXT ISSUE: February 8, 2002

Specials:

Seminar:

Welcome To San Francisco! Local radio and record label pros give GAVIN Seminar 2002 attendees the inside on what to do, where to go, and what to eat while in glorious, infamous Baghdad by the Bay.



Alternative:

The Up and Comers. Where are the next Jacqueline Saturns, Rob Goldklangs, Robbie Lloyds, and Matt Smiths? You know the "next generation" music leaders? They're slaving away in the trenches right now learning the ropes and are getting ready to assume their rightful place as the next legion of Alternative promotional All-Stars. Richard Sands takes you behind the scenes to meet this new crop of whiz kids in our upcoming Alternative Special Issue. Read all about it on February 8th.

Urban & Urban A/C:

Who's Responsible When We Hear Bad Music on the Radio? The record company? The artists? The radio station? My take on why I stopped listening to the radio. By GAVIN Urban & Urban A/C Editor Kevin Fleming.

ALSO:

- **Workin' for Mom & Pop Part II.** New GAVIN Top 40/Rhythm Crossover Editor Wayne Coy talks "Goliath" with "David," KXJM-Portland PD Mark Adams.



- **And the Winner Could Be...** Part two of our spotlight on some of this year's GAVIN Country nominees.

- **Radio Woodstock WDST.** GAVIN takes a look at its newest Triple A reporter. Plus: reviews of the latest impacting format singles.

IMPACT DATES

(SUBJECT TO CHANGE)

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

JANUARY 28 & 29, 2002

Daniel Debourg "I Need an Angel" (DreamWorks), Mainstream A/C
Linda Eder "Until I Don't Love You Anymore" (Atlantic), Mainstream A/C
Nelly Furtado "On the Radio" (DreamWorks), Hot/Modern A/C
Enrique Iglesias "Escape" (Interscope), Top 40
IIO "Rapture" (Universal), Top 40 & Rhy-Xover
Ja Rule "Always on Time" (Murder Inc./IDJMG), Top 40
Glenn Lewis "Don't You Forget" (Epic), Top 40
Maxwell "This Woman's Work" (Columbia/CRG), Rhy-Xover
MSM "I'm the Only One" (Epic), Top 40 & Rhythm
JoDee Messina "Bring On the Rain" (Curb), Mainstream A/C
Outkast "The Whole World" (LaFace/Arista), Top 40
Remy Zero "Save Me" (Elektra/EEG), Top 40 & Hot A/C
Ruff Endz "Someone to Love You" (Epic), Rhythm
Travis "Side" (Epic), Top 40

Trickside "Avalon" (Wind-Up), Hot/Modern A/C
Tweet "Oops (Oh My)" (Elektra/EEG), Crossover

FEBRUARY 4 & 5, 2002

Chris Botti w/ Shawn Colvin "All Would Envy" (Columbia/CRG), Mainstream A/C
Celine Dion "A New Day Has Come" (Epic), Top 40, Hot & Mainstream A/C
Garbage "Breaking Up the Girl" (Interscope), Top 40
India.arie "Video" (Motown/Universal), Top 40, Hot & Mainstream A/C
Ludacris "Roll Out" (Disturbing the Peace/IDJMG), Top 40
John Mayer "No Such Thing" (Columbia/CRG), Hot/Modern A/C
Tina Novak "Been Around the World" (Arista), Rhythm
Puddle of Mudd "Blurry" (Interscope), Hot/Modern A/C
Royce Da 5'9" feat. Eminem "Rock City" (Game/Columbia/CRG), Rhy-Xover
Train "She's on Fire" (Columbia/CRG), Hot/Modern A/C

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The GAVIN Seminar

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Jack Johnson "FLAKE"

Jack Johnson

Over 110,000 copies
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Early Jack Supporters:

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"An Absolute phenomenon in San Diego. Hands down the most important new artist for 91X in 2001!"

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"It's almost frightening how diverse this guy's appeal is...punk, skateboarders, hip-hoppers, adults...everyone! He's already sold over 110,000 copies and the rest of the country is just starting to find out about him."

—Mike Halloran PD/ KFSD

"Jack Johnson's Flake is a Top 5 requesting song since we started playing it 4 months ago. Retail can't keep it stocked & he's one of the few artists to sell out Music Farm and had over 400 people outside upset they couldn't get in! In may not seem like a song that will react like that, but trust me, he's real."

—Danny V MD /WAVF

"Jack Johnson is so diverse he has crossed format boundaries in San Diego. He has sold over 31,000 copies locally to date. He's an artist not to be overlooked!"

—Dona Shaieb PD / KXST

"An Organic phenomenon! KMTT listeners and staff love Jack Johnson. Brushfire Fairy was voted one of the Top 10 CD's of 2001 by the staff of KMTT. He's definitely not just for surfers anymore!"

—Shawn Stewart MD/ KMTT

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