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FEBRUARY 2, 2001 • ISSUE 2334

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BREAKING HITS

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HE CAN'T LOVE U

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"That's Cool"

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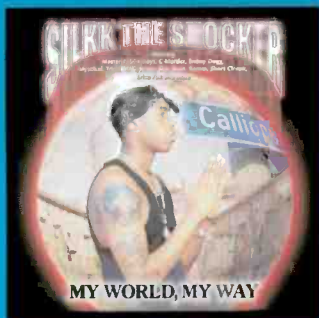
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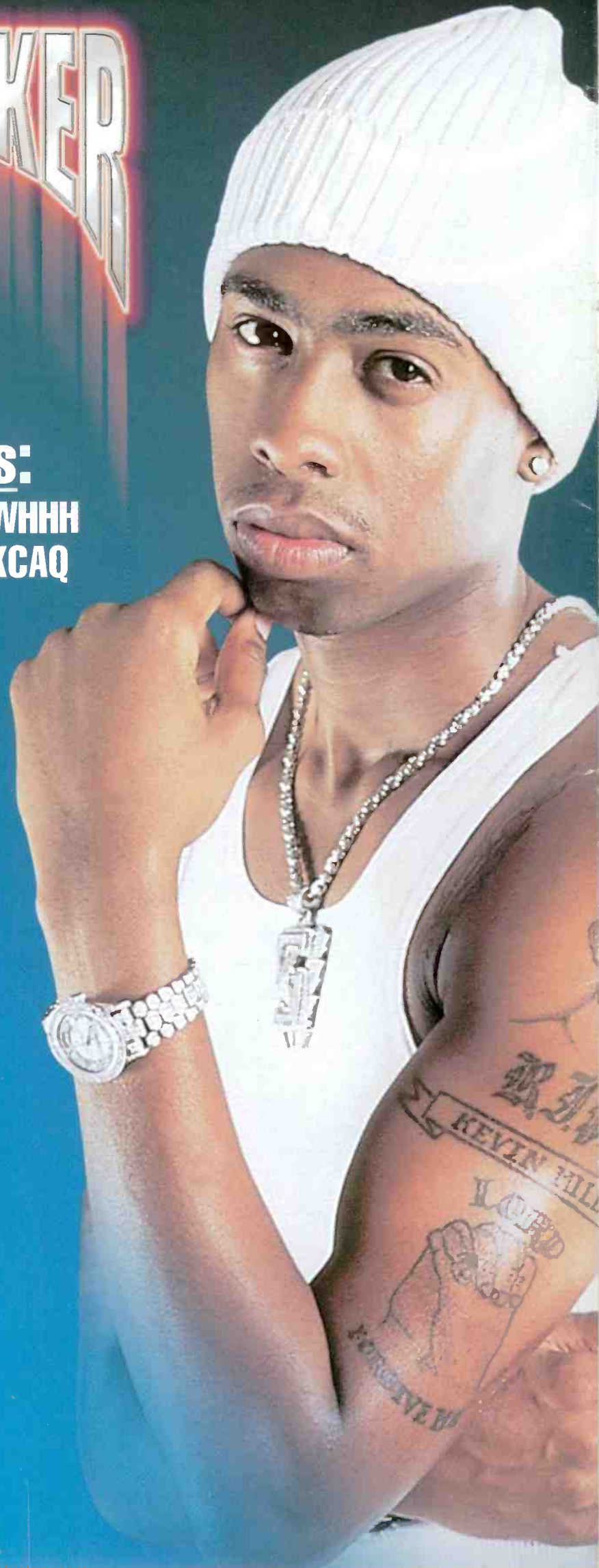
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FEATURING

JEB LOY NICHOLS:

Knows What Time It Is

MUSIQ: Blows Up At Urban

NORM WINER: Talks Triple A

VITAMIN C: Back With *More*

ROB SIDNEY:

A/C Success in Miami

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Designing Music Research By Bob Lawrence

Anatomy Of An Old School Radio Stunt

COVER ARTIST: JEB LOY NICHOLS

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

From the Publishers of Music Week, MBI and fono
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Urban Industry
Names Its
Favorite
Albums

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www.sclub.com

Management: Simon Fuller 19 Management

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The S Club 7 hit TV series is seen in 79 Million Homes weekly on the FOX Family Channel

EDITOR'S NOTE

FANNING THE FLAMES

Evidently MTV has ripped a page right out of radio's playbook. It's the page that reads "Pull the dumbest prank you possibly can think of in order to appeal to the lowest common denominator of your audience without thinking of the consequences." This is a play that radio has perfected over the years (interns posing as escaped convicts, DJs holding up traffic on bridges) and has become an expected, almost acceptable tool in a station's promotional arsenal.

But MTV, in all its full-color video glory, has turned up the heat—in this case quite literally.

You know the story by now: Two young teenaged boys watch, with awe-inspiring wonder, as cult hero Johnny Knoxville climbs onto a barbecue grill and is doused with lighter fluid on MTV's *Jackass*. Ignoring the legal disclaimers and reinforced by Knoxville's courage and bravado (a.k.a. stupidity), the boys attempt to recreate this self-immolation scene by having the older boy pour gasoline on the younger boy and light him up. The result: severe second- and third-degree burns, scars for life, and a resurgence in the discussion of to what degree a network/studio/radio station is responsible if one of its stunts goes wrong. Washington politicians love these debates, the media jump all over the issue, and the alleged offenders vow to be more sensitive in their future endeavors.

In cases such as these we usually come down on the side of the First Amendment, defending Constitutional freedoms and declaring that governments cannot hope to protect individuals from every danger that lurks out there in the real world—or even from themselves.

This time it's different. Despite claims that *Jackass* is rated "mature" (does anyone see the irony in that?) the copycat stunt in question was aired as part of an early evening "Jackass Marathon" segment. The boys saw it and, well, the result was tragedy. Sure, it could be argued that boys will be boys. Boys play with matches. Boys get injured. That may be so...but that doesn't make it *right*. It doesn't make it *responsible*. And it doesn't make it *defensible*.

Responsibility is a difficult concept for many people—young teenagers or program producers—to accept. Yes, stupidity happens. And so do irresponsible decisions. And yes, the First Amendment guarantees freedom of expression. Which means that people have the right to do imbecilic, dumb-ass things if they want to...and to show them on TV.

Then again, they can decide not to.

After all, the First Amendment was never intended to replace the power of the brain.



Reed Bunzel, Editor-in-Chief

10 ANATOMY OF AN OLD-SCHOOL RADIO SCAM Several weeks ago, Infinity Top 40 KMXV-Kansas City stunned the market with the announcement that "Mix 93.3 is dead." Five days later, Mix's off-balance listeners (both old and...heh-heh-heh...brand new) quickly became aware that they had been party to a good, old-fashioned radio scam. Sure, Mix 93.3 was dead... "Dead serious about giving you one million dollars!" Here now, some background on this classic bit of audio sleight-of-hand.

14 101.5 LITE FM'S ROB SIDNEY ON "TODAY'S LITE MUSIC" Rob Sidney, program director at 101.5 Lite FM (Miami), has been with the Jefferson-Pilot station since September of 1990, when he began his tenure as the station's MD/morning host. "Currently, we're consistently a Top Five performer with adults 25-54 and historically, we've been number one or number two in our target demo of women 35-49," he reports. "One thing we're very proud of is the incredible consistency this product has demonstrated in this market."

20 GUSTAV & DARIA: EVOLUTION OF A MORNING SHOW What's the hardest task for any program director? That's too easy. Obviously, it's finding a good morning show. If you're not going to grab one of the various syndicated options, then building your own might be the best way to go. But just how do you do it...?

24 WHO'S MAKING BLACK HISTORY TODAY? February is Black History Month—a time to celebrate and reflect on the many achievements made by African-Americans. But black history isn't just about the past; it's about today and

tomorrow, too. With this in mind we asked some of today's executives from radio—and the wider entertainment business—to tell us who is making black history today.

34 THE EVER-WIDENING WORLD OF LATIN JAZZ Show of hands: how many of you remember the first time you experienced the magic of Latin jazz? How many were listening to Chick Corea's "Spain" when that moment hit? Thought so. But did you know that "Spain" is just the tip of an enormous mountain of music that is at the very heart of practically all jazz expression?

40 VINCE GILL ON MUSIC, MARRIAGE, AND BALANCE Vince Gill has been a busy guy. Last March he wed singer Amy Grant in a romantic ceremony in Nashville. In April, *Let's Make Sure We Kiss Goodbye* was released and the Top 5 hit "Feels Like Love" helped Gill garner four new Grammy nominations, raising his tally to 30 nominations and 14 wins. Now, as the couple awaits the birth of their baby in March, we asked Vince to share his thoughts on this special time in his life.



44 NORM WINER: FOCUS ON TRIPLE A Norm Winer has been a program director for most of his 30-plus years in radio. And, since his entire commercial broadcasting career has been in top ten markets, he's thrived in highly competitive situations against well-funded companies—over and over again. He's also won the prestigious GAVIN Program Director of the Year Award in 1988, 1991, and 2000...and here he speaks on where Triple A has been, where it is, and where it's going.



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BMG, Napster To Offer Sub Service

It's pay up or shut up time.

Bertelsmann has announced that it is planning for an early summer launch of a subscription service of Napster to provide music downloads over the Internet...meaning that the moment of truth has arrived for the 57 million audiophiles who use the music-swap system to find and download music via the Internet. Since last November, when Bertelsmann announced it was entering into a joint venture with Napster to create just such a pay-for-play service, Napster users have been waiting to see what sort of deal the two companies would work out.

"I'm convinced we can introduce, in June or July of this year, a sub-

scription model, with a real working digital rights management system," Bertelsmann Chief Executive Thomas Middelhoff observed at the World Economic Forum here in Davos, Switzerland early this week.

That's news to Napster Chief Executive Hank Barry, who told Reuters he was surprised about the launch date set by Middlehoff. "We haven't decided on a time schedule at all," he said.

One of the major questions arising from the Bertelsmann-Napster alliance has been how many Napster users would fork over cash in order to continue to expand their digital music collections. An internal survey of 25,000 users suggests that 70 percent of them would be willing

to pay a monthly subscription fee in order to continue using the service. While no dollar amount has been revealed yet, many analysts believe that a tiered structure beginning at \$5-10 per month would be an acceptable shock to the wallets of current users.

Middlehoff told Reuters that Bertelsmann decided to work with Napster because of the Internet's increasing influence on the music industry. "The industry was not ready to handle this new consumer behavior," he said. "The publishers threatened to sue, but you can't sue 100 million customers, because at the same time these customers are heavy buyers of music. They love music."

Powell Gets Top FCC Post

Staying within the familiar spirit of dynasties, President George W. Bush has tapped Michael Powell—son of Secretary of State Colin Powell—to head the Federal Communications Commission. The appointment is seen as setting the stage for a more "hands-off" approach to communications regulation.

The appointment of the 37-year-old Republican, an FCC commissioner since 1997, had been anticipated. Powell succeeds Democrat William Kennard, who resigned as chairman during the presidential transition. When Bush fills the open seat, Republicans will reclaim a 3-2 majority on a panel that oversees the fast-changing phone, cable, and broadcast industries.

Powell is expected to set the agenda for a bevy of hot-button issues, including the stalled roll-out of digital TV, and proposals to force cable systems to open their lines to high-speed Internet and interactive TV competitors.

Industry analysts describe the burly, articulate lawyer as a moderate Republican who narrowly interprets the FCC's mandate but cultivates an independent streak. "People like him because they know where he stands," says analyst Scott Cleland of the Precursor Group. "He's not into game playing."

Powell backed Kennard's plan to license low-power radio stations despite opposition from major broadcasters and fellow Republican FCC Commissioner Harold Furchgott-Roth. (Congress scaled back the plan.) He dissented, however, from conditions the FCC imposed on America Online's recent purchase of Time Warner. The new firm must open to Internet rivals its high-speed cable lines, as well as any instant messaging it offers over those wires. "The concern is the implication for Internet regulation," he wrote.

NAB Sues Copyright Office

To pay or not to pay?

That's the question that won't go away, as broadcasters and online streamers battle the recording industry on the issue of performance rights fees. Following last month's decision by the U.S. Copyright Office that traditional radio stations that stream music online are subject to such fees (even while their terrestrial counterparts remain exempt), the National Association of Broadcasters has filed suit to kill this one before it gains momentum. (Internet-only broadcasters are already required to pay performance rights fees.)

It's a hot-button issue that won't go away. Broadcasters naturally believe that the record labels derive significant promotion value from radio airplay (and thus, by extension, online streaming); they also argue that it is unfair to have to pay out additional fees on top of the publishing fees already collected by BMI, ASCAP, and SESAC. The recording industry, however, contends that radio has for years been receiving great programming content without having to pay for it, and rights fees targeting new digital media offer an opportunity to stop the free ride.

NAB thus far is being joined as plaintiffs in the case by Infinity, Entercom, Emmis, Cox, Bonneville, and Susquehanna. The NAB had previously filed suit against the Recording Industry of America but dropped that suit late last month.

There's been no shortage of landmark cases in the music world in recent months. Fasten your seat belts for another wild, and pivotal, ride.

November Radio \$\$\$ Increase 3%

Can radio make it to 100?

One hundred straight months in a row of revenue increases, that is. The radio industry posted its 99th consecutive month of combined (local and national) dollar gains—a modest three percent—in November 2000, compared to the same month a year ago, bringing the year-to-date combined revenue increase to 13 percent. Local dollars also were up 13 percent, while national revenues increased 14 percent over the same period in '99.

"Radio continues to be stable in this time of economic slowdown," noted Gary Fries, President and CEO, RAB. "While the current climate will have an effect on all advertising media, it is apparent that radio will ride the top of the wave."

For those of you keeping track, the last decrease in radio revenues came in August 1992.

These calculations are based on the Radio Advertising Bureau (RAB) radio revenue index of more than 100 markets.

Virgin Nashville To Close

The mood in Nashville overall is somber following last week's announcement that Virgin Nashville is closing its doors. While there is a general feeling that some of the new music coming out of Nashville these days is more exciting than many Music Row offerings of recent memory, the Nashville community (along with the country marketplace) is decidedly shrinking. The folding of Virgin Nashville was a sad moment—but not surprising.

The early 1990s comprised a period of unprecedented growth for the country music industry, sales were up, expectations were high, and new businesses were launched. Many of those all-knowing pundits said it was too-much-too-fast, however. Recent corporate cost-cutting, paired with country record sales dips, have resulted in the demise of many imprint and subsidiary labels. Decca folded back into MCA. Patriot folded back into Capitol. A&M folded back into Mercury. Asylum folded back into Warner/Reprise. And Curb, which expanded to three country labels, has consolidated back into one.

Virgin is just the most recent victim. President Scott Hendricks has left the company, and it is likely the other 16 staff members will soon exit, unless some of them are given jobs within Capitol.

Nashville is very much a community, and Music Row is literally a neighborhood of music companies. "Many of us here have worked with each other at some time in some capacity," observed GAVIN Country Editor Jamie Matteson. "When a downsizing happens it always affects some of our friends."

AOL Time Warner To Cut Jobs

DaimlerChrysler lays off 26,000. Lucent lays off 16,000. Even sweet Sarah Lee lowers the axe on its workers. And whenever word of job cuts hits the news the instant reaction always seems to focus on: 1) bad corporate earnings; 2) a downturn in the economy; 3) corporate duplicity; or, 4) and/all of the above.

In the case of AOL Time Warner, which recently terminated some 2,000 employees (on top of an additional 400 laid off by TW-owned CNN), the cuts come essentially to eliminate many of the redundancies management identified during the extensive approval period. The rationale behind such "economies of scale" does not make the cuts any easier on either those whose job is cut or those who are left behind, and the unemployment line often is the by-product of consolidation.

Executives said the job cuts likely would be the final workforce reductions flowing from the merger, with the bulk of the cuts coming from the company's AOL unit in Virginia and its content businesses, namely Time Inc. magazines, Warner Music Group, and the two film businesses, Warner Bros. and New Line Cinema.

At the same time, AOL has some good news for its approximately 82,500 remaining employees. It plans to announce details of a stock-option grant to be made to virtually everyone on the payroll. The option grant is part of a move to weight the company's compensation system more toward equity than cash, said AOL's co-Chief Operating Officers, Robert Pittman and Richard Parsons. The two wouldn't give details about the size of the option grant. However, they did confirm that the change in the compensation mix meant that a handful of senior executives would see a reduction in the cash portion of their base salary.

Value Added

"Royalty payments for music should be based on its value, not on how many copies are made. We can't be creating a world where the consumer gets less in the digital world than they do in the offline world. We should be creating a world where they get more. I think it's important to remember that consumers are king. We're not going to solve the copyright issues without laws and economic systems that reward consumers and encourage consumers to do the right thing." —MP3.COM CEO MICHAEL ROBERTSON DEFENDING, AT MIDEM, HIS CONCEPT OF "VALUE RIGHT" OVER COPYRIGHT

FRIENDS OF RADIO

BY ANNETTE M. LAI

Russ Landau



TELEVISION/FILM COMPOSER

Hometown: Born in New Haven, Conn., but raised in Litchfield. Now living in L.A.
Recent credits: *Survivor I & II* (main theme and underscore), *Eco Challenge*, *The Net*, *SeaQuest*, *Racehoss* (feature film). Upcoming: *Fear Factor* (NBC), *Combat Missions* (USA), *Survivor III & IV* (CBS). CD/book: *Dinosongs*, *Poems To Celebrate A T-Rex Named Sue* narrated by Susan Sarandon, on Scholastic, which was just nominated for a Grammy.

What radio stations did you grow up listening to? I remember listening to WABC on my little transistor radio, and WPLJ, but I've always been a station scanner.

What stations do you listen to now? KCRW has this great show called "Morning Becomes Eclectic" with Nic Harcourt. I also like KROQ to check on the latest hits, and Star 98.7.

What was the last album you went out of your way to listen to?

Didgeridoo Spirit by David Hudson. I've been researching Aboriginal Australian music for *Survivor II: The Outback*. I actually got David to play on the new opening to my *Survivor* theme, "Ancient Voices."

What was the most challenging aspect of this project? There are many challenges; we have tight deadlines and a lot of music to write, but I think recording in a cave in the middle of the Outback tops the list.

What popular musician/singer would you still like to work with someday? Peter Gabriel. I love his sense of groove, the depth of his music, and his incorporation of ethnic music into his own.

Future ambitions: I love scoring television and movies. I just want to keep doing it. I'm looking forward to putting the new *Survivor II* CD together, and hopefully a solo album project in the near future. In lieu of that, I'd like to be a professional fly-fishing guide.

#338

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Mike Karolyi WCCC-Hartford

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Steve Mitchell WYAY-Atlanta

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GAVIN IS PUBLISHED 50 WEEKS A YEAR ON FRIDAY OF EACH WEEK.

SUBSCRIPTION RATES: \$375 FOR 50 ISSUES, OR \$210 FOR 25 ISSUES.

SUBSCRIPTION AND CIRCULATION INQUIRIES CALL (415) 495-1990

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MEASURECAST TOP 25 INTERNET RADIO STATIONS

MeasureCast Inc., a company that measures audiences for Internet radio broadcasters and other streaming media, reports that total time spent listening (TTSL) for the top online stations was up for the week of January 22-28. The top formats in Internet radio were Talk, followed by News/Talk, Classic Rock, and Listener Formatted.

RANK	STATION	FORMAT	COMPANY	URL	TTSL	CUME
1	WABC-AM (New York)	Talk Radio	ABC Radio ⁹	www.wabcradio.com	90,520	16,123
2	MEDIAmazing (Internet-only)	Listener Formatted	MEDIAmazing	www.mediamazing.com	48,854	14,947
3	WPLJ-FM (New York)	Hot AC	ABC Radio	www.wplj.com	38,787	3,469
4	Radio Margaritaville (Internet-only)	Classic Rock	Radio Margaritaville	www.radiomargaritaville.com	38,362	6,652
5	KSFO-AM (San Francisco)	Talk Radio	ABC Radio	www.ksfo.com	38,144	6,875
6	KQRS-FM (Minneapolis)	Classic Rock	ABC Radio	www.kqrs.com	33,968	3,745
7	WJZW-FM (Washington)	Jazz	ABC Radio	www.smoothjazz1059.com	29,731	2,410
8	WLS-AM (Chicago)	News/Talk	ABC Radio	www.wlsam.com	29,688	6,574
9	KGO-AM (San Francisco)	News/Talk	ABC Radio	www.kgoam810.com	29,088	5,080
10	WBAP-AM (Dallas/Ft. Worth)	News/Talk	ABC Radio	www.wbap.com	28,948	4,446
11	Star 98.7 (Burbank CA)	Adult Contemporary	CyberAxis	www.star987.com	28,666	3,046
12	KLOS-FM (Los Angeles)	Classic Rock	ABC Radio	www.955klos.com	28,330	4,450
13	WRQX-FM (Washington, DC)	Top 40	ABC Radio	www.mix1073fm.com	24,505	1,640
14	HardRadio (Internet-only)*	Album-oriented Rock	Internet America	www.hardradio.com	21,575	3,188
15	KABC-AM (Los Angeles)	Talk Radio	ABC Radio	www.kabc.com	18,642	3,784
16	3WK Undergroundradio (Internet-only)	Alternative Rock	3WK	www.3wk.com	15,815	3,053
17	WMAL-AM (Washington DC)	News/Talk	ABC Radio	www.wmal.com	14,155	2,205
18	Black Gospel Network (Internet-only)	Gospel	Oneplace	www.blackgospelnetwork.com	14,101	3,880
19	KXXR-FM (Minneapolis)	Rock	ABC Radio	www.93x.com	12,856	1,816
20	Mega 92.3 (Los Angeles)	Oldies	CyberAxis	www.mega923.com	11,717	1,525
21	KSCS-FM (Dallas/Ft. Worth)	Country	ABC Radio	www.kscs.com	11,040	1,754
22	WPOW-FM (Miami)	Top 40	GlobalMedia.com	www.power96.com	10,981	2,982
23	KZMZ-FM (Minnesota)	Alternative Rock	ABC Radio	www.zone105.com/default.asp	9,642	899
24	CKZZ-FM (Vancouver, BC)	Top 40	GlobalMedia.com	www.z95.com	9,170	1,905
25	WXCD Live (Chicago)	Classic Rock	ABC Radio	www.947thezone.com	9,048	1,401

Notes:

All reported stations stream either through RBN or their own in-house servers.

1. Total TTSL (Total Time Spent Listening) is the total number of hours streamed by the broadcaster in the reported time period, and is the sum of the length of all listening events in that time period.

2. Cume Persons is an estimate of the total number of unique listeners who had one or more listening sessions lasting five minutes or longer during the reported time period. This estimate is derived using an algorithm that takes into account unique media player GUIDs, unique IP addresses, and other variables during the reported time period.

3. Only live-feed stations are currently being reported for ABC Radio Networks.

4. HardRadio.com's count reflects only those stations listened to with the Windows Media Player.

Radio, Music Hackers Descend On Pro Am

Ever wonder how Clear Channel Exec. Vice President/Chief Financial Officer Randall Mays got to be a 10 handicap? Practice, practice, practice...enough practice, in fact, to pair him up with David Moreland, Andrew Cherng, and Tripp Isenhour in this year's AT&T Pebble Beach Pro Am (February 1-4). But wait...there's more from Clear Channel, as Premiere Radio Networks' Rush Limbaugh (a conservative 18 handicap) is playing with Tom Pernice Jr., Fuzzy

Zoeller, and Ron Lane.

And that's just on the radio side of things. Representing the music industry at the star-studded week-long event are Glenn Frey, Kenny G, Alice Cooper, Michael Bolton,

Huey Lewis, and Glen Campbell.

And let's not forget Dave Garver, the Montovani-spinning KRML-Carmel DJ who played "Misty" until it hurt. (If you have to ask, see the movie.)



GAVIN SEMINAR UPDATE

The InterContinental Hotel is SOLD OUT!

Some rooms at the Hyatt Regency Hotel are still available at the special GAVIN Seminar rate, but they're going fast. Please call the Hyatt directly (305-358-1234) and ask for the GAVIN rate.

Don't forget to register for the Seminar. Call Jennifer at (415) 495-1990, ext. 653 or go online at www.gavin.com

“Delegating”

By Paige Nienaber

Sometimes you have to look hard...but there's almost *always* a bright side to every situation.

Take, for example, being a 29-year-old lying in a cardiac unit eating bland food surrounded by people three times your age. First, you should know, it was a *very very* mild cardiac “occurrence.” (But if that's what a mild one is like, I don't *ever* want to experience the “big one.”) It was a puzzle. I wasn't overweight. I didn't smoke. And, except for that liter of vodka and package of pork rinds for breakfast, I was leading a pretty healthy lifestyle. “In radio. Hmm...” speculated the doctors, immediately scanning my arms for tracks. Nope. No drugs. We finally arrived at the truth of the matter when he asked me the last time I'd had a vacation. “May '87,” I responded. That was two-and-a-half years previous. Following a mental calendar check, we discovered that I'd either been at the sta-

Following a mental calendar check, we discovered that I'd either been at the station or at a station event every day for those two-and-a-half years. As one physician so aptly put it: “What the fu...?”

tion or at a station event every day for those two-and-a-half years. As one physician so aptly put it: “What the fu...?”

I wasn't a control freak. I didn't *have* to be at all these things. I *loved* my job. I was, though, an extremely poor delegater. I had the most kick-ass young assistant named Ellen who I never let handle anything. But a \$14,000 medical bill will sure

change that mind-set.

A wise man (or woman; I forget) once said: “You're only as good as the people you surround yourself with.” With the possible exception of “Busy hands are happy hands,” there has never been a more true statement.

We've all seen both extremes: The manager who has to do everything, and the manager who memos everyone on their duties before heading for the links. Somewhere in the middle is where I tried to put myself after my five days hooked to electrodes.

“Paige, it's time for your enema...”

There are many aspects of a marketing director's job that are delegatable. And with some people covering three or four stations, you'd *better* find a way to hand some of the responsibilities off on other people.

As a marketing manager at a major market station, there were two key areas that needed to be addressed, but that I learned that I could put someone else in charge of: the clubs and the streets. At one point we were doing 12 clubs a week, which is frankly mind numbing. I'd gotten past the point of actually enjoying going to clubs sometime in my 23rd year of life. Yet, I was at them seven nights a week. The solution? There was a young intern named Mark who went to all these things anyway. He lived the club lifestyle. Plus, he was one of those earnest young people who once or twice a year find their way onto the intern staff. They just want to be involved. They just want to help. They just want some responsibility so they can show you what they got. Fine! Mark became Director of Club Marketing. He got some nifty business cards and a \$50 talent fee for working each club. Do the math: This kid was pulling \$600 a week. His duty? To be there an hour before the scheduled appearance. To hang balloons and banners. To put our napkins around the club. To bring the prizes. To coordinate between the jock and the client so everyone was on the same page in terms of what the priorities were for the call-ins that night. The quality of our club gigs improved about 67 percent, Mark got wealthy, and Paige got a couple of nights a week at home.

The second area I pawned off was “the streets.” As Mr. Muckety Muck Marketing Director, I had enough on my table without worrying about



BY
PAIGE NIENABER
nwcprmo@earthlink.net

where the vans were and why two of them were sitting in our parking lot on a sunny Saturday afternoon. Which is inexcusable. So I scanned the sea of interns and found another eager young man. Voila! He became the Street General. A cross between being a TV Assignment Editor and an air traffic controller, his gig was to have the vans *out* from 6 a.m. to midnight. Go through press releases. Read the paper. Watch the news. Be so unbelievably tapped-in to what was happening in town that *no* community event would slip by.

The quality of our club gigs improved about 67 percent, Mark got wealthy, and Paige got a couple of nights a week at home.

There are multiple other responsibilities that can be delegated without losing personal or quality control. Being an omnipresent dictator doesn't help you, station, or staff. And nothing is more motivating for a young employee than to be given some responsibility to demonstrate their skills.

Now, as I said at the beginning, there's always a bright side to every situation. It's amazing: You have one little heart attack and suddenly people insist on doing the grunt work. Those 200 cases of bumper stickers that just arrived and are sitting on pallets in the parking lot? “Don't worry Paige, we'll get those put away for you. Go take a long lunch.” ■

PAIGE NIENABER, WHO LEARNED HE COULD FREAK OUT THE NURSES BY HOLDING HIS BREATH, WHICH THEN SENT HIS REMOTELY-MONITORED EKG INTO CONVULSIONS, IS THE VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. YOU CAN REACH HIM AT (651) 433-4554 OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET

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You Can't Miss With Misdirection

(The Anatomy of a Old-School Radio Stunt)

By **Kevin Carter**

Several weeks ago, Infinity Top 40 KMXV-Kansas City stunned the market with the announcement that "Mix 93.3 is dead." Five days later, Mix's off-balance listeners (both old and...heh, heh, heh...brand new) quickly became aware that they had been party to a good, old-fashioned radio scam. Sure, Mix 93.3 was dead... "Dead serious about giving you one million dollars!" Here now, some background on this classic bit of audio sleight-of-hand:

"Thursday morning at 9 a.m., without warning, we pulled all the disc jockeys off the air. I even cut off the morning show in mid-sentence," says PD Jon Zellner.



Jon Zellner - Not really dead.

"We then played a montage of sounds that included children crying, people screaming, explosions, funeral bells, etc. After about 30 seconds of silence, we went back to our normal format, without the jocks, and played the 'Mix is Dead' sweeper between every record," he says. "We also changed our website (mix93.com) and our electronic billboard out on I-35 to read 'Mix is Dead. We even changed the way we answered the phones, from 'Mix 93.3' to 'Infinity Broadcasting.'"

Needless to say, local folks became a bit wound up. "We wanted to do something to get the market talking," Zellner continues. "We came up with a play on the words 'dead serious.' We figured we would maybe ruffle some feathers and cause some of our fans to wonder, 'What would it be like if my favorite radio station went away?'"

The next morning Mix upped the ante with a modified sweeper: "Mix 93.3 is dead...tune to this frequency Monday morning at 7:20."

While Zellner did expect a listener reaction, he didn't expect the scavengers to show up to pick the bones. "Within the first 24 hours I got calls from every format and morning show syndicator, jingle company, and TV production house known to man...did you know that this business is filled with vultures?" he laughs.

Of course, the hoopla generated coverage by all four local TV stations as well as two pieces in the *The Kansas City Star*.

After keeping the city on ice for damn near five days, dawn finally broke on Monday morning. At 7:20, the million-dollar announcement came. Turns out that Mix wasn't really dead—it had just been holding its breath.

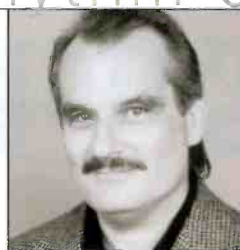
Here's the set-up: "Our stunt guy Ponch walked into an undisclosed location in the metro and spent 74 cents for a pack of gum. He paid with a dollar bill," says Zellner. "The first person to bring us that exact bill with the matching serial number wins one million dollars."

That's when the fun began... "My wife was shopping in Target a few days later and overheard these ladies talking about it," Zellner recalls. "We started getting calls from banks telling us that people wanted to cash their paychecks all in ones! I was at a McDonalds' drive-thru and was told that they were all out of ones...the whole city had gone crazy.

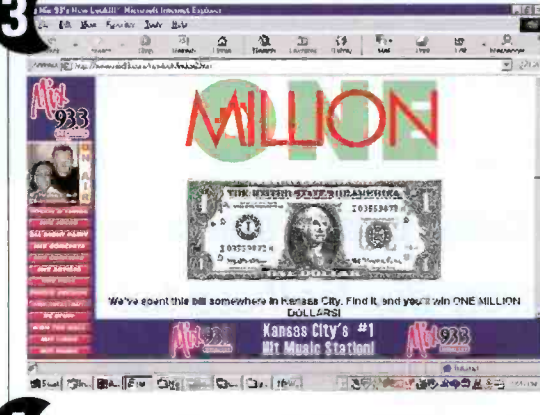
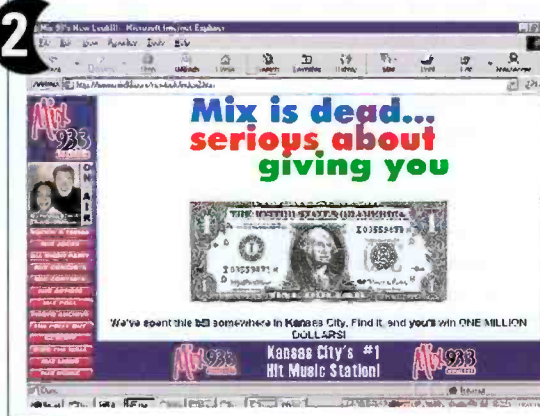
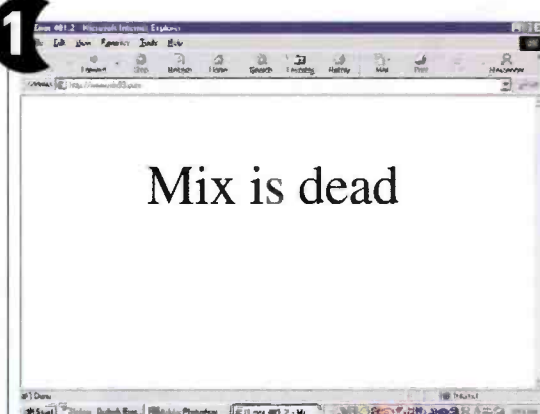
"The point is, this was never designed as a regular TSL or come-building promotion. "We did it just to get people in the market to talk about Mix 93.3. Sure, we got our TV and newspaper coverage, but this thing quickly transcended the world of radio," he says, referring to the resultant rapid coverage and rumor-flinging in the trade press. "The fact that the industry was talking about it doesn't help us earn our bonus money...but thanks for the coverage," he says. "There's no way that Infinity would blow up the #1-billing radio station in town."

KMXV took as many steps as possible to ensure that the mystery bill remained in or near the metro. "It wasn't dumped near the airport or the interstate. It was probably given out as change five minutes after we left it there," says Zellner. At press time, the bill was still M.I.A. "We bought the insurance policy...we want to give the money away," he says, "Believe me, if someone comes up with the bill and wins the money, we'll be talking about it for the next year."

P.S: In order to keep the millionaire theme alive, Zellner is planning a promotional sequel, "Live Like a Millionaire." "We'll fly the winner first class to Los Angeles where they'll stay at the Beverly Wilshire Hotel. They'll also receive a Rodeo Drive shopping spree and a night at the Grammys." ■



TOP 40/
 RHYTHM CROSSOVER
 EDITOR
 KEVIN CARTER
 kevin@gavin.com





Vitamin C Follows Up At Top 40 With More

Interview by Todd Spencer

Colleen Fitzpatrick, the Jersey girl living in NYC who's better known by the name Vitamin C is solidifying her stardom; swinging from the big screen to the concert stage to MTV...snowballing her bonnie looks, made-for-pop voice, and long-honed acting skills into stardom.

"As Long As You're Loving Me," the somewhat un-Vitamin C-like ballad from her new CD, *More*, is now at Top 40, having been added at 50 stations since impacting January 23.

We spoke with Vitamin C, post-"Graduation" during a stop on a publicity tour that found her back in her home (Garden) state...

GAVIN: First off, how should radio people address you? Do you like Vitamin C or Colleen...?

Vitamin C: C, Colleen, Vitamin C. I mean, it depends on the circumstance. I introduce myself as Vitamin C and then I usually say, "Call me C."

Top 40 is jumping on "As Long As You're Loving Me." Can you talk a little about that song? The harp on it is a really nice touch.

I think the song is a very straight-ahead ballad about love and about how love is very empowering. It was produced by Guy Roche and written by him and Shelly Piken. It's one of the songs I actually didn't write on the album, but I fell in love with it the first time I heard it. I went to their studio and they played it for me. I immediately liked it. Then I convinced them to let me cut it, even though I think it's not a typical Vitamin C song.

It adds another depth to the album. Yeah. That's why I fought hard to get them to let me do it.

Do you have tour plans for *More*?

Not yet. Hopefully in the summer. **I notice you're doing some press stuff...an interview on the *Rosie O'Donnell Show* at the end of this month.**

Yes, and then I go to Australia [where "Graduation" went to #2 and "The Itch," *More's* first single, is currently Top 10] and then I come back, and hopefully I'll just be promoting the record, doing radio dates, and whatever it takes

of promoting the record. Radio is a very necessary ingredient in Top 40 music...obviously.

And you've got your band on standby for those dates?

Actually what we've been doing a lot of is track dates. This album is a bit more groove based so I've been doing some things with dancers this time. I used to have a drummer, guitarist, and a DJ, but lately we've been doing track dates.

And how did that segue into a solo dance-pop career?

Well, the band did two records for Sony 550 and we broke up and I wanted to continue making music but I didn't want to do the same thing. I felt really limited by Eve's Plum after a point. I wanted to explore some odd combinations—to try and make music that didn't really have rules and that combined pop influences; groove based: drums with heavy guitars

and whatever...and I wanted to take advantage of sampling and technology, so I started making music like that and that turned into Vitamin C.

How does *More* differ from your debut?

This one is more fun. The first album had an air of self-help and self-improvement or something, which was really just where I was in my head...I had just been dropped or whatever and things were difficult, so there was definitely that vibe on that last record. This record is a little bit sexier, a little more playful, certainly there's more personality. I take some chances. I borrow from a bit more of the groove-dance-based kind of music. It was more challenging and more fun.

Do you have any videos in the works?

I'm looking at treatments for a video for "As Long As You're Loving Me," so I'm putting together an idea for that.

With the cover art on *More* it looks like you're going for a more sexy image.

I don't know if I was going for that. I think it's just part of my per-



to really get the record out there.

Are you available then for radio shows when Top 40 stations put together their big bundled shows?

Yeah! I always do them. I love them. I think it's an important part

Going back a little bit, how did you get involved with Eve's Plum? That's where it all started as far as we know.

I answered an ad in the *Village Voice*. Just like KISS.

continued on page 12



continued from page 11

sonality, maybe? That cover came out of a photo session that—well, usually when you do a photo session you pick out, like, three “looks” or whatever. And one of the guys on the crew who was a friend of mine from Eve’s Plum was like, “Hey, I created this fire gel,” do you think you’d like to try it? I think it would be really cool, do you have a white shirt?” We didn’t have a white shirt so he was like, “Well, how would you feel about just doing it on your skin?” And so it was purely an accident that that cover ended up being used because we had these other great shots and other ideas and concepts [see photo on page 11]. But when I saw these shots I just fell in love with them. I thought they were really fun. Kind of vaguely retro but also very modern. Possibly more rock & roll looking.

Your budding acting career is certainly a big story with you right now. When did you find out you had talent to act?

I’ve always acted. I started when I was young.

So you always pictured yourself doing this?

Oh yeah.

What kind of roles are you getting? I’ve been doing a variety of differ-

ent roles. Already I’ve played a real bitchy girl in *Hairspray*, and I was a flirty, very friendly, curious girl who becomes a vampire in *Dracula*, and there’s some more dramatic things in the works.

What about *Getting Over Allison*?

I basically play myself.

Who are your fans?

I have a pretty wide age range. Little kids, obviously teen-agers, and then my audience spans older than people might think. I think “Graduation” and songs like “Smile” deal more with contemporary adult issues. Even though with “Graduation” people automatically assume it’s about high school or whatever, it’s really about looking back on friendship and life. The same thing with “Smile.” And I think my own personal sonic influences...I mean, obviously I’m not a teenager, I’m not part of the teen-pop craze, my influences are probably a little bit left of center. When people listen they’ll hear some ’80s influences and maybe even of a tongue-in-cheek wink at some more classic pop records—there’s a song on *More* called “Dangerous Girl,” which is a ’60s Nancy Sinatra kind of number. “Sex Has Come Between Us” is a real unique song on the new record. It’s an unusual topic: love versus sex or how sex

interferes or affects friendship. So the more that the subject matter and the personality comes out, I increasingly get a slightly more mature audience, like early- and mid-20s, because I’m talking about my own life and they relate to it.

Is it mostly women?

I would say overwhelmingly, yeah.

What are some of those left-of-field influences you were talking about?

I definitely grew up in a period

where people made music or became musicians and artists because they wanted to be creative and they wanted to try new things—and not just because they wanted to be famous. And I look at Bjork, David Bowie, and Madonna as artists who have had unusually long and certainly varied careers. I tend to like the artists that give a little bit of spice or personality [or nutrient!—ed] to the radio. ■

TODD SPENCER IS THE MANAGING EDITOR OF GAVIN.

PD Profile

John Flint

PD, KIXY-
San Angelo, TX



Owner: Foster Communications. Local, stable, not interested in selling the company. No corporate crap...

Hometown: Lafayette, Indiana

Early influences: Stuart McCrae (the guy who gave me my first shot), Danny Clayton, Dallas Cole & Tim Fox from WKTI-Milwaukee, my dad, my brother Bill Flint (WGCL-Bloomington, Ind.), and the legendary Larry Lujack.

Most influential radio station(s) growing up: WLS-Chicago, WAZY-Lafayette

First exciting industry gig: My first on-air shift: April 1982, weekend overnight at WXUS-Lafayette...Thanks, Stuart!

Family: Mom, dad, two brothers and a sister...plus an ex-wife and a huge-ass mortgage...next question?

Current pre-sets on car radio: KIXY, of course, has pre-set #1. Also, our sister stations KKSA/AM and KWFR/FM, KGKL, the heritage Country station, and the new Rock station.

CDs in the car player right now: You’re gonna die laughing—I’m a real sucker for movie soundtracks, so I have the soundtrack from *Dances With Wolves* in the player at the moment. I know...I know...stop laughing, dammit!

Hobbies: Hiking. Occasionally I climb on a mountain bike.

Guilty pleasure music: I still like Bruce Hornsby’s early stuff a lot.

Secret passion: Well, it’s not much of a secret, but I’m a huge baseball fan. Playing, watching, attending...name it... Also, the Purdue Boilermakers!

Gadget I can’t live without: Oh jeez...Sony Portable Mini-disc player-recorder, Palm Pilot, Sprint cell phone, etc.

Wheels: No comment...I got the short straw in the divorce...

Favorite food: Anything that isn’t still moving...

Favorite local restaurant: Miss Hattie’s Café—outstanding steaks...and the beer is cold.

Favorite city: New York—there’s always something happening.

Favorite vacation getaway: Hawaii—I’ve been there once and can’t wait to get back.

Last movie rented: *Mission Impossible 2*
Read any good books lately? I’m really into Valerie Geller’s *Creating Powerful Radio* books. The workbook is just out, and it’s great stuff.

Favorite non-trade mag: *GQ*
If I wasn’t doing this, I’d be... Out of work...I’d probably be attempting to get into law or med school.

Closing thoughts: It never ceases to amaze me how small our business is.

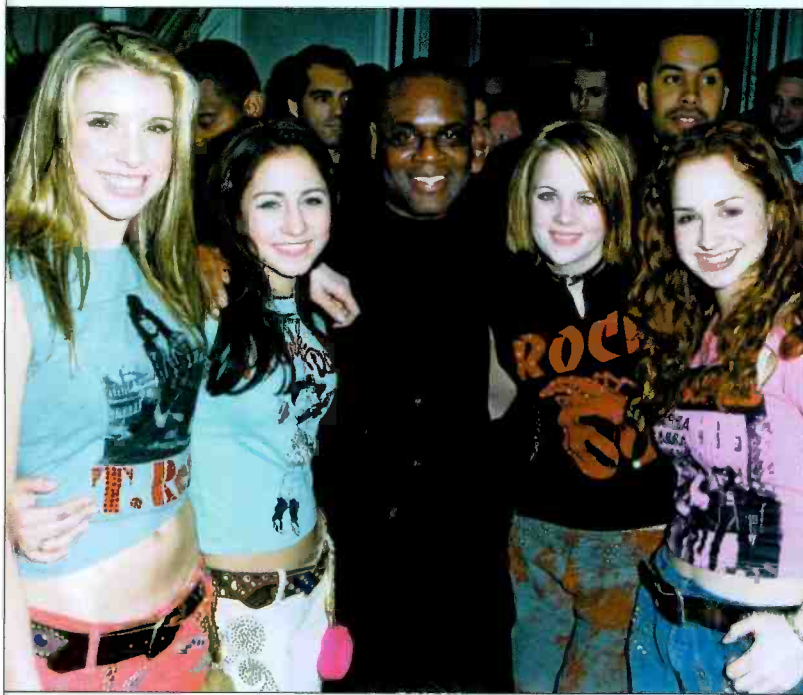
—Kevin Carter

ARTIST PROFILE

Dream

There's no doubt about it—it's a brand new millennium and things aren't how they used to be. Ask yourself, if you haven't already, is this change thing good or bad? Following the idea that change is good, Puff Daddy offers the radio world a Bad Boy version of the New Pop America. It's what dreams are made of...or rather it's made up of Dream. You follow?

This Dream's ingredients are four girls from Southern California who pop, rock, and hip-hop under the eclectic rhythm production of Sean "Puffy" Combs, Guy Roche, Mario Winans, and Todd Chapman, to name a few. One thing I don't think they do is blush, because all four girls have been primed for performing since they were quite young. Ashley, Melissa, Holly, and Diana had all been previously



Dream with Arista CEO L.A.Reid

involved in show business and dreamed of being singers. When they performed in front of Puffy at a private showcase the Bad Boy CEO signed them on the spot. What, then, do you call a dream come true? Well, Dream has an awfully nice ring to it, don't you think?

The lead single "He Loves U Not," off their debut album *It Was All a Dream* was produced by veterans Steve Kipner and David Frank (Christina Aguilera's "Genie in a Bottle,") and has been hovering near the top of the charts. Not a bad start. The album itself is a medley of pop-R&B-dance, and hip-hop-inspired songs, and is due for release January 23. On the legal side of things, there's a bit of a skirmish over who can take credit for the Dream concept. Puff Daddy and Bad Boy are involved in a lawsuit filed by modeling and talent agent Ruth Fontaine claiming that the Bad Boy website credits the group's formation to Ken Burns of 2620 Music, while Ms. Fontaine claims credit for founding the group. Puffy's lawyers issued a statement calling the claim "unfounded."

A new millennium, a New Pop America, lawsuits... Top 40 sits back and enjoys the ride.

—Kara Flanigan

PD Profile



JJ Rice

Top 40 Format
Coordinator/PD,
WBLI-Long Island
Cox Radio

Hometown: Rochester, NY

Early influences: Howard Stern, Steve Rivers, John Ivey, Clarke Ingram, Tom Mitchell.

Most influential radio station(s) growing up: Q92 and 98PXY-Rochester, CFNY-Toronto, and the former Hot 103-New York.

First exciting industry gig: Intern at 98PXY in 1985.

Current pre-sets on car radio: Besides 'BLI: 92.7 (WLIR), 97.1 (Hot 97), 103.5 (WKTU), 98.7 (WRKS), 97.9 Mega.

CDs in the car player as we speak: Madonna's *Music*, The Beatles' *1*, the new DMX, and Miles Davis.

Hobbies: Knicks, Mets, art films, scenic walks/hikes, drinking red wine, running, Sony PlayStation.

Off-duty listening: Def Leppard

Best album of all time: Tears For Fears'

The Hurting

Best TV show of all time: *Star Trek* (the original series)

Best Jock, current: Artie The One-Man Party, WXKS-Boston

Worst part of the job: Waiting in airports, doing expenses.

Gadget I can't live without: Palm Pilot!

Favorite food: Indian, Vietnamese, Thai

Favorite local restaurant: Nobu

Favorite city: New York

Favorite vacation getaway: Europe

Favorite sports teams: Knicks, Mets, Giants, S.U. Orangemen.

In golf: Tiger Woods and Tom Watson rule.

Last movie seen: *Cast Away*

Last movie rented: *Shaft*—it was awesome.

Read any good books lately? Pat Riley, *The Winner Within*

Favorite non-trade mag: *National Geographic*

What current radio stations do you admire? Hot 97-New York, Kiss 108-Boston
Name several non-industry people you admire: Al Gore, Patrick Ewing, John Starks, Jackie Robinson...and all open-minded, non-prejudiced people in the world.

Where are we going to find that next generation of non cyber-jocked air talent? They're out there—you just have to work harder with young talent, train them, give them feedback...I have two part-timers who have worked their asses off making me tapes in production. Over the period of a year they finally got better...we have what we call our "Triple A station" literally down the street, a small public AM station where we send our "farm team" to practice...and it works! You just have to give these kids good feedback. They have the passion.

Prediction on the next Top 40 musical wave: I believe music will "rock" for the next two years! (My buddy Jerry Padden will be in heaven!)

If I wasn't doing radio, I'd be... Doing play-by-play for the Knicks...I do it all day anyway.

—Kevin Carter

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Spotlight On 101.5 LITE FM

Miami OM/PM Rob Sidney Talks About "Today's Lite Music"

By Annette M. Lai

With 101.5 LITE FM being located in the host city of the GAVIN Seminar 2001, I took some time to chat with Rob Sidney about his station, and the city it serves.

Sidney has been with the Jefferson-Pilot station in south Florida since September of 1990, when he began his tenure as the station's MD/morning host. (Note: Sidney was originally hired to do middays, but he laughs, "That lasted a week.") Prior to that, the Baltimore native worked for three years across town at a competing station, but he also has a true "radio is my life" résumé, with career stops in his hometown, New York City, Washington, D.C., Memphis, and Chicago.

"Currently, we're consistently a Top Five performer with adults 25-54 and, historically, we've been number one or number two in our target demo of women 35-49," he reports. "One thing we're very proud of is the incredible consistency this product has demonstrated in this market."

ANNETTE M. LAI: Give us a little bit of WLYF's history.

Rob Sidney: We officially became WLYF on November 23, 1970. The station was originally owned by Woody Sudbrink, who had a franchise of easy listening stations like WLIF-Baltimore, "Peach" in Atlanta, "The Lake" in Chicago—all these colorful, prosaic names that related well to the markets they were in. Here at 'LYF, we were "LIFE" and it was always the place to relax. As easy listening stations audiences aged through the 1970s and 1980s, we realized that to remain viable and improve our position with the 25-54-year-old adult audience, we had to make the transition into vocal music, and the Adult Contemporary arena, which we did in late 1989/early 1990. That was a major change and the beginning of what is now 101.5 LITE FM.

What makes 101.5 LITE FM unique for Miami?

First of all, because you might offend almost 50 percent of your audience, you have to be careful not to say Miami necessarily; we refer to this area as south Florida. South Florida is made up of two very diverse and rather distinct counties which are Miami-Dade, which is very heavily Hispanic, and you've got Broward County which is less ethnic. It makes for an interesting programming challenge. Just over 50 percent of our audience historically is in Broward County. What makes LITE FM unique to south Florida is that you can look at a lot of Mainstream A/Cs across the country and the music is very rooted in the '80s and '90s. Very few people are playing '70s product anymore, yet we continue to see that there is a certain soft '70s component which continues to exhibit very high passion scores with our audience, and I think that's what gives LITE FM its musical flavor.

Tell us a bit about your staff.

They're the mortar between the bricks, and especially for a format that's not traditionally known for its personalities. One of the unique things about LITE FM, is that we have all-female air talent from sun-up to sun-down. Our morning show is anchored by Susan Wise who



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



Rob Sidney

came to us from hosting afternoons on Westwood One's Bright A/C format out of Los Angeles. She's a very well-rounded air talent and joined us in 1997. Gayle Garton is our midday talent and is also our music director. With us since 1992, Gayle is a south Florida native and really has a good handle on what's going on here. Then Ellen Jaffe, who handles afternoon drive, is also a south Florida native and has been on the air in this market since the early '80s. We worked together when I was across town at RKO's WAXY/FM and it had always been my dream to get her on this radio station. Ellen joined us full-time in 1999. She is one of the most versatile and most relatable air talents of any gender in any market I have ever worked with. It's a pleasure because it's so difficult to find really good air talent



Sidney plays "Bosley" to his own team of "Rob's Angels" (l-r): morning host Susan Wise, middayer Gayle Garton, and p.m. driver Ellen Jaffe.

who know how long to talk and then when to shut up and play the music. And I think all three of those ladies really, really get the mission, as does our token guy Ron King, who works evenings for us. Ron is just a really nice guy and actually one of the first talents to buy a home computer and do all his show prep on the Internet. Plus, he's been here for 29 years and is definitely

a veteran. He's been able to, very gracefully, make the transition through all of our format permutations through the years; from back-selling Mantovani, to back-selling Rob Thomas and Santana. I also want to give credit to our overnight talent/morning show producer Bryan Shine. He's only 22, but he's been with us since he was in college and is really a budding young programmer who is going to make somebody in a smaller market a very good program director soon. Plus, I also need to mention our production director Jerry Summers and give him a pat on the back.

If you had to name one reason why we should listen to LITE FM...

I want to avoid using the "R" word because, especially in our industry, if you use the word "relax," people think, oh sleepy elevator music. But LITE FM is truly a stress-free listening environment. I think what we offer to the listener is the stress-relief benefit—an opportunity to escape—but in the same breath, it's not audio wallpaper. Our air talent has very compelling, very interesting things to talk about and we have a good time on the air. One of our sweepers, and we joke about it but it's really true... "Think of us as a pair of fuzzy slippers for your ears."

That's a sweeper for you?

That's one of the sweepers. We have a whole set of "think of us" sweepers. "Think of us as a big hug for your ears." "Think of us as aromatherapy for your ears." That's the real core essence of the radio station. We are warm and creative but we're consistent and unobtrusive. And we have something that hangs in the air studio called our "Programmer's Pledge." One of the pledges we make to the listener is that we strive to make everything on the air bright, tight, brief, real, and relevant. I have to give a tip of the hat to Bob Hughes in San Diego for that because I stole it from him when I was looking through some old files at WASH/FM in Washington, D.C. years ago. I never worked with him, but I took that idea away with me and it's been one of my driving programming philosophies for years now.

What will we like best about Miami in February?

It's obviously going to be the weather. But if you're just looking for places to see and be seen at, obviously South Beach is the place to go. Although if you're in Broward County in Fort Lauderdale, you can't discount Las Olas Boulevard, which is a trendy shopping and restaurant district. That's a nice place to walk, and Fort Lauderdale beach has really been cleaned up from its notorious party days of the '70s and early '80s. The art deco district is phenomenal, and visually it's just incredible to look

at. Plus, try some authentic Cuban cuisine while you're here, which is excellent. There are upscale Cuban places and there are the traditional cafeterias; I mean "cafeteria" in the Spanish parlance. They're where the locals go.

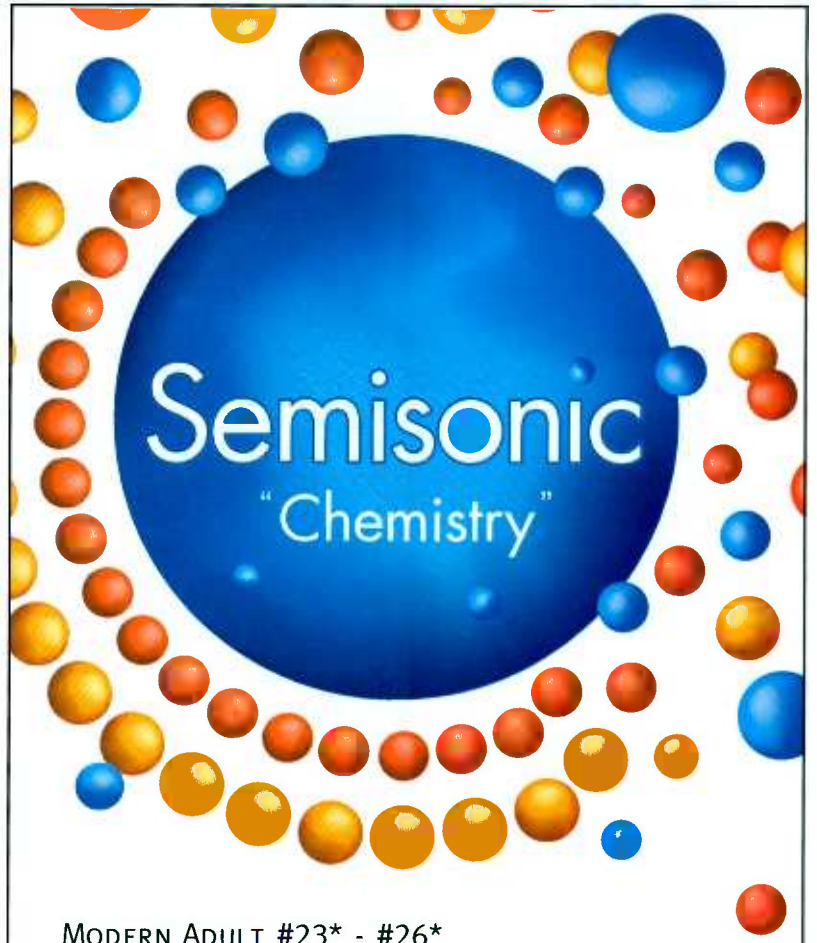
What are your three favorite restaurants?

Burger King, McDonald's, and Wendy's because that's what's in the radius of the radio station! Seriously, there is a phenomenal restaurant on Las Olas Boulevard called Mark's Las Olas. The cuisine is neat—kind of new American—and you get to people watch. It's a little noisy, but it's very, very good. In Coral Gables, there's a place called Norman's owned by Norman Van Aiken, who is a pretty renowned chef here. On South Beach, all you have to do is walk up and down Ocean Drive, and there are all these upscale sidewalk cafes. They've got their menus on menu boards right outside so it's easy to just scan and look for something you like. You're gonna see all versions of humanity walking up and down Ocean Drive, but don't get run over by the rollerbladers.

Anything else you want to tell us about 101.5 LITE FM?

I did want to give credit to our Director of Marketing and Promotions, Lorri Sheffield, who has been here for over 15 years now. She does an incredible job and is probably the biggest cheerleader for the radio station in terms of innovating ideas to get us closer to the listener. In fact, she even had me designing labels for a new line of bath and body products that we're distributing to listeners. Again, it's that whole pamper yourself, stress-relief scenario. We have an office outreach program called "Stress Raids" where our Stress Raiders go out and visit local offices, give makeovers, bring along a licensed massage therapist. We have the traditional coffee mugs and t-shirts to give away, but we also do some innovative stuff, too. ■

EDITORIAL ASSISTANCE PROVIDED BY KATHLEEN RICHARDS.



MODERN ADULT #23* - #26*
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mixed by : Bob Clearmountain
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Hot Miami Tips

We're in full throttle, headed to the GAVIN Seminar 2001 in Miami later this month. And while we are planning to keep you very busy at our event, we checked in with some people that know a little bit (or even a lot) about our wonderful host city, and they offered up some suggestions that might help fill some of the gaps in your schedule and/or stomach. See you soon! —Annette M. Lai, Editor

"Take a trip down to South Beach to the News Cafe. It is a great place to sip an espresso and watch the world go by." —**ALEX CORONFLY, REPRIS RECORDS**

"The bar at the Tides Hotel makes a great martini...and really good piña coladas. It's fun to sit

on the steps and watch the world go by there." —**SCOTT EMERSON, INTERSCOPE/GEFFEN/A&M RECORDS**

"Try Nick's on the beach in Hollywood, a great dive, and it has the smallest handstand in the world." —**ANDY HOLT, WLMG & WTKL-NEW ORLEANS (FORMER MIAMI RESIDENT)**

"Joe's Stone Crab!!" —**DANA KEIL, ELEKTRA ENTERTAINMENT**

"Being that I was born and raised in Miami, I've spent a bit of time there. You can't visit Miami without checking out the infamous Joe's Stone Crab. They've got amazing stone crabs there. When South Beach was the pits, there was still Joe's. It's a landmark. A legend.

And I'm sure I'm not the only one to recommend it." —**DARA KRAVITZ, MCA RECORDS**

"For visual delight it's the Art Deco Historic District.

For eats, try Mark's South Beach (305) 604-9050 and the classic Joe's Stone Crab (305) 673-4611.

For nightlife, the club of the moment is 320, at 320 Lincoln Road (305) 531-2800."

—**JERRY LEMBO, JERRY LEMBO ENTERTAINMENT GROUP**

"For some good eating, we suggest you check out Bamboo, Joya, China Grill, The Astor, in the Astor hotel, and the Capital Grill. Plus, you might also want to check out Wish...the food is awesome there and there is also Smith & Wollensky's Steak House, which is very cool. And they have private rooms available. Food is anything to everything Florida style. Seafood to pastas to beef to chicken. While

there are no major dress codes, all are kind of classy." —**ELAINE LOCATELLI & RICH TARDANICO (REGIONAL PROMOTION REP AND "MAYOR OF FLORIDA"), COLUMBIA RECORDS**

"For an incredible wine list and great steaks, go to The Forge. For an unreal hotel experience, check out The Delano." —**RUSS MORLEY, WRMF-WEST PALM BEACH, FLA.**

"You gotta play golf at Doral (the Blue Monster and the new Greg Norman course) and then dine at Shula's where you'll find a bit of everything from steaks to seafood." —**KEVIN PETERSON, WMEZ-PENSACOLA, FLA.**

"I'm from Orlando and only went to Miami once—for the Bee Gees' concert when I was 15! Our car only drove north! I look forward to learning more about Miami next month!" —**KATIE SEIDEL, REPRIS RECORDS**



Alex Coronfly



Scott Emerson



Dana Keil



Dara Kravitz



Jerry Lembo



Elaine Locatelli



Russ Morley



Kevin Peterson



Katie Seidel

A/C & Hot A/C Photo Cavalcade!



Mix 98-5 rocks to Semisonic. Making the rounds to promote their new hit "Chemistry" was MCA trio Semisonic, who recently stopped by Mix 98-5 (WBMX/FM)-Boston's Mix Lounge to entertain Mix staffers and listeners. Shown (l-r) are: Mix Morning Show Co-Producer Neal White, Semisonic frontman Dan Wilson, Mix Co-Producer Wendy Filosi; the band's John Munson and Jake Slichter, and Morning Show Host John Lander.



Spotlight on...Gloria Estefan. Lite/FM (WLTW)-New York middayer Valerie Smaldone continues with her series of monthly celebrity/music spotlights that are syndicated through Premiere Networks. This month, Smaldone (right) interviewed Epic superstar Gloria Estefan. Next month, she chats with Atlantic's Rod Stewart.



WPLJ Presents Lenny Up-Close. Virgin Records superstar Lenny Kravitz recently rocked the house for 200 lucky WPLJ-New York listeners at an intimate concert staged for listeners last month at the China Club. Kravitz is seen here moments before showtime with 'PLJ midday host Kim Ashley.



Smile for "Camera One" please. Up-n-coming Artemis artist Josh Joplin recently swung through Seattle, stopping by the studios of KPLZ (Star 101.5). Shown here (l-r) are: Star 101.5 MD Alisa Hashimoto and PD/morning host Kent Phillips, Joplin, the label's Lida Galka, and Star 101.5 morning co-host Alan.



In the studio with Amy Grant. After working with Columbia's Lara Fabian and Universal's 98° among others, the producing/songwriting team of Evan Rogers and Carl Sturken are completing work on a track for A&M Interscope artist Amy Grant. (l-r): Evan Rogers, Grant, and Carl Sturken.



It's a Bird...it's...DreamWorks star-on-the-rise Nelly Furtado, who recently came by and entertained the troops at GAVIN. She's shown here with the label's Greg Ulin (far left) and A/C-Hot A/C Editor Annette M. Lai.

"Designing Your Station's Music Research"

By **Bob Lawrence**

The design of auditorium music testing (AMT) and call-out research is clearly one of the most critical elements of programming in today's highly competitive environment. Even the best methodology can be severely handicapped by unforeseen problems such as poor screener design. So it's important to understand some of the research nomenclature used daily between programmers and researchers.

"Music Cluster": What It Really Means

The most commonly *abused* term of all is "music cluster." Many think of this as a group of five or six hooks used to screen respondents in or out of the sample, but the *actual* definition of a cluster is: "the grouping of cases (people) or variables (responses)." True clustering is a circular, mathematical process conducted *after* a study is completed. Some examples you may have heard of include hierarchical clustering, K-means clustering, near neighbor, and Euclidean distancing—all of which simply group people together based on similarities, differences, and/or how far apart or close together responses are from one another.

(The group of five or six hooks used as a pre-screener is, instead, called a "music or hook montage.")

Sometimes, the use of clustering is beneficial and at other times it may actually cloud key issues. The important thing is to make music decisions based on what makes sense for the current situation.

The Basics

Since the design of your screener most certainly has an effect on the results, it's imperative to be certain that it matches your goals. There are a few important basics to keep in mind when determining the best possible sample for your AMT or call-out.

Focus on the goals of your current strategy. Recruiting your sample should never stray from a sound, well-targeted strategy. Remain goal-oriented with concentration on the end result.

Narrow focus yields broad results! This became increasingly evident after years of witnessing the discipline of programmers like Steve Rivers, Guy Zapoleon, and others who consistently fought the urge to expand the demos without good cause.

Huge samples are not that important. The difference between 80 and

100 respondents will not result in huge fluctuations, unless you must examine many different subsets of people within the total. Rule of thumb: Don't look at any subset with fewer than 15-20 people.

Avoid using music or hook montages. The reasons are many.

Why Avoid Montages?

Most of us who use music or hook montages do so in order to guarantee that our sample contains true "format cumers" and/or potential P1s within the sample. Why not use "music montage" screening? Here are a few of its flaws and the problems it usually creates...

Every programmer's goal is to build cume and increase TSL. In fact, the reason for testing music is to determine the differences between cume and core, in an effort to improve conversion and increase ratings. Screening all respondents through the same music montage, however, actually removes those differences prior to testing, thereby making it virtually impossible to see what makes them different. Consider the fact that if listeners were truly all the same, they would already be partisan to the same station. The end result of using montages for screening often leads to imploding cume, a shrinking super-served core, and ends up giving you little opportunity to improve conversion. Clearly not a good goal!

Choosing the songs in your montage is a subjective process. If you asked five people at the station to each choose five songs that best represent your station or format, the end result would be five different montages, based on each person's preconception. Instead, at your next AMT try asking your cume and core to



Bob Lawrence

write down the songs that *they* think best represent your station. Now *that* could be valuable information!

Passing your respondents through a music montage will certainly yield what some see as valuable "projected P1s." However, if you desire "projected" P1s (i.e. those who share the same music taste as existing P1s, but who don't listen), then simply recruit more current P1s. After all, a projected P1 for music, by definition, shares the same music taste as an existing P1, but simply may not be aware of your station. This may actually represent a marketing opportunity versus a product issue.

When To Use The Montage

The only acceptable use of music montages in your screening process is in the case of a new or modified direction, at which time there is little or no existing cume. At that time, we are forced to "project" the tastes of our cume and core. The most actionable information will always come from "real life" listeners who either listen to *us* or our competition. Attempting to create new listeners is really *not* an option...our potential audience must already exist somewhere: They either listen to us or someone else and either were, are, will be, or will never be P1s. The Pinnacle Media Management Law of Conversion: "Listeners can neither be created nor destroyed—they can only be converted!" ■

BOB LAWRENCE IS PRESIDENT OF PINNACLE MEDIA MANAGEMENT BASED IN SAN DIEGO. FOR MORE INFORMATION, VISIT THE PMM WEBSITE AT WWW.PINNACLEMEDIAMANAGEMENT.COM OR EMAIL LAWRENCE AT BGLAWRENCE@AOL.COM.

Check it out: gavin.com



G2 STATION PROFILE

95.3FM WBXX-Battle Creek, Mich.



Owner: Clear Channel
Frequency: 95.3 FM
Slogan: "Battle Creek's Best Mix of the '70s, '80s, '90s, and Today"

Address: 390 Golden Ave., Battle Creek, MI 49015

Phone: (616) 963-5555

GM: Jack McDevitt

PD/MD: John Patrick

On-air lineup:

5:30 - 9:00 a.m., Dave Weathers & Susan James

9:00 a.m. - Noon, Michael Taylor
 Noon - 3:00 p.m., Jim Curtis
 3:00 - 7:00 p.m., John Patrick
 7:00 p.m. - 3:00 a.m., Delilah
 3:00 - 5:30 a.m., Tom Wood, Zach Oester, Nathan Adams (three college students getting their first crack in the radio business rotate these shifts).

Current major on-air promotion:

At this time, we're giving away Backstreet Boys tix. Their concert is February 15th at the Pontiac Silverdome. Listeners hear the "B-95 Backstreet Boys Buzz Word" at 3:50pm. When Dave & Susan use that word on the air between 7:30-7:45 a.m., the fifth caller gets the tickets.

Core artists: Backstreet Boys, Faith Hill, Marc Anthony, LeAnn Rimes.

Sample Music Hour

(Weekday afternoon):

Pat Benatar "Love Is a Battlefield"

Paula Cole "Where Have All the Cowboys Gone"

Backstreet Boys "Shape of My Heart"

Chicago "Old Days"

Savage Garden "Truly Madly Deeply"

Billy Joel "A Matter of Trust"

Faith Hill "The Way You Love Me"

Gloria Estefan "Bad Boy"

Ricky Martin "She Bangs"

Hall & Oates "Kiss On My List"

Battle Creek, Michigan may be most famous for its cereal heritage (the headquarters for Kellogg's and Post both reside there), but for WBXX Program Director John Patrick, it's been the place of his most fulfilling radio job in his 20-year career. Sure, Battle Creek may not seem like the average small town, (what other place can boast a monthly "World's Longest Breakfast Table" in the streets of its downtown, where cereal mascots help celebrate their favorite meal), but to Patrick, the "Cereal City" is just another small market in the shadow of surrounding larger ones.

"Kalamazoo, Grand Rapids, and Lansing are all within a 50- to 60-mile radius of Battle Creek," says Patrick. "Many of their signals bleed into our area. Needless to say, we have to stay on our toes and really provide a good product that centers on the Battle Creek community."

Patrick describes Battle Creek as an "early to rise" town of mostly blue-collar workers that fuel the city's leading industry. But that still doesn't protect him from the demanding nature of today's listening audience. "There's so much competition, and people are more fickle than ever. Years ago it seemed that the A/C format was *the* format for at-work listening. Now it seems like every format targets that audience. Obviously, audio streaming and online listening will be a factor, but I firmly believe that if you provide a product your audience wants, they will stick with you."

Patrick, a native of Chicago, cites the help of his staff, and especially his general manager and fellow Chicagoan Jack McDevitt, as a key factor in providing his audience with what they demand and in making his time at WBXX the most fulfilling job of his 20-year career. "McDevitt, a former radio salesman in Chicago, runs our cluster like a major powerhouse. He not only gives me the sources needed to make WBXX a good product, but he also stands back and gives his programmers and managers the room to perform—and perform well. The confidence that I have gotten from him has been unbelievable."

But having an angelic GM hasn't saved WBXX from the pitfalls of the quicksand nature of the radio business. Patrick used several focus group studies which resulted in a redirection of their

music toward a Bright A/C. Still, despite the success of such A/C stars as Celine Dion and Elton John, Patrick worries about the state of the format. "There will always be a place for this format," he says. "My only concern is that over the last three or

four years there have been a couple of periods where there has not been enough product. Luckily, 2000 was a solid year for this format and I'm hoping that trend continues in 2001."



John Patrick

And while many people are biting their nails thinking about the future of radio with the looming uncertainties coming from new technology, Patrick reflects on his past to gain insight into the future. "I realize that I'm fortunate enough to have had my start in this business 20 years ago. During my college years I was able to work overnight shifts at WABB/AM in Mobile, Ala. The amount of experience that I got was priceless. I admit that when all this

technology came into focus, I was concerned about the future of our industry." But Patrick says that after reading the autobiography of Proctor & Gamble's CEO, who encouraged people to embrace change, he realized that "technology *is* here so you have to make it work within your realm. While I'm the first to admit that it's harder than ever to catch your first break in radio, I'm trying to develop a minor league talent pool. I have a solid internship program with the local college, and three of those students are now doing part-time air work with WBXX, and one of our sister stations, news-talk WBCK. Even with voice tracking, there is nothing wrong with teaching our future personalities *how* to do it. This industry will always need people, but obviously the people will have to adapt to the technology and make it work for, not against them."

For Patrick, one of the greatest aspects of working in a small market station like WBXX is that there is more possibility for rewarding human interaction. "A great staff is one that works together and finds solutions to solve problems when conflicts do arise. There are no egos in this building. We have people that have been here for 40 years and some for four weeks and everyone is treated fairly."

—Kathleen Richards

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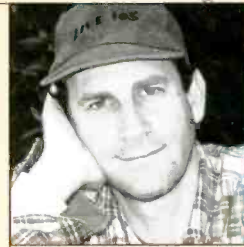


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Diary of a New Morning Show: The Evolution of Gustav & Daria



ALTERNATIVE
EDITOR
RICHARD SANDS
richard@gavin.com

By Richard Sands

Quick. Name the hardest task for any program director. That's too easy. It's finding a good morning show (although getting a great production person is a close second). If you're not going to grab one of the various syndicated options such as *Howard Stern* or *Mancow*, then building your own might be the best way to go. But just how do you do that?

This is the first in an ongoing series where we will follow the evolution of a new morning show, with all its trials and tribulations.

KNRK-Portland PD Mark Hamilton recently faced the daunting challenge of coming up with a replacement for his morning show. It wasn't that the old show was broken—it had been consistently ranked in the top three coming stations with the target demo, persons 18-34—but it just wasn't connecting in the way Hamilton wanted. "Research showed that the old show with Bill Prescott and Daria wasn't working in the minds of our listeners. Bill carried a lot of negative baggage because of his long-term association with butt-rocking KUFO—but our listeners had no doubts about Daria's star quality," he explains. Still, if a change was necessary, Hamilton wasn't sold on the syndicated option. "Portland is provincial—people here don't easily embrace out-of-towners." The solution, he thought, would be to keep his star player, Daria, and re-make the show from the inside.

"Actually, my first step was to get a good producer. Before I could even assemble a new team, from looking at our TSL, I knew we had a content issue. The old show had nothing going on, or more accurately, I should say, nothing memorable happening. So I hired a great local producer, Nik Miles, who had been at [Triple A] KINK."

Step two? "I knew I wanted to bring Daria to the fore because of what the audience was telling us—people love her; she had huge market awareness and was a perfect fit from a demo/lifestyle point of view...she's very relatable, and has that 'best friend next door' qual-

ity."

Hamilton decided to slide his midday man, Gustav, into the morning slot alongside Daria. "His approval ratings were also quite high, and with his musical credibility, I knew we'd have a very smooth transition," says Hamilton.

Thus the new *Gustav and Daria* show was launched on November 1, 2000. Gustav plays the role of traffic director, doing the song intros and backsells and guides Daria, who is the acknowledged star of the show. Hamilton picks up on the brass tacks: "We've had lots of specific meetings about each person's role and the mechanics of the show. The first few weeks I wanted to see the natural evolution of the new program, but then I took everything apart break-by-break. Now, Nik is in there with cards, telling them when they need to go to a break or to traffic or whatever."

Before we get to meet the main players in this drama, I wondered that since Daria is the "star," why doesn't she get top billing? "I don't consider it that way—none of us do," says Hamilton. "They simply decided that 'Gustav and Daria' rolled off the tongue better and easier than the other way around—kind of in the same way that 'Kevin and Bean' or 'Mark and Brian' sound better than the other way around."

What's the ultimate goal of this show, and how will Hamilton gauge its success? "It's all pretty blatant...I want to convert our high cume

into longer TSL, which will help us rank in the top three with 18-34 persons. This is a very competitive market for that demo, with lots of players: *Howard Stern*, *Mark and Brian*, *The Morning Zoo*, *Jammin'*, *The Mix*...there's seven or eight stations grappling for the demo."

Now, let's meet the dynamic duo.

Daria is 30 years old, and has been married for six years. She describes her husband, Steve, as "Very sexy and great and awesome and everything. I like going out to dinner, going out to dinner, going out to dinner," she continues. "Otherwise, it's shopping [by herself], and writing. If it's a day when I don't have to write anything for the show, I'll write like 25 or 30 pages in my journal."

Gustav, a native of the San Francisco Bay Area, gained an admiration for Alternative radio listening to The Quake and LIVE 105. One of his

favorite genres of music is electronic.

"Much to my mom's dismay, I acquired a pair of Technics 1200 turntables around the age of 18 and taught myself to beat mix—I've spun in clubs in Germany, and also did the rave and house party circuit here in Portland," he says. He has a love for all things dark and technological. "Hence the framed *Blade Runner* poster in my living room and the obsessive need to upgrade everything on my Mac G3." He lives with his girlfriend and his pet dogs in Portland.



RICHARD SANDS: Daria, you came to KNRK in a most unusual fashion four years ago, actually winning an on-air contest for morning co-host.

DARIA: Prior to starting two days after my 26th birthday, I was teaching in a deaf/developmentally disabled classroom at a local high school. I liked it, but in the second year I got a new co-worker who was the devil herself. So I was desperately unhappy and I just sent in a tape with no radio experience in a "what-the-hell, might-as-well" manner. And then when it began to look like there was a chance I might actually, realistically get the job with KNRK I suddenly wanted it desperately even though it had never occurred to me to go into radio. A large part of it, initially, was because it would be saving me from the hate-devil-evil job. But then, as soon as I started, I was like, "Wow, this is incredible and fun and great and I might be very good at it."



Gustav, you've been with KNRK since almost the beginning, six years ago.

GUSTAV: Yes. Before here, I was pulling three two-hour shifts a week at the college station that I had gotten started with, KLC (Lewis and Clark College) and working a day temp job at Nike headquarters in Beaverton. I was also spinning at raves and trying to break into underwear modeling!

How would you describe the new show?

DARIA: The show is, at its best, like when you're having a really lively discussion with people you really like, either serious or very joking...usually joking. But anyway, you're having this discussion at a party, and you kind of know that other people are eavesdropping on your conversation and they sort of know you know so you turn it up and ham it up, partially for their benefit. So it becomes like a performance, but that's like a side effect of what it really is: a great time, a lively talk with your

friends trying to make each other laugh; playfully teasing them, playing off them.

I come in with in-my-head show topics, a lot of which occur to me on the drive over. Maybe we'll use them, maybe not—but they're there to fill potentially dead space. I write the entertainment guide each night for the next day, which is 7-to-10 minutes, much to the boss's dismay.

He thinks it should be half that, or at least he used to. It takes maybe two, to up to as many as four hours to write. I write the showbiz news, assembled from a service, with my own punchlines added. Service-provided punchlines make me physically ill.

Gustav—your turn.

GUSTAV: I'd say, intelligent banter and compelling questions. I like to see the show as something fun and informative,

whether it's on-air psychics, in-studio piercing and tattooing, guest movie reviewers, or regulars who call in. I view our audience as intelligent and hip and we're not going to insult them with canned bits or bells and slide whistles. We have fun with them without making fun of them. My view is that a morning show is simply the first chapter of the book. If they aren't interested in the first chapter, they may put the book down.

Daria, you're working on your third co-host now, and Gustav, you had to make the adjustment from middays—what's it been like for both of you?

DARIA: All three guys have been dramatically different in personality but really similar in work ethic—they've all been highly professional and really skilled technically. Different partners are like having an assigned dorm roommate in college: you figure out how to get along, and you do it pretty quickly because you

know you're going to probably be together a long time. Of the three, I'm most comfortable with Gustav from a personal standpoint. We're friends off the air and have been since my very first day. We never ever have to wonder about, or be suspicious of, the other's agenda...that's how I feel, anyway. But there were definitely good things about Mike and Bill, and I'm absolutely glad I got to work with both of them.

GUSTAV: Well, the most difficult aspect of it for me, of course, is getting up at the crack of hell...that being around 5 a.m. I do love the change, though. I feel that I can bring out a lot more of myself in doing the morning show, and I like sharing what I have to say with people and hearing their reactions. The morning show is much faster paced than the midday shift and there's a lot more board work involved, not to mention paying attention to time, keeping an eye on the digitimer to make sure breaks aren't going too long, doing traffic, cueing songs, organizing spots. It's a definite change. I was ecstatic when Mark asked me to move to mornings. I was also a little nervous as I had never done mornings full-time before.

What are each of your goals for the show?

DARIA: To never get to the point where I/we rely on tired gimmicks, catchphrases, jolly platitudes we don't mean, opinions we don't hold, canned comedy (except in the very rarest of exceptions), false joviality, or falling into easy stereotypes.

GUSTAV: I want people to be intrigued and to talk about what we say and do. As long as there's an interest by the general public and new people are getting turned on to it every day, that's the most important goal for me. Success is measured in recognition and praise. If I'm in the frozen foods section of the grocery store and someone tells me that they heard what I said the other day and totally understood where I was coming from, or they're telling me that they like the chemistry that I have with my co-host, that to me, spells success. If someone's taking the time to give me feedback, chances are they're telling their friends and co-workers about the show. I'm always receptive to what listeners say, because I'm still quite new to this morning thing and sometimes feel as though I'm stumbling around in the dark. When a listener takes the time to tell me what they do or don't enjoy about the show, they're helping me to find the light switch.

Thanks—we'll talk to you both again next month! ■

AMERICAN Hi-Fi Just Wants To Rock

Ex-Veruca Salt Drummer Goes Solo With Hi-Fi Results

By Kathleen Richards

You can always tell who the real musicians are. They're the ones with an insatiable appetite for playing music that stands out more than what they say, how they look, or what's in their hyped press releases.

Boston-based American Hi-Fi—singer/songwriter Stacy Jones, guitarist Jamie Arentzen, bassist Drew Parsons, and drummer Brian Nolan—is one of those bands. Coming from a healthy and active music scene (credits include Veruca Salt, Aimee Mann, Figdish, Tracy Bonham, and Letters To Cleo), these four guys are avoiding serious rock to dive head-first into spandex and big hair (see debut video). With their self-titled album on Island and their first single, "Flavor of the Weak," American Hi-Fi is bringing the "butt" back into "rock."

It all started when Veruca Salt and Figdish were on tour together. Veruca Salt drummer Stacy Jones befriended Figdish drummer Brian Nolan and they came to an epiphany: "We just realized how much fun we were having being on the road together and figured, you know what? We should be in a fucking band together." After recruiting friends Arentzen and Parsons from other bands, Jones decided to make that Phil Collins/Dave Grohl leap to frontman. "We kinda kicked around the idea of having two drummers and that just seemed kinda stupid. So I decided that I would play guitar and sing, and having never done that before, we had no idea if it was gonna work or not."

The idea *did* work however, if not just an excuse to see how much debauchery the quartet could stir up in rehearsal. "We'd go see a show, go see some friends of ours play or something and we'd be like, 'Goddamnit! We should be doing this. Let's go rock out!'" recalls Jones. "We'd already be drunk, so then we'd roll into the practice space and get drunker and I was just screaming into this microphone with a really bad PA so we couldn't really hear my voice." Understandably, when it came time to start recording the other members were skeptical of Jones' vocal abilities. "The first time we went into

the studio, everyone was standing in the control room looking at me through the window and I was standing in front of the microphone laughing because, they were like 'Let's see what you got.'"

The idea of American Hi-Fi as a bona fide band didn't really solidify until Jones was called to Maui to lay down some drum tracks on Nina Gordon's solo record, where he and Gordon's producer, the legendary Bob Rock (Mötley Crüe, Aerosmith), became friends. Jones comments, "He and I really hit it off. He's a great guy. One day I was done with my drum tracks...I was talking to Bob and he said, 'You know what? You should have the guys come to Maui, we'll rent a really cheap house for you, and you guys can just jam in my garage on my equipment.'"

After regrouping with the other members, American Hi-Fi began "work" on the record. Really, Jones says, "For two months every day we got up and went surfing and we played golf in the afternoon and then we rocked out in Bob's garage at night." It sounds ideal, though Rock hadn't yet agreed to produce the album. That is, until he heard them play an impromptu gig. "At this point, we had never played a show," Jones remembers. "So we opened up for this band in Maui and Bob came to see the show and afterwards he was like, 'All right, I'm doing your record. Let's do it.'"

Having witnessed the bitter break-up of a very successful Veruca Salt, Jones is learning from past mistakes, and, well, taking over. "That band [Veruca Salt] was sort of a special scenario because the girls were both songwriters and had their own vision of what they wanted to do. Ultimately, it was that clash that I think sent them on their separate ways. In this band we don't have that dynamic. I write the songs and we get together



The Band: Drew Parsons, Jamie Arentzen, Stacy Jones, and Brian Nolan

and rock out. We're just having fun with it.

"If there's something I've learned from being in a band the last few years," Jones continues, "it's that you can't control anything. You just have to make the best record you can make and go out and play the best show you can play. And all the other shit is up to other people. At some point, you just have to have faith in the label, your management, and whomever, because there are so many variables. So, that's what we're doing."

With American Hi-Fi's single impacting radio now, Jones and crew are riding high on the wave of attention and airplay. "We've already come way further than we've ever thought we would come with this band," remarks Jones. "The plan is just to stay on the road. I mean, we just wanna play. That's the great thing about getting played on the radio. It allows you to go into some town and actually play a show in front of real human beings. So, that's the plan." ■

Programming In Technicolor, or Black and White?

By Richard Sands

I recently had the opportunity to be a guest lecturer for a college class. I was particularly struck by a couple of things. First, despite the fact that these students had paid \$400 to take the course, they seemed apathetic, almost to the point of a complete lack of interest in the subject matter. (Gee...I know the problem couldn't have been the quality of the lecturer—after all that was me!) Secondly, in a group discussion about the topic of their radio listening habits in general, there was a surprising disinterest in not only Alternative radio, but commercial radio itself (at least from this group of 20-somethings).

I guess I shouldn't have been surprised. My observations seem to coincide with the findings of many studies. Recently in GAVIN, Paragon Research Managing Partner Mike Henry pointed out, "Many teenagers and young adults simply do not include radio as a part of their lives, and ultimately, this will have a profound effect on the Alternative format."

Let's face it. For many kids today, radio is not as important of a medium as it was for many of us when we were younger. Certainly most, if not all, don't listen with the same degree of passion as we once did. I'll bet you had a favorite DJ when you were growing up. Aaron Axelsen, now music director of LIVE 105-San Francisco, has told me he used to race home from high school every day just to listen to (then LIVE 105 music director/evening personality) Steve Masters. Aaron wanted to find out about the cool new music, and also to find out what Steve was going to say about it. How many kids are there in your audience rushing home to listen to any show on your station?

Sure, part of the problem is the Internet, video games, and all those other distractions that are out there. (Not to mention satellite radio, and God knows what else there is out there that lies just around the corner.) But I think you have to take responsibility that part of the problem lies

within your own programming. For almost all of today's audience, Alternative radio is about as interesting, and as "up to date" as an old black and white movie or TV show. With all of the competition and challenges for the audience's attention out there, programmers have to really make an all-out assault on keeping listeners interested—you've got to tweak the controls. Yeah, turn up the hue and tint...make sure your station is in vibrant technicolor.

Okay—that much is pretty self-evident. But just how do you turn up this "technicolor knob?" To start, take a look at every single element of your station, from the morning show, to the other personalities, to the production, to the promotions, and finally to the music itself. Does each element pass the "oh wow" factor? Is it scintillating? Fantastically interesting? Is your station on fire? If it's not...you're going to have to make it so.

My belief is that you need to make sure that it sounds like a party is always going on at your station all the time, and if your listeners tune out, even for a minute, they'll miss something very important and entertaining. In my town, Rhythm/Crossover KYLD, Wild 94.9, has captured that vibe. If the party's not going on there in the hallways of the building, it's certainly going on at one of Wild's events or mega club promotions. They make it seem like just to get on the guest list for one of its off-the-hook parties is one of the biggest things possible in life. They have succeeded in turning off the black and white and are programming in color.

Sadly, many stations in our format have gone in the exact opposite direction. In order to meet management's financial expectations, we "tame the wild beast," and by doing so take all the excitement and color out of our stations.

Here's what I recommend: Throw down this magazine. Head over to the master control panel. Slam it open and start tweaking those knobs, baby. It's time to start programming in technicolor, my friend. Hmmm. Your station is already starting to sound better! ■

ARTIST PROFILE

Nothingface

Single: "Bleeder"
Album: *Violence*
Label: TVT



DC-based metal quartet Nothingface—comprised of singer Matt Holt, guitarist Tom Maxwell, bassist Jerry Montano (recent replacement for original bassist Bill Gaal), and drummer Tommy Sickles—

is on the verge of hitting the big time. After years of cross-country touring, the band has gotten exactly where they want: They're signed with a label they couldn't be happier about and they're playing live in front of tons of new fans that dig their music. And it's just the beginning.

I caught up with lead singer Matt Holt while on a brief tour of the East Coast before Nothingface embarks on a two-month tour with Pantera.

Hooking up with TVT...

We were being shopped to a lot of different labels. I had gone to TVT with a friend of mine who had started an internship there. I was hanging out with her and I played Sean Roberts, who's an A&R guy there, the record. He liked it and pursued us. Really, we ignored him for about a year and then after a while it was obvious that they cared for us more than any other record label we were going to come across. We formed a very good business relationship and we're friends. There's not another record label that I would rather be on.

The DC scene...

The DC/Baltimore scene was honestly our smallest drawing market for a long time because there's not a lot of support there for heavy music. We've always looked at it like this: "Local" is just one city out of the entire country and we never really cared about what was going on in our local scene. It's great if you're big in that one city, but what about surrounding areas? Surrounding states? What about California? That was probably one thing that helped us: We had these small pockets of like a hundred, two hundred people spread out all over the country, as opposed to just one or two cities where we drew 1500, 2000 people.



Why Nothingface sounds different than other heavy bands...

Well, for one, musically speaking, we don't use the typical drop down Korn guitar tune that a lot of people seem to use. At the same time, we've always based our writing style on melody and not rhythm, and most music today is

based on rhythm first. We look at a song as more emotionalized as opposed to just being one sided. Also, we go from being brutally heavy to very, very melodic and light, and I don't think, honestly, we realized how drastic our changes are until our record was done and we sat back and listened to it.

The Nothingface songwriting process...

We all stand in a room for a couple months screaming at each other till the record's done. We all have our own ideas about how songs should be, but a majority of it is done by me and Tom, the guitar player.

The pressure...

There was pressure with this record because a lot of people in the industry were surprised that we could release two good records in a row. Not a lot of people had faith that we could do a third and out-do the two before. We were not a new band to these people. It wasn't like, "Let's see what Nothingface is like." They already knew.

Their new audience...

It's definitely different than what we're used to. Ever since we did *Tattoo The Earth*, the crowd has gotten younger and bigger. The majority of kids who come up to me tell me that we're their favorite band. To get that kind of reaction out of people is amazing. I'm having the time of my life. Every day I wake up and I'm still not sure if everything is real.

—Kathleen Richards

Who's Making Black History Today?

By Kevin Fleming

February is Black History Month, a time to celebrate and reflect on the many achievements made by African Americans. But black history isn't only in the past. We asked some of today's executives from radio and the wider entertainment business to tell us who is making black history today. Some of the responses may surprise you.

Brenda Walker
SOULSTREET, INC.



There are two people making black history today. First is George W. Bush. His administration will enact unparalleled setbacks for minorities—everything from declines in equal opportunities to death row assassinations. Unemployment rates for African-Americans will reach their highest levels in many years. However, on the bright side is Ken Burns. His ten part series *Jazz* will be heralded as one of the greatest documentaries ever and a landmark chronicle of the true impact of blacks on American and world culture.

Terry Foxx
PD, WQQK-NASHVILLE



The person that sticks out for me as someone who's shaped black history is General Colin Powell. This man has shown that a kid from the Bronx can and did overcome all odds and not only lead our country in battle, but now is the highest-ever ranking African-American in the White House.

Tom Cartwright
VP, RIGHT STUFF RECORDS

Despite being on the "wrong" side, as the new Secretary of State under a Republican president,

General Colin Powell has an opportunity to advance the cause of African-Americans (as well as the human race) leap years beyond the superficial "fix-it" approach taken by many of our so-called leaders. He's pro-affirmative action and has a reputation for speaking his mind, so there's a good chance he won't merely be a puppet to Bush. Think how bad it would look if Bush tried to fire him? J.C. Watts and the rest of the Republican brigade could kiss what-



"Tom Joyner is doing his part to make life better for African-Americans. Tom is an entertainer, but he is an entertainer who is helping to raise the quality of life in the black community on a daily basis.

—Steve Harris

ever few black votes they hoped to gain bye-bye forever! And Powell's a great role model for the younger generation, proving that sometimes it's better to change the system by working within it, and that sometimes there's just no substitute for hard work and a little humility—characteristics sorely lacking in contemporary leadership roles.

David Linton
SR. VP, CAPITOL RECORDS

In education: Dr. Ruth J. Simmons, President of Brown University, and the first African-American



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Michael Johnson
VP, ARISTA RECORDS

In sports, Tiger Woods, Venus and Serena Williams, and the five black hockey players who play for the Edmonton Oilers, because they have taken their games places that no one has gone.

Kevin Black
VP, INTERSCOPE RECORDS




Dr. Dre has made a profound impact on the music and entertainment communities collectively. Dr. Dre is an icon all by himself. As one of the true innovators and pioneers of the modern era he is a trail-blazer, and he has revolutionized rap and hip-hop music, as we know it today, into a universal language. His influence is staggering, reaching from Compton to London and everywhere in between. Having said this, I know Dr. Dre is a man of honor, respect, and principle. Dr. Dre is a hero and a friend.

Steve Harris
XM SATELLITE RADIO

I think a person who is making history today is Tom Joyner.

The events of the last election make it clear to

—continued on page 33



"On the sweetly shimmering 'Real Man,' Keith's tangy burnished tenor comes to the fore, sounding every bit as glorious as it did in his new-jack heyday." -VIBE

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All the Ladies: Throw Your Hands Up at Me!

By Kevin Fleming

Often women in our business don't get the recognition they deserve. It's time we meet a few. We tapped some ladies behind the mic and a few who make their living in front of the mic, and posed a questions about their professional goals, what they would change in the business, and who they most admire. Then we got personal and asked about their passions, what they'd rather be doing, what they love, and what they can't stand. And a few respondents simply threw their hands up at me!

Bobrie Jefferson
PROMOTIONS/MARKETING DIRECTOR,
KMJQ-HOUSTON



What are your professional goals? To establish a national Urban promotions company that will coordinate all national radio promotions for the major broadcast companies.

If you could change one thing in our business what would it be? It would be less hating and more love.

Who do you admire most? Elektra Records Chairperson Sylvia Rhone and Radio One Chairperson Cathy Hughes.

My personal passion is: perfection.

Throw your hands up at me: Much love goes out to all the outstanding women in the industry.

Gillian Harris
VOICE-OVER TALENT

I'd rather be: looking up at the sun, floating on the clearest ocean in the world, just off the shore of Tortola in the British Virgin Islands—my home away from home as of three years ago. It's now my commitment to go to Tortola at least three times a year

My personal passion is: love and the human experience. I live with an undying curiosity about the experience life takes us through, what we can learn from these experiences, and how to "stay up" despite repeated falls. How to love despite pain and fear. Studying life and then sharing the lessons is part of my life purpose.

Michelle Madison
VP OF PROMOTIONS, ELEKTRA RECORDS



My personal passion is: to help heal some of the ills of the world like abused women and children, the homeless, working to help fund and assist in research for cures of some incurable diseases. When I tell people that I'm training for a 592-mile bicycle ride from San Francisco to LA in June to help raise money for AIDS related organizations, I get so amped for doing something so meaningful.

A perfect day for me includes: knowing I did the best that I could do that day. Of course we all have daydreams of being somewhere beautiful and serene but is that enough? For me, no! [smile]

I can't stand: dishonesty or games. Example: telling me what you think I want to hear. I consider myself very real, honest, and open with people and I expect the same in return. An open line of communication is the best way to accomplish our set goals. I can't try to figure out or assess situations regardless to the opinion unless it's real and honest.

Denise Young
SE REGIONAL PROMOTIONS MANAGER,
WARNER BROS. RECORDS



My personal passion is: interior decorating. I'm in the process of renovating my condo. I just finished my hallways after attending a faux painting class. When I go to Home Depot, everyone knows me there. You know that you're a Home Depot "junkie" when that happens.

I can't stand: when someone promises you something that they cannot deliver. I've always been a firm believer that the only thing that you have in this life is "your word." If you can't be credible, you have nothing. There is definitely far too much of this in the music industry.

Gwen Quinn
VP OF PUBLICITY, CAPITOL RECORDS



If you could change one thing in our business what would it be? To help build trust among African-Americans in the business. We are so disenfranchised.

Who do you admire most? Educators, scholars, and intellectuals.

Tosha Love
MD, WVEE-ATLANTA



What are your professional goals? To own radio stations all around the world, including Africa. I enjoy all types of music and I'd like for the world to hear what I hear.

Who do you admire most?

Iyanla Vanzant for her inspirational words. Martin Luther King, Jr. for showing me that dreams come true. Sylvia Rhone for climbing to the top through all that testosterone. Tony Brown for sharing his knowledge. And my parents for taking the time to raise me with ambition and strength.

I can't stand: long drawn-out messages on my voice mail. Get to the point. Leave me a name, number and I promise to call you back.

I'd rather be: dancing to old school classics like the Mary Jane Girls!

A perfect day for me includes: having every artist request granted and to have hit after hit cross my desk!

Jo Lena Johnson
U.R. ABSOLUTE GOOD MARKETING COMPANY



What are your professional goals? To be a successful, influential, and financially independent person in the industry (beyond the "restrictions" of woman/black woman).

A perfect day for me includes:

closing a big deal, celebrating with loved ones, winding down, and relaxing with a smile.

I can't stand: people who forget where they came from and who helped them get there!

Throw your hands up at me: In the past 30 years, women have made many strides in the industry—I hope that we are able to continue the momentum and rise above the glass ceilings in greater numbers and with greater respect.

Daisy Davis
APD/MD, WDAS-PHILADELPHIA



If you could change one thing in our business what would it be? More people would be recognized for their achievements alone. You shouldn't have to change your personality, individualism, and uniqueness to get to that next level. Let's accept people for who they are, their work ethics, and their accomplish-

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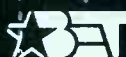


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ments as long as they get the job done. Also the phoniness is overwhelming at times. As long as you're professional and real, that works for me.

Who inspires you? Oprah Winfrey. She has achieved so much and you know she worked hard to get where she is.

My personal passion is: helping someone to grow and to achieve his or her career goals. That's got to be one of the most rewarding and fulfilling achievements in the world.

I can't stand: people who believe the hype and get caught up in their title. They actually believe it's them. Hello!

Cynthia Johnson

SR. VP OF PROMOTIONS,
COLUMBIA RECORDS

If you could change one thing in our business what would it be? Although I appreciate the use of the tools available to judge the viability of a record with the listening audience, I would like to see the subjective "gut" feelings about music take precedence over statistical results.

A perfect day for me includes: being confronted with a difficult problem, deciding on the plan of action, and bringing the situation to an amenable conclusion.

I'd rather be: sitting in this seat, doing this job than any other.

Terri Thomas

MD, WIZF-CINCINNATI



What are your professional goals? To become a PD for a winning radio station in a major market. I also would like to explore opportunities in television.

A perfect day for me includes: a manicure, pedicure, a little shopping, and a good dinner with friends. Radio is so hectic that I often don't have time to spend on just me [smile].

I love: radio! I've been on the air since I was 14 years-old and I feel so blessed to be doing what I always wanted to do. I hope that in spite of the Internet, consolidation, and voice tracking—that radio can find a way to grow. I love this business!

Lady V

AIR PERSONALITY, WKXI

If you could change one thing in the business it would be? I'd give ladies more responsibilities. Ladies are taken for granted. We should be given more tasks than answering telephones or taking notes.

Who do you admire most? Oprah, because she's a good role model and Montel Williams, simply because he seems sincere about helping people find solutions to their problems.

Alice Marie (a.k.a. Big Babi)

AIR PERSONALITY, WJMI-JACKSON

If you could change one thing in our business what would it be?

To give more females the opportunity to become PDs, MDs, and GMs. With the understanding that all women aren't less qualified, weak minded, or too sensitive.

My personal passion is: trying to live right, treat people right, and most of all do things that are pleasing to God.

Janine Richmond

PROMOTIONS/MARKETING DIRECTOR/
GOSPEL MUSIC DIRECTOR, WHOT-MIAMI



Who do you admire most? Jesus

A perfect day for me includes: getting everything on my 'to-do list' done and being able to leave the office while it's still light!

Enda Simms-Bruce

ESP. PUBLIC RELATIONS

Who do you admire most? Cathy Hughes, chairman of the board of Radio One, Inc. The accomplishments she's made in the radio/music industry are amazing. I'm proud to say she is a client and my friend.

My personal passion: Cooking. I love to cook a meal for family and friends. It gives me total self-satisfaction to prepare a meal and watch the smiles appear on their faces.

Carin Thomas-Boyce

NW REGIONAL PROMOTIONS MANAGER,
WARNER BROS. RECORDS



If you could change one thing in our business what would it be? I would change some of the selfish attitudes or lack of esteem that may lead some towards disrespect, and lead others to succumb to greed.

A perfect day for me includes: sleeping 'til noon and going to bed early.

I'd rather: be dancing.

My personal passion is: encouraging people. Many have encouraged me.

Jenni Glenn

SENIOR PUBLICIST, Q RECORDS



If you could change one thing in our business what would it be? The "sheep mentality" of everybody just following the pack. Too many people in the music industry just follow the trends instead of having an open mind and setting them.

I'd rather be: in Puerto Vallarta swimming with the dolphins.

My personal passion is: music, animal rights, and ferrets; we have nine of them. My husband and I show them. We have a whole wall of trophies and ribbons. They're sweet they do tricks and give kisses. They have their own room in our house.

Marilyn Batchelor

VP OF MARKETING, MCA RECORDS

What are your professional goals? To develop an extensive strategic marketing service that blends music, commerce, and brands on a global level. The other is to teach African American liter-

ature on a university level (part-time) and expand my ministry, which is why I'm pursuing my doctorate.

If you could change one thing in our business what would it be? I'd crack down on mediocrity and emphasize the quality of music over the quantity of music. That would leave room for artists like Rahsaan Patterson and Jill Scott to be recognized, while maintaining respect and support for quality veteran artists like Patti, Gladys, and Regina Belle. I'm a firm believer that with quality, commerce follows.

I can't stand: ignorance. It bothers me when folks open their mouths and remove all doubt of being ignorant. It usually results in racist and sexist comments and of course, just simply speaking before thinking.

Cecelia McClendon

SENIOR NATIONAL DIRECTOR OF
PROMOTIONS, ARISTA RECORDS

If you could change one thing in our business what would it be? Find a way to create more open minds, and to create a way to help secure more position for African Americans where we have not been in the past.

I'd rather be: the most respected in my field.

My personal passion is: to answer to no one but the most high.

I can't stand: when people lie. The truth will set you free and it doesn't cost a thing.

Jamillah Muhammad

APD/MD, WVJZ-CHICAGO



What are your professional goals? To be one of the top programmers in the country... with ratings to prove it. My long term goal is to be a radio station owner.

A perfect day for me includes: no phone calls, no meetings, no interruptions. Hal There's no such thing!

I'd rather be: on a private beach with a rum punch in my hand!

Throw you hands up at me: I absolutely love what I do and wouldn't trade it for the world.

Kathy Brown

PD, WWIN-BALTIMORE



What are your professional goals? To become VP of Urban A/C for Radio One.

If you could change one thing in our business what would it be? The ability to keep more experienced executives with the company!

Who do you admire most?

Cathy Hughes

A perfect day for me includes: great trend, excited jocks, and a well-run promotion.

I'd rather be: in Jamaica!

My personal passion is: programming and helping younger females in radio.

I can't stand: people who don't take the time to say *thank you*. ■

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NEVER HEARD
HIM BEFORE.**

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SINGLE AT RADIO FEBRUARY 5 • NEW ALBUM IN STORES APRIL 3

Urban's Castaway Music

Compiled by Kevin Fleming

If you knew you'd be stranded on an island—with your CD player, and an endless supply of batteries, of course—what music would you take? We asked a distinguished panel of experts to pick they're top 10 CDs of all time. Happy listening!

Ron Atkins

AMERICAN URBAN RADIO NETWORKS



10. Peter Frampton *Frampton Comes Alive*
9. Marvin Gaye *I Want You*
8. The Winans *Return*
7. George Benson *Breezin'*
6. Grover Washington, Jr. *Mr. Magic*
5. Baby Face *Lovers*
4. Marvin Gaye *Let's Get It On*
3. Crusaders *Those Southern Knights*
2. Average White Band *Soul Searching*
1. The Jacksons *Triumph*

Michael White

CAPITOL RECORDS

10. Traffic *High Sparkled* (exciting music)
9. Chick Corea *The Piano* (craftsmanship)
8. Nancy Wilson *How Glad I Am* (She can sing!)
7. Dramatics *What You See Is What You Get* (So many songs that were hits.)
6. The Spinners *Mighty Love* (One of my favorite groups.)
5. The Stylistics *People Make the World Go Round* (This album kicked ass.)
4. Smokey Robinson *Quiet Storm* (Created a mood and radio formats.)
3. Me'Shell NdegéOcello *Plantation Lullabies* (She's true to herself.)
2. Marvin Gaye *What's Goin' On* (Seminal. It changed music and albums.)

1. Stevie Wonder *Songs in the Key of Life* (A history lessons with hits.)

Helen Little

RUFF NATION RECORDS



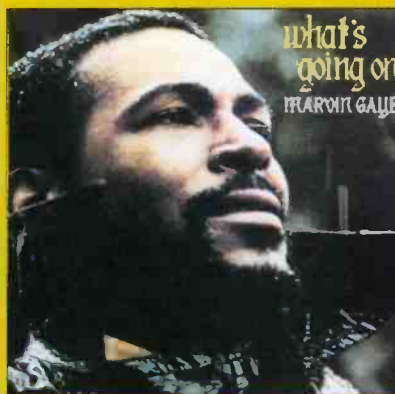
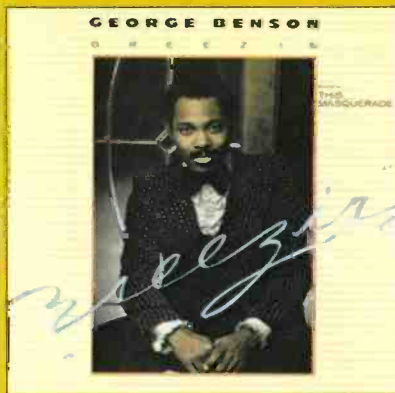
10. Michael Jackson/Michael Franks *Off The Wall/Passion Fruit* (tie) (Great songs, great production, mood albums.)
9. Al Jarreau (live) *Look to the Rainbow* (Showcases his vocal ability.)
8. Carly Simon *Boys in the Trees* (It painted a picture. I love her voice and writing style.)
7. Sade *Greatest Hits* ("No Ordinary Love")
6. Yes *90125* (It rocks hard with incredible instrumentation & vocals.)
5. Bob Marley *Legend* (The best of the best.)
4. Bob James & David Sanborn *Double Vision* (An awesome collaborative effort and killer songs.)
3. Pat Metheny *Still Life Talking* (A great work from a great composer.)
2. Sting *Nothing Like the Sun* (Great production, writing, and instrumentation.)
1. Steely Dan *Decade* (Words cannot express my love for their artistry. I love all their albums.)

Carin Thomas-Boyce

WARNER BROS.



10. Andreas Vollenweider *Caverna Magica* (Phenomenal skills.)
9. George Winston *December* (Holiday music "his way"; sort of "eerie" but very beautiful. I've heard nothing like it.)
8. Pat Metheny *Live* (Energetic, full-bodied sound that moves and travels.)
7. Sting *Greatest Hits* (I never get tired of hearing his voice!)
6. Solo *New Classic Soul* (Very soulful, strong vocals.)
5. Blackstreet *Next Level* (There's



something for every mood on this record.)

4. Az Yet *Az Yet* (Beautiful harmonies, timeless lyrics.)
3. Prince *Sign of the Times* (Every single song was a smash to me—hands down!)
2. Angie Stone *Black Diamond* (Very versatile, great tracks and lyrics. I prefer female alto voices and she's strong.)
1. *Dead Presidents Soundtrack* (It's just the bomb!)

Barry Benson

RHINO RECORDS



10. Wallace Rooney *Misterios* (My travel CD!)
9. Tribe Called Quest *The Low End Movement* (Thinking man's rap.)
8. Weather Report *Black Market* (Damn, Jaco!)
7. The Commodores *The Commodores* (The best ballads...and poster!)
6. The Police *Outlandous D'Amour* (Rock-reggae union...and Sting.)
5. Bob Marley *Uprising* (I saw the tour as a kid.)
4. Return To Forever *Romantic Warrior* (Dopest fusion compositions ever.)
3. Run D.M.C. *RUN D.M.C.* (My intro to rap.)
2. Cameo *Cameosis* (Every song is a classic.)
1. Prince *Sign of the Times* (It's just perfect!)

Derrick Brown

WHQT-MIAMI

10. Pastor Marvin L. Winans & Perfected Praise *Introducing Perfected Praise* (This is one of the most awesome, and little-known, gospel albums around.)
9. Lalah Hathaway *Lalah Hathaway* (An extremely underrated CD full of unbelievable material. Lalah sounds so much like her dad, Donny, it's scary!)
8. The Family *The Family* (Great

stuff from the greatest band that never was.)

7. Jane Child *Welcome To The Real World* (This angry blue-eyed soul sista from Toronto had some cuts.)

6. Cameo *Alligator Woman* (Everybody was bangin' this tape at Joliet East High back in the day!)

5. Anita Baker *Rapture* (When I want to get away from it all and chill, this is my go-to CD.)

4. Stevie Wonder *Songs In The Key Of Life* (The best double-album in the history of music!)

3. Johnny "Guitar" Watson *Real Mother For Ya* (Johnny's lyrics were always so real, everyone could relate.)

2. Patrice Rushen *Straight From The Heart* (To me, this was Patrice's best album ever.)

1. Isaac Hayes *Sbaf* (The perfect example of what a soundtrack should be, with every song vividly telling a story.)

Lamonda "LA" Williams

WC.DX:RICHMOND



10. Keith Sweat *Make It Last Forever* (Reminds me of my freshman year at USC.)

9. Babyface *Tender Lover*

(Reminds me of my college sweetheart...ooh, I miss him...)

8. Stevie Wonder *The Woman in Red* (sdtrk) (Takes me back to an intimate winter weekend.)

7. Rahsaan Patterson *Stop By* (Reminds me of my "independent woman" year in CT.)

6. Michael Jackson *Off The Wall* (A classic. My mom played it over and over again!)

5. Mary J. Blige *My Life* (A lot of pain, passion, and transition in this CD. I can relate!)

4. Dr. Dre *The Chronic* (A hip-hop classic, reminds me of my first "Freaknik" in A-T-L.)

3. Teena Marie *Portuguese Love* (This is my girl!)

2. *Waiting to Exhale* (sdtrk) (A glass of wine, candles, and just chillin' by myself. A woman's album.)

1. Jill Scott *Who is Jill Scott?* (She's a '90s Nina Simone. I love this album. A best-kept secret.)

Special Mentions to: Erykah Badu's *Line*, a must-have when you wanna chill and clean the house; and to Public Enemy's *Fear of a Black*

Planet, a hip-hop classic, and revolutionary!

Tony Kidd

WTMI/WHQT-MIAMI

I know this is kind of odd, but these are my ten favorites:

10. Peace Kronus Quartet *Riley: Salome Dances*

9. Earth, Wind & Fire *Greatest Hits*

8. Sting *Fields of Gold*

7. Medeski, Martin & Wood *Combustion*

6. Vanessa Mae *Storm*

5. Parliament *MotherShip Connection*

4. Kodo *Sai-So*

3. Samuel Barber *Adagio for Strings*

2. Miles Davis *Kind of Blue*

1. Weather Report *Heavy Weather*

Scott Galloway

MUSIC JOURNALIST

10. Public Enemy *Apocalypse 91...The Enemy Strikes Black*

(Survival guide to Our Ascension.)

9. Me'Shell NdegeOcello *Peace Beyond Passion* (Blackberry scripture, plasma, and the crepuscule booty call.)

8. Temptations *Puzzle People/Psychedelic Shack* (Street corner communion.)

7. Richard Pryor *Is It Something I Said?* (Truth, tall tales...and little baby feet!)

6. Laura Nyro *New York Tendaberry* (Portrait of the Artist: Naked and pierced.)

5. Jimi Hendrix *First Rays of the New Rising Sun* (To each his reach...and then there was Jimi.)

4. Muddy Waters *Folk Singer* (Dirt road roots, pristinely preserved.)

3. Rotary Connection *Peace* (Whoa! Woe. WHOA! Christmas's all-time high: A joyful noise!)

2. Max Roach *Members Don't Get Weary* (And a drummer shall lead them..."Say it Loud!")

1. Donny Hathaway: *Live!* (Church: after hours.)

Rick Nuhn

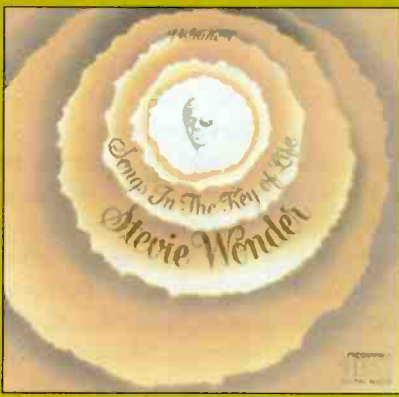
WARNER BROS.

10. Allman Brothers *Live At the Fillmore East* (Frustrated guitar player wanting to rock.)

9. Jimi Hendrix *Are you Experienced* (I was trying to get experienced!)

8. Prince *Controversy* (Love 'em all. This was poignant and timely.)

7. Marvin Gaye *What's Goin' On* (Gave credence to what I was feeling at the time.)



6. Beatles *Rubber Soul* (Made me realize music actually moved you emotionally.)

5. Earth Wind & Fire *EWF* (A full-scale band really brings songs to life.)

4. Stevie Wonder *Songs in the Key of Life* (Never heard anything so personal.)

3. Crusaders *Crusaders* (Opened up a whole new-world for me; exposed me to jazz and R&B and never let me go.)

2. Eddie Palmieri *Live at Sing Sing* (This record gave birth and foundation to my love of Latin music.)

1. Tower of Power *What is Hip* (The essence of funk from a multi-racial view. As soulful as anything ever recorded.)

Bill Sharp

KJLH:LOS ANGELES

10. Pat Metheny *Still Life Talking* (Whenever I feel angry, stressed, or frustrated, I listen to Pat's soothing guitar and Lyle Mayes meditative keyboards.)

9. The Dramatics *Greatest Love Songs, Volumes 1&2* (Only real G's were up on the Dramatics.)

8. Phyllis Hyman *The Legacy of Phyllis Hyman* (Beautiful, yet tragic talent.)

7. Keith Washington *Make Time For Love* (Reminds me of Gina.)

6. Brand Nubian *All For One* (Conscious rhymes over great beats. Some of the best East Coast stuff!)

5. Ice Cube *Amerikkka's Most Wanted* (I continue to be a fan of Cube but I believe the teaming of Hank and Keith Shocklee with Ice Cube hasn't been matched until Dr. Dre and Snoop.)

4. Marvin Gaye *Let's Get It On* (This was the first album I used to create a sensual "mood for love." And it worked...heh, heh, heh.)

3. Marvin Gaye *What's Goin' On* (I don't know of any album that so completely sized-up what was going on better than this one.)

2. Blue Magic *The Magic of the Blue* (One of the best male R&B group vocal albums ever recorded.)

1. Herbie Hancock *Headhunter* (I was infatuated with Elaine Wilson at the time...she took me over to her older sister's apt. To be alone to put hickeys 'cause that's all I was getting) on each others' neck. Come to find out, her sister's boyfriend liked to...let's say...party. Anyway we "partied" and he played Herbie's *Headhunter*, which was the first jazz-fusion album I can remember. ■

On The Mic with The Poetess

By The Poetess

Two of hip-hop's best producers, **Dr. Dre** and **DJ Quik**, are finally teaming up...on a couple of cuts for **Aftermath Records** singer **Shari Watson**. "I finally worked with my idol!" said Quik excitedly. "We floated above ground in the studio. It was like we just blended like water drops. Instead of being two drops we became one." It seems hard to believe that the two West Coast icons have never linked up to create hits together. DJ Quik denies there was any beef between him and Dre, "There was no tension just blockers," explains Quik. "There were people who got in and figured that if me and him got together they'd lose a job. It was just those in-between people. Those little molly face mess starters."

Xenon Pictures, the folks who brought you films like *Tupac Shakur: Thug Immortal* and Snoop Dogg's *Tha Eastsidaz* is back with another ghetto flick. Actually it's a documentary titled **Welcome to Death Row**. Xenon CEO/Founder S. Leigh Savidge teamed up with Michael and Lydia Harris to chronicle the rise and fall of Death Row Records. Michael Harris, a.k.a. "Harry O," was supposedly Death Row's imprisoned silent partner who claims that he provided \$1.5 million in start-up capital. In the film, the Harris's finally get the opportunity to tell their side of the story. Xenon says they've made their best effort in making sure the story was balanced in light of the fact Death Row would not have anything to do with the project. "The people close to the Death Row story generally fall into two categories," explains Savidge, the director of the film. "Those who made out like bandits and who want the story to become buried in history (who aren't talking), and those who are still stunned by Death Row's astonishing success but who were humbled, misused, or simply relieved to have survived the experience." The film debuted at the Hollywood Black Film Festival and is expecting a full release this winter.

Valentine's Day may not be so sweet for multi-platinum rapper Sean Carter, a.k.a. **Jay-Z**. He's due back in court February 14th to face first- and second-degree assault charges that stem from a stabbing in a New York City nightclub. Record executive Lance "Un" Rivera was stabbed during a melee in the Kit Kat Club back in December 1999. Carter was accused of the stabbing, which

some say was brought on by Jay-Z believing that Rivera bootlegged his album *Volume 3: The Life and Times of S. Carter*. Jay's attorneys say he's innocent and was nowhere near the incident, and they have the video to prove it. If the Jigga Man is convicted he could face up to 15 years in prison. Jay-Z has been nominated for two Grammys: Best Rap Album and Best Rap Performance By A Duo or Group for "Big Pimpin'" with UGK.

On the burner! Over the past five years **The Neptunes** have been cooking up mixtures of

gospelplays.com.

Speaking of divas on the rise...look out world, **Bodybag/Virgin** recording artist **Sonja Blade** is steppin' up to the plate to deliver her debut album, *Who Am I?* Ms. Blade is no stranger to the mic. She's touched down on several projects including a duet with Canibus on DJ Clue's 1998 mixtape, *Violator: The Album*, the *Romeo Must Die* soundtrack, and Rah Digga's *Do The Ladies Run This Mutha?* *Who Am I* will include the production skills of The Neptunes, DJ Premier, DJ Clue, Rockwilder, and Clark Kent. Joining her on



hip-hop beats, new wave, and classic rock for some of today's hottest stars. The production team has worked with Kelis, Ol' Dirty Bastard, Noreaga, and current chart toppers Jay-Z and Mystikal. Pharrell, Chad, and Che, who make up The Neptunes are coming your way with their very own project, calling themselves **N.E.R.D.** "N.E.R.D. stands for No One Ever Really Dies," explains Pharrell. "The Neptunes are who we are and N.E.R.D. is what we do." Pharrell also describes their forthcoming album, *In Search Of*, as being a life soundtrack. "It's a diary of shit we've been through over the last year or two." The first single, "Lap Dance," is burnin' up turntables now.

Big Ups to my girl **Big Lez**, a.k.a. Leslie Segar. That sista is definitely keepin' it movin': the dancer/choreographer, radio DJ, and former *Rap City* VJ is taking it to the stage in a David E. Talbert's play *The Fabric of a Man*. Lez plays the sassy, melodramatic role alongside actors such as Shemar Moore, Clifton Powell, and Cheryl "Pepsii" Riley. For more info, log on to

the mic is Busta Rhymes, Nate Dogg, Carl Thomas, and Black Rob. Look for the debut to hit the shelves this spring.

"Sippin' On Some Syrup" has been proven to be deadly. Last November Texas DJ **DJ Screw** was found dead in the bathroom of his studio. Medical examiners in Houston confirmed that the cause of death came from an overdose of codeine (cough syrup) mixed with weed and alcohol. The deadly mixture of "syrup" and alcohol has become a popular drug throughout the South and is responsible for other deaths. DJ Screw was most popular for his "screwed-up" style of mixtapes where he would slow down a track and mix it with other songs while rappers kicked rhymes over them. He will truly be missed.

That's it for this episode. I'll catch you all back here next time for GAVIN's hip-hop news report. I'm The Poetess, and I'm up out this piece...! ■

FELICIA MORRIS IS A FORMER RAP ARTIST, A KKBT-LA STAFFER, AND FREELANCE WRITER BASED IN LOS ANGELES.

ARTIST PROFILE

Musiq

Album: *Ajjuwanaseing*
Singles: "Just Friends,"
 "Girl Next Door," & "Love"
Label: Mama's Boy/De
 Soul/DJMG

In December Taalib Johnson, a.k.a. Musiq Soulchild, talked with us about the new wave of soul and R&E coming straight out of his home town of Philly. With talent such as the Roots, Jill Scott, the Jazzyfists, and Musiq himself, class, creativity, and emotion are being reintroduced into the Urban music scene.

While in San Francisco to perform at the KMEL's "House of Soul" show, we were able to spend some time getting to know the man behind the moniker (a combination of "muse" and "I.O."). The NAACP recently nominated Musiq (only 23) as "Best New Artist" for 2000. When offered congratulations on his nomination, he maintains, endearingly so, a very humble, appreciative composer.

"Once I became old enough to appreciate music and the gift of song, old enough to realize that I had just that—a gift—I started hearing things that I really didn't hear before. I would listen to the same songs, but I would listen to them differently, I would get something else out of them. The older I got, the more certain things meant more to me than they did when I was younger," he says.

Musiq's introduction to music came at age 5 when he found himself trying to mimic some of his early influences. "I always knew that I liked sounds and melodies. I would try to imitate the themes to *Sesame Street*, *Looney Tunes*, Stevie Wonder and Michael Jackson. I would add roles and try to make them my own."

At an older age Musiq came to realize that some of his musical inspiration came from his father. "My father could really sing. He gave me some pointers on how to conduct myself locally. Sometimes I would just watch him and try to see what the music would make him

feel. He would do scats, and hand gestures, and air guitar... For a minute there I thought he was crazy. After listening to some of the music in his record collection, like Donny Hathaway, Funkadelic, Ohio Players, Heatwave—all of them cats that would just go at it for hours, I finally got it. But I also liked what was going on with the radio too. There was a big gap though. So what I tried to do with myself was to fuse what happened in what's going on now, yet translated my own way."

On *Ajjuwanaseing* (I just want to sing) Musiq exhibits a broad spectrum of soul, hip-hop, and R&B. All 15 tracks on the album represent a



Musiq pictured with Gavin Urban Research Editor Tina Salazar

very non-conventional approach, with rhythm patterns similar to how an MC might deliver his rhymes.

"I see myself as an artist who happened to have a gift for singing. I'm a vocalist. I like to think like an instrument first. My goal as an artist is to express myself as creatively and artistically as possible in any way I feel represents me."

—Tina Salazar

Musiq
Soulchild



BLACK HISTORY

—continued from page 24

me that Tom is doing his part to make life better for African-Americans. First there was the extensive voter registration campaign. Tom did broadcasts from at least 20 cities in support of that effort. He also had a major "get out the vote" campaign on election day. In addition, he has been raising money to help young African-American students in college continue their education. This movement touches numerous individual students and increases their chance of graduating. He also salutes fathers and mother who go beyond the call of duty in the development of their children. Tom is an entertainer, but he is an entertainer who is helping to raise the quality of life in the black community on a daily basis.

Marilyn Batchelor

VP, MCA RECORDS

Vashti MacKenzie, the first female bishop of the African Methodist Episcopal Church—because she is exceptionally smart, outspoken, and spiritual. And it makes a bold statement as we enter the new millennium, as to the new direction in which we as women and people of color continue to head, that being upward.

Kevin "Kevyn Gee" Gardner

P.D., WHBX-TALLAHASSEE

Hip-hop is making black history today. Music critics the country over all said it wouldn't last, but here we are some 20-plus years later and it has evolved into a lifestyle that has crossed socio-economic, ethnic, and racial lines. It has now been accepted as mainstream, made apparent by constantly high chart positions, and record sales totaling in the multi-millions. Even award shows like the Grammys and AMAs have come full circle. Hip-hop has spawned a lifestyle that has given rise to clothing like Sean John, Fubu, Character Lines, and Phat Farm. Magazines, TV programming, movies, award shows, and more have all benefited from this genre. Hip-hop is a force that, so far, has passed the test of time. From the old school of the Sugar Hill Gang to the mega-popularity of Dr. Dre, hip-hop has, and will, continue to make black history. ■

Check it out: gavin.com

The Ever Widening World Of Latin Jazz

By Steve Williams

Later this month many of us will be together again for the annual GAVIN Seminar which, just in case you've been vacationing on Mars, is in Miami, February 21- 25. It's a perfect opportunity to combine a little entertainment, education, and information with a bit of shameless self promotion.

Speaking of that, making a notable appearance there is a piano legend whose Spanish heritage has always played a role in his music, although he has never really been classified as a



Latin jazz musician. I'm talking about Chick Corea, who will devote the better part of an hour answering questions Saturday morning (February 24).

There are many of us who got their first Latin jazz experience after listening to Corea's classic "Spain," only to find out later that no matter how great Spain is, it most certainly is just the tip of an enormous mountain of music at the very heart of practically all jazz expression. The next few pages will serve as an introduction to the wide world of influences that will be there to greet you once you arrive in Miami (hint, hint).

Latin Jazz, The First Jazz Fusion: A Historical Retrospective

Latin American elements are found throughout early jazz and related music; in fact, you could very easily call this musical melding the very first jazz fusion. Isolated instances of habanera

rhythm, which also formed the basis of the tango, can be found in some left-hand configurations of published piano rags as well as in the second section of W.C Handy's seminal "St. Louis Blues," which was written in 1914.

By the end of the decade Jelly Roll Morton, the legendary and gifted pianist who (erroneously) claimed to have invented jazz, was including what he called the "Spanish Tinge" in his music, calling it "essential" to the new art form he and a few others were beginning to call jazz. During the 1930s new Latin dances entered the mainstream of American popular music through such band-leaders as Don Azpiazu—who popularized the rumba—and Xavier Cugat.

Latin-influenced music was also beginning to find its way into the center of the jazz musicians' world, as well. In the early '30s Duke Ellington hired Puerto Rican trombonist Juan Tizol who became the perfect vehicle of expression for his newfound interest in Caribbean music, as evidenced in compositions like "Caravan" and "Conga Brava." The '40s were watershed times for Latin jazz, especially Cuban-influenced music, which found its first real springboard to jazz via the influential musical footprints left by Mario Bauza and his brother-in-law Frank Grillo, a.k.a. Machito.

In the mid-'40s Bauza formed the Afro-Cubans, a big band whose instrumentation and arrangements were combined with Cuban percussion and musical structures. This exciting alchemy caught the attention of jazz musicians coast to coast particularly the growing community of New York bebop players. Included in this esteemed group were Charlie Parker and Dizzy Gillespie, who began to embrace the new sound by working with Cuban musicians such as Chano Pozo, and such equally progressive West Coast figures as Stan Kenton, who introduced Brazilian guitarist Laurindo Almeida and bongo drummer Jack Constanzo into his jazz orchestra. Gillespie's "Cubano Be, Cubano Bop" and Kenton's "The Peanut Vendor," two of the most popular titles of the era, are shining examples of this new approach.

By the late '50s, Latin elements became so integral to the bop style that understanding the hows and whys of the music almost became a rite of pas-



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

sage for any serious jazz player or composer. It was also during this time that Latin jazz began to produce its first superstars—or soon-to-be superstars: Tito Puente, Cal Tjader, Mongo Santamaria and Willie Bobo, who all hit the scene with groundbreaking efforts as either leaders or sidemen.

The 1960s gave Latin jazz a new focus and a new source of inspiration: Brazil. Samba and Bossa Nova swayed into the mainstream in the same way that the Cuban dance music had three decades before, with recordings by Antonio Carlos Jobim, Luiz Bonfá, the Gilbertos, and Stan Getz all climbing to the top of the charts. Latin American music and musicians also contributed the developing jazz fusion sound of the late '60s and '70s. Cuban and Brazilian percussion provided the fire and funk in the works of such artists as Miles Davis and Herbie Mann who, by far, were the foremost exponents of what became the new jazz fusion.

By the late '50s, Latin elements became so integral to the bop style that understanding the hows and whys of the music almost became a rite of passage for any serious jazz player or composer.

The last 20 years has seen a striking, explosive advancement of ideas born out the Latin American experience from language to food to artistic expression. Of course, jazz is no exception, with several new streams of influence flowing all at once: the pop sensibilities of artists such as Bebel Gilberto, Freddie Ravel, and Nestor Torres; the dynamic individualism of innovators like Gonzalo Rubalcaba, David Sanchez, or Danilo Perez; and the reverence for the tradition as expressed in the work of artists like Poncho Sanchez or the Buena Vista Social Club.

Once you've explored the world of Latin jazz, as we're about to do now, it's easy to see why we call it the original jazz fusion. ■

Todo Esta Bien (It's All Good) para los Celebridades de Buena Vista Social Club

By Steve Meicke

For years now, Cuban music has inspired, U.S. musicians who have explored the use of the clave in all its variations. The Afro-Cuban influence has produced some of the hottest music in the genre; even in the pop realm, Latin flavor is highly marketable. Still, many Americans could benefit from learning more about the roots of this music.

In 1997, we got a lesson on the topic from Ry Cooder and filmmaker Wim Wenders, whose *Buena Vista Social Club* features the elders of Cuban folkloric music: Ibrahim Ferrer, Compay Segundo, Ruben Gonzales, Eliades Ochoa, and Omara Portuando. With such a wealth of talent, the film was wildly popular and the soundtrack won a Grammy. Since then, the star musicians have been busy touring and making records, giving listeners an even closer look at the heart and soul of Cuba. Here's a brief look at some of the more influential on the contemporary Cuban music scene.

Ibrahim Ferrer

Born in 1927, bolero singer Ibrahim Ferrer grew up in poverty in Santiago, Cuba where he sang for



tips. He performed with many local musicians before moving to Havana where he worked with Orquesta de Chepin and Benny Moré. Ferrer is the Cinderella story of Buena Vista Social Club, having had only a few

mildly popular songs in Cuba before being discovered for the film. Since then he's become a true celebrity, recognized for his vocal talent and endearing stage presence. Since doing *BVSC* he has released a solo album produced by Ry Cooder on the Nonesuch label.

Compay Segundo

This 90 year-old guitarist/singer is a living legend in Cuba. He is known as a master trovadore, but he also is famous for inventing the armonico, a guitar with a new string combination that creates a more harmonic sound. His rise to fame outside Cuba began with his work on the *Mambo Kings* soundtrack followed by a top selling 1995 anthology of his work released in Spain. Two years later he did *BVSC* and his career skyrocketed. Now he's played for the Pope, toured the world, and recently released an album—*Lo Mejor De La Vida*—with his own group.



Ruben Gonzales

The 78 year-old pianist graduated from the Cienfuegos Conservatoire in Cuba at age 15. In college he was studying to be a doctor but gave it up for a career in music. He's an energetic and playful musician known for quoting familiar classical themes over traditional Cuban songs. Retiring after a solid career working with well-known Cuban musicians Arsenio Rodríguez and Enrique Jorrin, Gonzales for years dreamed of getting back into the

game. He got that chance with *BVSC* and since then he's made two solo albums on the Nonesuch label, *Introducing Ruben Gonzales* (1997) and *Chanchullo* (2000). He now tours with Ibrahim Ferrer and Omara Portuando.

Eliades Ochoa

Sixty years ago a man named Pancho Cobas formed the band Cuarteto Patria, a Cuban legacy and founders of the son style, a traditional set-up using harmonica, maracas, double bass, and guitar. In 1978, the cowboy hat-wearing, singer and tres-guitarist Eliades Ochoa was chosen by Cobas to lead the group. After doing *BVSC* he led Cuarteto Patria to international recognition. He released *Sublime Illusion* in 1999 and the next year, in honor of Pancho Cobas, he released *Tribute To Cuarteto Patria* (Higher Octave). Both records received Grammy nominations. Ochoa recently has been touring with the Ferrin Sisters, a popular act from eastern Cuba.

Omara Portuando

Sometimes called the "Billie Holiday of Cuba," 70 year-old Omara Portuando was the only female star of the *BVSC*. She has been a popular cabaret style vocalist in Cuba for nearly 50 years but, like her peers, it was the film that made her an international celebrity. She got her start as a stand-in dancer at the Tropicana in Havana. Now she's one of the biggest stars ever to grace the stage. Her elegant and sensitive mixture of Afro-Cuban, bossa nova and American jazz influences earned her the nickname "la novia del filin" (the fiancée of feeling). Her solo album *Omara Portuando* was released in 2000 on Nonesuch.

Ry Cooder

Ry Cooder seems to have had two



lives: Ry Cooder the premier blues-rock guitarist who played with John Hiatt, Little Feat, Paul Revere the Raiders, Captain Beefhart's Magic Band, and is known for his work on the soundtrack to the film *Paris, Texas*; and now Ry Cooder the ethnomusicologist, who has played a wide variety of world music including a film soundtrack with classical



Indian musician V.M. Bhatt, and a blues album with African guitarist Ali Farka Touré. His quest took him to Cuba, resulting in the *BVSC*. The success of the film has since kept him busy producing all of the spin-off projects.

The musicians of the Buena Vista Social Club are making up for lost time, reaping the benefits of celebrity in the U.S., and all of the perks that come with it. They can now afford some of the luxuries that they could not before with their modest, state-provided artist pensions. Surprisingly, their age doesn't seem to hamper their busy touring and recording schedule.

Ry Cooder has tapped a cultural geyser in Cuba, offering us lots of great music look forward to in the future. ■

Chucho Valdes

Album: *Solo— Live In New York*

Label: Blue Note

Renowned Latin jazz pianist Chucho Valdes has been enjoying increased popularity in recent years. With his combination of traditional rhythms, incredible piano technique, and vast knowledge of American jazz, Chucho has become Cuba's de facto musical ambassador to the U.S.

Born Jesus Valdes, "Chucho" is the son of the legendary Cuban pianist Bebo Valdes who was the musical

has given him the opportunity to hook up with many American jazz greats. In 1997 he invited jazz trumpeter Roy Hargrove to perform for the festival. The meeting led to a joint recording project called *Crisol*. The project was a hit, with sold-out performances for the Lincoln Center Jazz Program in NYC and a 1998 Grammy in the Latin Jazz category for their album *Havana*. This came at the same time as the successful *Buena Vista Social Club* motion picture, which, in junction, helped make the music of Cuba a staple of the



director for the famous Tropicana Casino in Havana. His father started him on piano at age 3 and by 16 Chucho was leading his own band. At 18 he'd already recorded two albums for RCA Victor.

The first successful band he formed was Orquesta Cubana de Musica Moderna in the late 1960s, but he became hugely famous in his country in the 1970s as the founder and leader of Irakere, which became known for employing top-rank musicians for a mixture of Cuban music fused with jazz, rock, funk, world, and even classical styles. In fact, they were the first band since the revolution to be signed to an American record label. The band won Grammys for their first two U.S. releases and helped cultivate great Latin jazz talent Arturo Sandoval and Paquito D'Rivera. Irakere is now regarded as one of the most influential groups ever from Cuba.

Continuing his quest to spread Latin jazz throughout the world, Chucho works as organizer of the Havana International Jazz Festival. The job

American musical diet.

For Chucho, recognition in the U.S. as a recording artist under his own name began in 1993 with his first release for Blue Note, *Solo Piano*. The praise by critics led to touring in the U.S. and more albums for Blue Note. He went on to release *Bele Bele en la Habana* in 1999 and *Briyumba Palo Congo* in 2000, both getting Grammy nominations. He also received a nomination this year for his Blue Note album *Live At The Village Vanguard*.

With all his great albums over the years, Chucho's solo piano work is probably the most impressive. He gets your attention with his relentless chops, but he keeps your attention with his rhythms. It's Latin jazz in a different sense of the term, because he uses the traditional rhythms for his piano comping rather than the conventional idea of playing bebop over Latin drum patterns. This month he's set to release his next solo piano album, *Solo— Live In New York*, for the Blue Note label.

—Steve Meicke

Flora Purim

Album: *Perpetual Emotion*

Label: Narada Jazz

“Five-hundred miles high....”

Those were among the first words the world heard Flora Purim sing, thanks to her unforgettable and cherished performance on the Chick Corea song of the same name, which dates back to the early '70s and the embryonic stages of the remarkable group of musicians known as Return To Forever. Ironically, at the time, she was approaching the absolute lowest point in her career and life, a life that began on March 6 1942 in Rio de Janeiro. The daughter of professional musicians, she studied guitar and piano, and became well known as singer in the bustling and extremely competitive Rio music scene even before her 20th birthday.

Purim's reputation carried her to the Brazil music capital, Sao Paulo, where she met the rough and tumble percussionist Airtto Moreira, who would eventually become her husband. Both had always dreamed of living in the United States and together they moved to L.A. and then New York where Purim met Stan Getz, who hired her on the spot after hearing her sing at the home of a mutual friend. That was 1968.

By 1971, Purim was working with Gil Evans. “This guy changed my life,” said Purim once of Evans. “He gave us a lot of support to do the craziest stuff. This was the beginning for me.”

Out of the blue, Chick Corea (who was working with Miles Davis) called with an offer for her and Airtto to join his new group Return To Forever. She accepted and embarked upon a journey to stardom and acclaim that was halted with her arrest and conviction for cocaine possession, although it was really just a case of being in the wrong place at the right time.

Purim was visiting the apartment of a friend when federal agents raided and discovered a small amount of cocaine on the premises. She spent a year in a federal prison despite consistent claims of being framed. After her release in 1975, Purim pressed on...winning polls, selling out concerts, making records, leading her own bands without her gifted husband, who had moved in a different direction musically by the early '80s.

Although Purim made her last record in 1987, she's continued to perform across the globe, and it's quite evident that she's lost none of her passion, skill, or appeal with the release of her 28th CD, the new *Perpetual Emotion*.

—Steve Williams



Gomez Names His Latin Jazz Top Ten

Arturo Gomez, The highly respected music director of WDNA-Miami (as well as a 1999 GAVIN award recipient) jumps on board our Latin jazz issue with his Top 10 recordings of all time. —Steve Williams

Kenny Dorham Afro-Cuban (Blue Note) 1955

"A shining example of Cu-Bop, created by the Machito Orchestra, popularized by Dizzy's band and coined by Symphony Sid. This is the U.S. debut of the legendary percussionist, Carlos "Patato" Valdés who continues to be an integral part of Afro-Cuban music."

Tito Puente Orchestra Puente Goes Jazz (RCA) 1956

"Ernest Anthony Puente recorded over 110 albums, this was his first jazz session and most likely still his best! Tito alternates on timbales and vibes and his percussion teammates are Mongo Santamaria and Willie Bobo—one of the best trios ever!"

Grant Green The Latin Bit (Blue Note) 1962

"The 'Double G' is joined by Patato Valdés and Willie Bobo for authentic percussion accents, and Johnny Acea and Wendell Marshall display their talents on piano and bass. Their rendition of Parker's 'My Little Suede Shoes' is my favorite version of that classic."

Bola Sete At The Monterey Jazz Festival (Verve) 1967

"Every Latin music library requires a Brazilian album, and for me, it doesn't get any better than this 1966 performance down in Monterey. I'm not alone in my feelings as Herb Wong writes in the original liners: 'This is a magnificent album.'"

Gillespie Y Machito Afro-Cuban Jazz Moods (Pablo/OJC) 1976

"This recording features the pioneering trinity of Afro-Cuban jazz, its creator Mario Bauzá, its first bandleader Machito (Bauzá's brother-in-law) and its messenger Dizzy Gillespie. The session is conducted

by the superb arranger/composer Arturo 'Chico' O'Farrill who, in 1950, fashioned the Afro-Cuban Jazz Suite with Charlie Parker, Flip Phillips, and Sweets Edison into a masterpiece. This date came about after a successful concert at NYC's St. Patrick Cathedral.

Gonzalo Rubalcaba Mi Gran Pasión (Messidor) 1991

"Gonzalo's debut album is ranked as his best by the majority of his fans. Following the tradition of his father and grandfather, he plays Afro-Cuban danzón, Cuba's national music and dance. However, unlike his predecessors, Sr. Rubalcaba expands the genre to include elements of jazz improvisation and European influences. After listening to this recording, the danzón might become your great passion."

Cal Tjader Los Ritmos Calientes (Fantasy) 1992

"Actually two LPs, *Ritmo Caliente* and *Más Ritmo Caliente*, on a single CD. Since neither one is available individually, I must include this recording, which planted the seeds for California Latin jazz, which continues to produce bounty in the new century."

Mario Rivera El Comandante (Groovin' High) 1994

"Mario 'El Comandante' Rivera is one of Latin music's most unsung heroes. Over the last 40 years he's played with the best NYC Latin jazz and Latin dance bands. He's a multi-instrumentalist: all saxes, flute, trumpet, piano, and the Dominican merengue drum-tambora are under his command, hence his nickname."

Conrad Herwig The Latin Side Of John Coltrane (Astor Place) 1996

"Had John W. Coltrane not died prematurely, there's no doubt his explorations would have taken him to the more percussive and rhythmic side of jazz. Incredibly, this album captures the very essence and spirituality of 'Trane from the

opening blessing to its closing."

Mongo Santamaria Afro-American-Latin (Columbia) 2000

"In the '60s Mighty Mongo recorded many albums for Columbia, each had some Latin jazz, Latin soul, and

was heading to Atlantic and fulfilled his contract with this album. Columbia shelved the project, citing it was 'too Cuban, too strong.' Three years ago, during a Mongo tribute show/interview, I asked the 'Cuban Art Blakey' (his band has numerous

famous graduates) which of his 50-plus albums was his favorite. Immediately he responded, 'It has never been released.' Last year Columbia finally saw fit to release it. It's a perfect example



Arturo Gomez (right) fingers China Valez.

a commercial track or two that attempted the radio smash a la 'Watermelon Man.' In 1969 Mongo

of the magic that can occur when jazz and Afro-Cuban music are masterfully blended." ■

Reviews

Jazz On The Latin Side All-Stars

Vol. 2 (CuBop/Ubiquity)

Spawned from the popular radio show on KLON-Los Angeles "Jazz On The Latin Side," comes the second album by the Jazz On The Latin Side All-Stars. Jose Rizo hosts the annual live session that's becoming a southern California Latin jazz tradition. The jam features heavyweight musicians like timbeler Luis Conte, congero Poncho Sanchez, and percussionist Alex Acuna. But this group doesn't just do standards. Bandleaders Joe Rotundi and Jose Rizo, among others, put together original tunes with killer arrangements, making this record even better than the first one. Highlights include a powerful brass call-and-response solo section on "Descarga Borgers," a tribute to radio couple Ken and Helen Borgers from KLON, and Poncho Sanchez's conga work on the 6/8 tune "What If?" The album comes from Cubop, the Latin jazz division of the Ubiquity label. —Steve Meicke



Mark Levine & the Latin Tinge

Hey, It's Me (Left Coast Clave)

The respected jazz pianist and educator explores the Latin jazz tradition with this one. Mark Levine has long had an interest in Latin music. In the past, his compositions have been recorded by greats like Poncho Sanchez, Tito Puente, and Cal Tjader, and he worked as a sideman for Mongo Santamaria. Not claiming to be an authentic Latin record, Levine offers us what the band's name suggests, a quality jazz album laced with Latin influences. The combo uses a variety of Afro-Cuban rhythms in versions of classic jazz tunes such as "Without A Song," "My One and Only Love," and "Airegin." To do so, Levine recruits the help of percussionist Michael Spiro, who has worked with David Byrne, Changuito, Chico O'Farrill, and Santana to name a few. He and Levine feed off one another adding new rhythmic textures to the familiar songs. Levine also adds his own touch, jumping from montunos to be-bop at the drop of a hat.



—Steve Meicke

Lessons in Latin Jazz: KCSM's Chuy Varela

By Steve Williams

Like Bo Jackson with sports, Jesse "Chuy" Varela "knows" everything Latin jazz.

Currently the MD at KCSM Jazz 91 in San Mateo, Calif, Varela is a musician who played guitar professionally for many years in the San Francisco Bay Area. He got into radio in the early 1980s at KPFA-Berkeley (where he served as public affairs and music director for 18 years) and KJAZ, where he started doing *The Latin Jazz Show* in 1984. Jesse is also a freelance writer for the *San Francisco Chronicle*, *Bay Guardian*, *Eastbay Express*, *Jazz Times*, *Latin Beat* and many others. *The Latin Jazz Show* that he hosts is heard on Sundays from 2-6 p.m. on KCSM.

Varela recently shared a few tidbits of his vast knowledge with us.

Steve Williams: What (or when) was the defining moment in the creation of what we now know as Latin jazz?

Chuy Varela: To me the defining moment for the fusion of jazz and Afro-Cuban rhythms came when Cuban conga drummer and singer Chano Pozo joined the big band of Dizzy Gillespie in 1947. It was a short-lived collaboration after Pozo was shot down a few months later at a Harlem bar, yet much of their musical output is still a mainstay of modern day Latin jazz: "Manteca," "Tin Tin Deo," "Con Alma," "Guachi Guaro."

The beginnings of this hybrid are due to multi-instrumentalist Mario Bauza, a protégé Cuban musician who came to New York City from Havana in the 1930s and played in the bands of Don Redman, Chick Webb, and Cab Calloway (where he met Diz). In 1940, he called for his brother-in-law in Cuba, a young singer named Frank Grillo but known as Machito, and together they started Machito & the Afro-Cubans, a

band that drew from the musical innovations being exhibited by visionaries like Duke Ellington and the modern-day Afro-Cuban rhythm section: congas, bongos, timbales, as formulated by the conjuntos of Arsenio Rodriguez.

Is there more than one type of Latin jazz?

Jazz is an incredibly elastic and resilient musical language that adapts well with world rhythms and harmonic textures. As a result, a vibrant fusion of new and traditional Latin American musical ideas are fusing with jazz and

ing traditional Andean music from South America with acoustic jazz showcased a whole different perspective on threading jazz with indigenous rhythms and sounds.

Dizzy Gillespie believed that one day the music of the Western Hemisphere would unite as one and with jazz as the thread. I think this is starting to happen. "Latin jazz" is a term that grew in popular usage in the 1980s when labels like Concord Picante and Tropi-Jazz began to revive this instrumental Caribbean-tinged sound by reviving the careers of giants

like Cal Tjader, Tito Puente, Mongo Santamaria, Eddie Palmieri, and others. It served as a good header for record stores and created controversy in a debate between calling

the genre "Latin jazz" vs. "Afro-Caribbean jazz" when it was given a Grammy Award category.

Can you point to one recording that started the Latin jazz movement?

The first Afro-Cuban jazz tune on record is "Tanga" by Machito & The Afro-Cubans. Yet being recorded at the onset of WWII, it got limited exposure. The collaborations between Chano Pozo and Diz opened the door to these new ideas but didn't sell big. Probably the most significant exposure records and radio gave to this budding genre came in the 1960s when Top 40 radio embraced hits by Cal Tjader ("Soul Sauce"), Mongo Santamaria ("Watermelon Man"), and Ray Barretto ("El Watusi"). It exposed the American mainstream to the sounds of congas and boogaloo beats alongside Motown and the Beatles. That fueled the Latin rock movement popularized by Santana, Malo, and Azteca with Pete & Coke Escovedo.



Chuy(L) Arturo Gomez(C) Mark Levine(R)

creating textures outside the Caribbean beltway. Now the folkloric country music of Brazil, known as "choros," has formulated a fusion that's found jazz interpretation via great instrumentalists like Paulo Moura, Paquito D'Rivera, and Harvey Wainapel. New voices like Jovino Santos Neto and the roster of the Malandro Records label out of Cincinnati (www.brazilianjazz.com) continue to introduce American audiences to new vibrant talents worth hearing.

But the future has new blends brewing. In Argentina the melancholy textures of the Tango are producing delicious jazz-inspired hybrids. This year's Grammy nomination of Gary Burton's *Libertango* album articulates the music of the unsung genius Astor Piazzola and point to these directions. Recently, the *Tata Monk* album by guitarist Alex DeGrassi and Quique Cruz fus-

Is there one person responsible for the modern day commercial success of Latin jazz?

Some the unsung heroes of this music are recording entrepreneurs like Norman Granz, Gene Norman, Ralph Mercado, and Carl Jefferson. The creation of Concord Picante by Carl Jefferson in the 1980s built an important stable of artists and through jazz radio reinvigorated the careers of legends like Tjader, Puente, Mongo, Manfredo Fest, Carlos Barbosa Lima, and others. Concord Picante also introduced new talents like Poncho Sanchez and Tania Maria. But what Jefferson did along Ralph Mercado and Tropi Jazz was build a network of radio DJs in largely non-commercial radio and West Coast commercial jazz radio (KKGO & KJAZ) that, to this day, continues to grow and thrive. Thanks to these efforts music directors will now listen to many Latin jazz offerings for an on-air consideration.

Who are the most influential among the new figures?

Today, young lions like David Sanchez, Danilo Perez, Claudia Acuña, Gonzalo Rubalcaba, Bobby Sanabria, John Santos, Michelle Rosewoman, Steve Turre, Arturo O'Farrill, Jane Bunnett, and a long list of others are advancing this art with new ideas that are framing jazz music in bold Caribbean and Latin American rhythms and textures. They're also utilizing odd-metered rhythms and advanced harmonic ideas to create stunning compositions. Latin jazz has never been bigger, and it's growing by leaps and bounds.

Part of the challenge is translating this into dollars to support emerging artists who are struggling to be heard. Realistically speaking, Latin jazz record sales are still not huge, and the biggest consumers of this music are non-Latinos. But if it is serving as an entry point to Latino culture, it can't be bad. ■

VARELA'S ALL-TIME TOP 10:

1. Machito & The Afro-Cubans: *Mucho Macho* (Pablo)
2. Cal Tjader: *La Onda Va Bien* (Concord)
3. Tito Puente: *Dance Mania* (RCA Victor)
4. Eddie Palmieri: *Unfinished Masterpiece* (Coco)
5. Stan Getz: *The Girl from Ipanema—The Bossa Nova Years* (Verve)
6. Eliane Elias: *Plays Jobim* (Blue Note)
8. Irakere: *Irakere* (Columbia)
9. Azteca: *Azteca* (Columbia)
10. Dizzy Gillespie: *Gillespiana* (Verve)

Courtesy Uncommon



COUNTRY
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By **Jamie Matteson**

Several years ago, I wrote a column about the need for better etiquette and manners when attending record label showcases and functions. Every year I attend both the GAVIN Seminar and CRS, and every year I am appalled by the complete lack of consideration that some attendees show their fellow Country colleagues during sessions and performances. Hopefully reading this will help us all to remember to be sure to pack our "good manners" as we head into seminar season.

Most people would probably agree with me that one of the top offenses during seminar events is attendees who sit in the audience and talk during sessions and artist performances. In the case of sessions, many of us attend the meetings to actually hear what the panelists or guest speakers have to say. As a person who's charged with planning meetings and sessions, I know first-hand how difficult it is to keep order in a mass setting, and when people disregard that order and start their own conversations it's not only distracting to those seated nearby, but it's also rude to whomever is talking. For artist showcases, we need to remember that although this is the fun, social part of our jobs, the labels have spent a great deal of time and money planning these events that put their artists in front of you. If you attend the showcase, always remember that you are their guest, and as such you owe it to them, the artist, and everyone else in the room

to be respectful. It never ceases to amaze me how self-absorbed some people can be when they insist on standing near the front of the stage—or for that matter, anywhere in the room—only to start a conversation with someone, with voice raised to be audible above the music. This seems to be even more

It never ceases to amaze me how self-absorbed some people can be when they insist on standing near the front of the stage—or for that matter, anywhere in the room—only to start a conversation with someone, with voice raised to be audible above the music.

of an issue at night, when alcohol may inhibit people from realizing just how loud they are. If what you've got to say just can't wait, please take it to the hallway.

Unless your wife is nine-months pregnant, please keep your cell-phones on vibrate during ses-

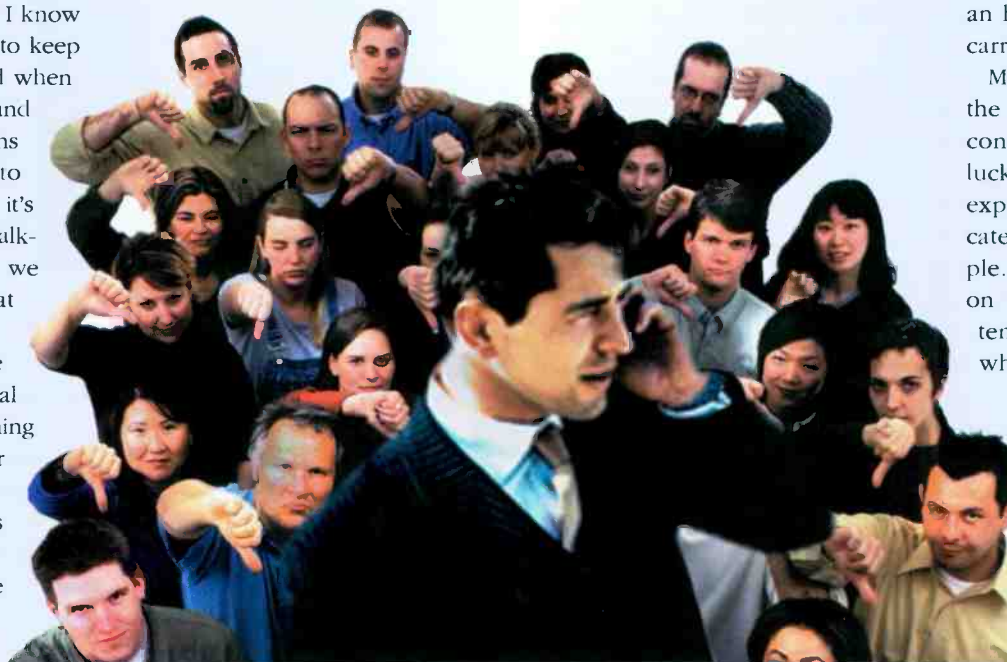
sions and showcases. If you get a call you must take, go out to the hallway *before* you answer it. Better yet, turn the phone off. There's a reason you have voicemail. If you need to check your voicemail, once again step into the hall. It's quite distracting to be seated near someone who is constant-

ly checking their mobile voicemail and having to hear *beep, beep, beep* as they push through the various codes. On a personal note, cell phones with ringers programmed to blurt out long-winded melodies have got to be the most annoying thing mankind has ever created.

Also topping the lists of what can be considered rude behavior is

when people insist on smoking in small airless areas, i.e. label suites. As an ex-smoker, I remember how great a cocktail party and a cigarette went together, but for the nonsmokers in the room, it's one of the worst experiences ever. Forget about the fact that your clothes and hair reek when you leave a small room packed with people where even just a few people are smoking becomes a haze of blue that causes many of us to try and enjoy the festivities with watery eyes, runny noses, and difficulty in breathing. If you can't wait until the show is over to go outside and light up, do the rest of us a favor and have your cig fix in the hallway. I don't believe that the comfort level of those trying to see a showcase should be impeded by someone's desire to light up. Nonsmokers who are bothered by this should also speak up. If enough people ask for nonsmoking events, the event's host might pay heed and snuff out the smoke. C'mon, even in my heyday of a pack a day, I could abstain from lighting up for an hour. And I promise to always carry a lot of gum!

Most Country people attending the GAVIN Seminar or CRS are considerate of others. We are lucky to be able to share time and experiences with so many dedicated, professional, and *nice* people. While we're not third graders on a school field trip, seminars tend to create an atmosphere where business and social lines sometimes blur. It's important for us all to take a deep—smoke-free—breath and remember that a few common courtesies go a long way toward making seminars a great experience for everyone. See you there! ■



Vince Gill On Music, Marriage, and Balance

By **Jamie Matteson**

Vince Gill has been a busy guy. Last March he wed singer Amy Grant in a romantic ceremony in Nashville. In April, *Let's Make Sure We Kiss Goodbye* was released and the Top 5 hit "Feels Like Love" helped Gill garner four new Grammy nominations, raising his Grammy tally to 30 nominations and 14 wins. As the couple await the birth of their baby in March, we asked Vince to share his thoughts on this special time in his life.

Jamie Matteson: With 14 Grammys already, are your four new nominations special to you and, is it still as significant to have your work be recognized by your peers?

I think so. It's interesting how award shows differ. Oftentimes with the Grammys people say, "Why was that song nominated? It wasn't a big hit." Their criteria seems to be different than other awards. So when you make a record that hasn't done as well commercially, it doesn't seem to affect the country side as much as the other genres.

Listening to the songs on *Let's Make Sure We Kiss Goodbye*, it's obvious that they were written by a man deeply in love.

What's interesting is when I sit down to write, I don't over-think it. If nothing's there, I put the guitar down and go do something else. Just as I finished writing the song "Let's Make Sure We Kiss Goodbye," I was putting it down on tape. The phone rang, so I hit the stop button. A friend was calling to tell me that [golfer] Payne Stewart had been killed in a plane crash. At that moment, the song's lyrics hit me as "Wow!" They meant something totally different at that moment...kind of sobering. While my intention was probably never that while I was writing it, a life experience turned a song into a totally different translation and a totally different place. That's the way songs ought to be. I don't think I've ever tried to write something that was verbatim about my life or autobiographical to the point that it becomes disinteresting to the listener. To me, that's the

beauty of writing a song: to try and paint a series of pictures and let people determine what it means to them. Too often you're asked to explain these songs into the dirt, and you take the pictures away from the listeners. That's partly what the video age has done for us—your imagination doesn't get to work anymore.

Having produced the critically acclaimed Sonya Isaacs project, is there more producing of other artists in your future? What was it like for you?

The process of making the record was great...being in the studio, being creative, helping someone to learn. And, it my being my first experience producing someone else, I learned a lot too. Sonya is really special and very talented and together we got to create something pretty neat. I didn't particularly enjoy what the record label did to it once we finished. I feel like they dragged their feet for way too long in getting the project out. It kind of takes the wind out of your sails. I have no desire to go through that again.

You write all your own music. When recording a new album, do you ever consider listening to outside material?

I haven't always written my own songs, but I have in recent years. When we get ready to record, I take Tony [Brown] my songs and I tell him that although I prefer to sing my own songs, if he doesn't think they're good enough, we'll keep looking or I'll keep writing. He's pretty much had the big hammer on what songs we record. I really trust him.



Which country artists are you currently excited about?

I'm really proud of Faith. I think she's making really great records and she's a really neat person. Lee Ann Womack. I love the records she's making. Dixie Chicks. I love the way their records sound and I love their attitude. It's a great shot in the arm for country. Billy Gilman has really impressed me. To be that age and have so much control of his voice is amazing.

What personal or professional advice do you wish you'd gotten when starting out?

I don't have any regrets. I think sitting here with an 18-year-old daughter, telling her to be careful, I have to remember that if you're going to learn something you have to go out and make a few mistakes. I don't think there's a decision I've made that I would have changed or have done differently.



Vince Gill with GAVIN's Jamie Matteson during a recent MCA soirée.

With all of your success in the past decade and all of the high visibility (CMA host, etc.), how have you dealt with the changes it's caused in your personal life, like the lack of anonymity and privacy?

We pride ourselves on being normal. We don't take advantage of the situation—we don't have security or try to work ourselves to the front of the line.

Marriage is hard for anyone, but especially for celebrities it seems. How do you and Amy manage to stay focused on your marriage?

We made a few changes and tried to refocus on the priorities. Rather than fill our plates with other stuff and live our married life with what's left over, we tried to reverse the process and fulfill our obligations, but do many of them together.

In the song, "Feels Like Love," is the line... "feels like love wants a second chance." Getting a second chance at such a strong love, are there things that you, as a partner, either do now or do differently to help ensure your marriage's success?

I'm sure there are. That's the whole idea of the education of life. The goal is to learn from your mistakes. I've made mistakes. I wasn't a saint and I wasn't perfect and I never claimed to be.

We know you're counting down to the birth of your new baby. Do you and Amy know the baby's gender?

No. We're going to be surprised.

So, that means a lot of yellow shower gifts. Any names you're considering?

The baby's room is currently in transition. It will probably sleep with us for awhile, anyway. We've tossed a few names around. Some I like, some she likes. I don't think you can really name a baby until you see it. Right now we refer to the baby as "Baby Gill."

How is fatherhood different in your 40s, compared to your 20s?

I'll probably be the only guy at a PTA meeting with a walker. Hopefully I've learned along the way and I'll be even better at it now. I love kids. My daughter and I are very close and I feel very blessed for the opportunity to do it again.

Will you be in the delivery room?

Heck yes!

Any diaper-changing tips?

If it's girl, always clean the baby towards the back! ■

Country On The Edge

Names You Know By Heart!

By Jessie Scott

In my travels to bring you the tastiest music this month, an interesting trend emerged—you'll recognize all these names! No, you don't have to be an up-and-coming artist to be cutting edge; these veterans are still filled with the passion of following their muse—and to exceptional effect. Where do folks go when they aren't getting spun on Country radio anymore? Well, one thing's for sure: they don't go away! So here we go with tunes from folks you've known and loved (and maybe your audience still does!). And don't forget—there's something to be said for not cutting the tree off from its roots.

Dolly Parton

Dolly Parton does it again! On the heels of her wildly successful bluegrass offering *The Grass Is Blue* last year, Dolly delivers another creatively satisfying album for 2001. *Little Sparrow* (Sugar Hill) finds her once again teaming up with producer Steve Buckingham and stellar musical accompanists Jerry Douglas and Chris Thiele from Nickel Creek on mandolin. Dolly covers the Collective Soul hit "Shine" with grace and virtuosity and makes it her own. This one's is a must listen!



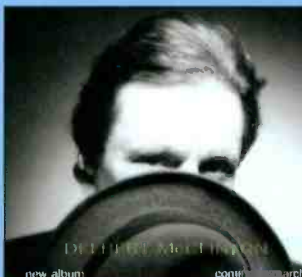
Rodney Crowell

Dolly's newest Sugar Hill label mate is the illustrious singer/songwriter Rodney Crowell, who has a wonderful reissue among the tracks on his new album *The Houston Kid*. "I Walk The Line (Revisited)" was originally released as a Warner Bros. single four or five years ago, but has never seen light of day on an album. It's a new take on the song, with Johnny Cash himself woven throughout. A great "reaction record."



Kieran Kane

Former O'Kane member Kieran Kane had a



really busy 2000. First he released the album he recorded with Kevin Welch down under, *11/12/13*, and followed that up with *The Blue Chair*, both on his Dead Reckoning label. I know the current PD rallying cry is "tempo," but you've got to have a slow dance from time to time. You'll find an absolute gem of an old-fashioned country ballad titled "Four Questions"—deep, dark, moody, and hooky! And that's Americana mainstay Kevin Welch on backup vox.

Delbert McClinton

If it were up to WFAN-New York morning man and roots music lover Don Imus, he would single-handedly make a hit out of the new Delbert McClinton song, "When Rita Leaves." (He's already played it a bunch of times for his New York and MSNBC audiences!) McClinton's new album is *Nothing Personal* and, as you would expect, it is a rocking, bluesy package. We're happy to report that Delbert has a new home on New West Records.



Merle Haggard

I dare you to find a bad cut on Merle Haggard's latest album *If I Could Only Fly* (Anti/Epitaph). Acoustic in flavor and sentimental in tone, "Leavin' Getting Harder," with its western swing flavor, is a great song. The Hag is still making important and timely music—and as befits a legend his legions of fans deserve to know about it.



One last note:

Lots of action on the Sony/Lucky Dog front as they have added Nashville upstarts BR5-49 to the roster. Expect their album before the end of the year.

Chalee Visits St. Jude's

For the second consecutive year, Asylum's Chalee Tennison joined the many Country artists, radio programmers and record reps who took part in St. Jude's Children's Research Hospital's annual seminar.

Although Tennison says the experience is an emotional one, she was thrilled to share with us some of the changes that have taken place at the hospital in the last year.

"The first thing I noticed were the colorful new walls and star-lit ceilings. With three children of my own, I know how color can affect their mood. Also new are separate playrooms for the various age groups. Whoever designed these rooms knows teenagers, and having a teen myself, I know just how important 'hip' and 'cool' are! A comfortable environment is such an important part of their recovery. Just because a child has cancer doesn't mean they don't also want to be cool. I'm both honored and grateful to be affiliated with such a wonderful organization and such a special group of children."



Chalee with fans at St. Jude's.

During one group photo session, Tennison offered her lap to 8-year-old hospital resident Garrett, who immediately overcame his shyness to ask for an autograph. The two then exchanged autographs and Garrett presented his new friend with a St. Jude's pin. A recently engaged Chalee says she wonders if this means they're now going steady!

Chalee was joined at this year's event by labelmate Lila McCann.

What's The Best Professional Advice You've Ever Received?

Compiled by Jamie Matteson

If asked, most of us can recite a great piece of advice we've received in our lives. For me, it was about 14 years ago when I worked as a pop indie promoter and my former boss, Larry Frazin, told me that, "In promotion, sales, or whatever, the conversation begins at the word no." I've never forgotten that saying, and whenever someone says no, I automatically search for a new angle or twist that will turn it into a yes. Below, some of Country's key programmers share the best advice they've ever received.

TONY THOMAS, MD. KMPS-SEATTLE

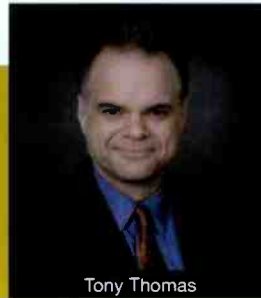
"The only two essential positions at a radio station are the bookkeeper and the engineer. Everyone else is optional." Paul Drew helped me grasp that heart-warming nugget early on in my career—radio is a business. Back in the early '80s I went to one of Paul's awesome radio management seminars



Scott Lindy



Ginny Rogers



Tony Thomas



John Crenshaw



Steve Guittari

and he had the audacity to say up front, "You'll remember this day for the rest of your life." Damned if he wasn't right. The point is to know your worth comes from adding value to the enterprise. Paul also pointed out that GMs come mostly from the sales ranks and sales-people are taught how to ask. Programming people aren't drilled in asking or handling rejection, so get smart. God bless Paul for doing those seminars.

SCOTT LINDY, PD. WPOC-BALTIMORE

I've received many career-shaping pieces of advice, but one of the most potent was from my Uncle John Rohr, (we call him Uncle Doc) who once told me, "Any manager who thinks their position or title will automatically garner them respect from their staff, will never have it. It can only be earned through true sincerity." Another one that I can't leave out is from my mom who says, "Take a little time out to have fun, son. This will all be over soon, and you'll only remember the fun times."

KERRY WOLFE, PD. WMIL-MILWAUKEE

Paul Drew once said to me, "I never want to see you advertising for an employee in any classifieds. You should already know where the good talent is before you need one."

RUSS SCHELL, PD. WIL-ST. LOUIS

A great piece of advice came from my dad. He told me once, after attending an out-of-town convention that he had met the most interesting person he'd ever talked with. I said, "Who was it? What did he do?" My dad said, "I have no idea who he was or what he did for a living. All he did was ask me about myself, my family, my career, my interests, and then listen intently as I told him all about me." From that I learned to ask questions, listen to the answers, and act accordingly. In my experience in radio sales, in programming, and in management these are essential skills that I use every day."

STEVE GUITTARI, PD. KCYY-SAN ANTONIO

Like many other people working in our industry, and having worked for other companies in the past, I'm constantly looking over my shoulder expecting to be cut loose. Recently, my current GM Ben Reed told me a story. He said, "You as a person *are somebody* when someone expects *something of you*. By making 100-year decisions (long term) both professionally and personally, you will achieve your goals. You'll be much more relaxed and focused." I recently purchased some land and I am building a home here in San Antonio.

MIKE BROPHEY, PD. WKLB-BOSTON

The best professional advice I ever heard was during CRS at a motivational session conducted by artist manager Ken Kragen. Very simply, he said, "In all your dealings, be honest." Most of us attempt to be honest, but sometimes it's

tough when things aren't going right. People respect you when you are always honest. It's a very powerful bit of advice I've always remembered.

GAIL AUSTIN, PD. WCOL-COLUMBUS, OHIO

My Cluster Manger Tom Thon has one piece of advice he often gives: "PTFH," which means, "Play The F*%ing Hits!" He also told me, "Hire people with passion. Passion contains two words, *Pass* and *Ion*. An ion consists of positive energy. Hire people with the ability to pass positive energy to other co-workers."

TOMMY C., PD. KBQI-ALBUQUERQUE

"These are the good 'ol days, enjoy them." This came from KMLE-Phoenix General Manager JD Freeman in the early '90s.

T. GENTRY, PD. WKXC-AUGUSTA, GA.

"Phil Hunt at Rusty Walker Programming told me, "Pick your battles."

GINNY ROGERS, APD/MD. WKLB-BOSTON

Eighteen years ago when I started in radio, my cousin, who is a consultant in the newspaper business, told me to "network, network, network!" I didn't know what she meant until I moved to Boston in 1984. Five stations and seven PDs later, I've been continuously employed in radio

in Boston for 16 years!

WES MCSHAY, PD. WKDF-NASHVILLE

"Use your ears much more often than you use your mouth. You learn faster." Early in my career, a GM gave me this pearl of wisdom, which I've tried to incorporate into my professional life ever since.

JOHN CRENSHAW, PD. WCMS-NORFOLK

"Show up on time, and don't steal." This came from Cleveland, air personality (WMMS, WGCL, WMJJ) Max Heywood.

JAY MCCARTHY, PD. WWYZ-HARTFORD

Shane Finch, my PD at WTRS-Ocala Fla. said, "Remember, it's a marathon, not a sprint. As eager as you may be to get ahead as fast as possible, realize that you've got your whole career ahead of you, so take the time to do what you're doing right." ■

Ones To Watch

Compiled by Marcus Rowe

In our business, having "ears" is what it's all about. So in predicting which new artists will break through in 2001, we asked this year's five GAVIN Golden Ear of the Year nominees which acts they're most excited about in the coming months.

Dave Tyler

MD. WTBS-OCALA, FLA.

I think Keith Urban's his whole project is great! He reminds me of a less traditional Brad Paisley in that he's got the whole package—songwriting, great vocals, and amazing guitar skills. I'm also very excited about the diversity of some of our new artists including Chalee Tennison, Eric Heatherly, Trick Pony, Neal Coty, and Jamie O'Neal.

Dennis Hughes

PD. WAYZ-HAGERSTOWN, MD.

Sara Evans has one of the purest country voices you'll find and is more than well on her way to being a big star. It's nice to finally see the format start to come around to the Warren Brothers' brand of country. Jessica Andrews has an incredible voice that is only going to get better as she continues to mature. Darryl Worley writes from the heart, sings from the soul, and is truly one of the nicest people you could ever meet. When you see someone play acoustic in front of 15,000 folks and have 'em eating out of their hand, as I've seen with Keith Urban, you know you've got something! I've also got an eye on Andy Griggs, Phil Vassar, Trick Pony, Meredith Edwards, and Montgomery Gentry—all of which should make 2001 a fun and entertaining ride.

Ryan Dobry

MD. WTCM-TRAVERSE CITY, MICH.

Of the new females, I really like Chalee Tennison. This might be the year for her to break through if radio will give "Go Back" a real



Ryan Dobry

chance. It's a wonderful song that's generating a lot of phone calls for us. As far as the fellas go, Darryl Worley is my big pick. Phil Vassar, Keith Urban, and Steve Holy also look strong. For bands, the Clark Family Experience has got everything it takes: good looking members, wonderful talent, and great songs!

Jack Douglas

PD. WPSK-RADFORD, VA.

I hope that we'll see Chalee Tennison break through this year. She's got such a great voice. I also can't wait to hear more from Jamie O'Neal. Trick



Jack Douglas

Pony has a great sound and energy that is so refreshing. Phil Vassar had a great year in 2000, but in '01, I think he's going all the way! With MCA behind him 100 percent and his excellent material, hopefully this will be Gary Allan's year! The Warren Brothers' roots are in country. They also have tremendous respect for the past, and should be part of country's future. I'm expecting more big things from Eric Heatherly, Clay Davidson, and Chris Cagle.

Ryan McCall

WGLR-LANCASTER, WISC.

One breakthrough artist will definitely be Jamie O'Neal. There's such a buzz about her. Her music is so fresh and different from anyone else's. I can easily see her career reaching Shania-status in a few years. I'm also excited about Darryl Worley—it's hard to believe he's only on his second single. He sounds so polished on the air. Trick Pony is another good one. Their music seems to have a lot of personality and fun to it. ■



Ryan McCall

On The Town

A look at Some of Country's Happenings Around The Music City

MCA Parties Down At the Hall

MCA recently took over the new downtown Country Music Hall of Fame and threw a fabulous "cocktail attire" party to celebrate its unprecedented success of the past decade. It was a treat for many of us to catch our first glimpse of the spectacular new Hall of Fame, which won't actually open until May. Inside the party, it looked like a room full of stars: the entire MCA roster was there, including Vince Gill, Reba McEntire, Chely Wright, Gary Allan, Trisha Yearwood, Lee Ann Womack, Sons of the Desert, and George Strait.

WSIX's Gerry House hosted the entertainment portion of the night, which kicked off with a video presentation honoring the amazing artistry of the MCA roster as well as the label's hardworking and dedicated staff. The theme of the night was "the music" and the evening's highlight was definitely the musical portion: accompanied by his son Randy, the legendary Earl Scruggs got the crowd to its feet early. After, guests were serenaded by several artists who handpicked the songs they did. Trisha Yearwood sang "I Fall To Pieces" and Reba McEntire performed "San Antonio Rose."

Atlantic's Got Elizabeth Cook-in'

Earlier this month, Atlantic took advantage of having the regional staff in town for meetings by showcasing newly signed singer/songwriter Elizabeth Cook for the staff and media friends. An absolute stunner, Cook's Southern drawl makes Dolly Parton sound like a Yankee, and her collection of stellar material—a mixture of the soulful and the witty—was reminiscent of early Deana Carter. Cook exuded a quirkiness and a sense of moxy and realness that cast a spell on the entire crowd.

As Cook finished her set with a fantastic version of the Monkees' "Last Train To Clarksville," everyone screamed for more and she returned for an encore. The project isn't likely to be ready until later this year, but remember you read it here—Elizabeth Cook. She's exactly the breath of fresh air Country needs.

Arista Raises The Roof at Brooks & Dunn Barn Bash

Last weekend Arista Records hosted "2001: A Barn Party," a fun and festive showcase to preview the forthcoming seventh album from Brooks & Dunn, including the just-released first single "Ain't Nothing Bout You." The location was Ronnie Dunn's "barn" (which is bigger than most of our homes) and with more than 60 Country radio programmers invited, including KASE/KVET's Mac Daniels, KUZZ's Evan Bridwell, WGGY's Mike Krinik and WNOE's Les Acree, guests dined on delicious BBQ, drank the bountiful booze, and kept warm with a spectacular bonfire, while listening to hit music from the super duo, past and future.

Celebrity Sightings

Vince Gill with wife Amy Grant at Office Max...David Lee Murphy dining at new Row lunch hot spot Virago with Lyric Street's Dale Turner and Kevin Herring...Also spotted at Virago on different days: SheDAISY's Kristyn Osborne and MCA's Gary Allan, who was joined by band member Jake...Asylum's Chalee Tennison at a birthday party for Mediabase's Julie Dove...Capitol's Keith Urban at Nashville's hottest new restaurant 6°.

We'll see you... "On The Town!" ■



Celebrating The Magic of MCA! (L-r): GAVIN's Paula Erickson, MCA's Kimberly Dunn and Royce Risser, Risser's wife Heather, and GAVIN's Jamie Matteson.

Triple A Titan Norm Winer

On The Format He Helped Define

By Dave Einstein

Norm Winer is an enigma, but his radio background is well understood. It includes stints at the bastions of progressive radio. He's been a program director for most of his 30-plus years in radio, and since his entire commercial broadcasting career has been in top ten markets, he's thrived in highly competitive situations against well-funded companies over and over again. He's won the prestigious GAVIN Program Director of the Year Award in 1988, 1991, and 2000.

In addition to his responsibility for day-to-day programming, Winer has been instrumental in



producing, planning, and/or conceiving most of the station's on- and off-air attractions, ranging from Grammy Award-nominated album *Blues Deluxe*,

to live musical events like the annual Holiday Concert for the Kids, and the Free Fourth of July Concert.

The Brooklyn native and Brandeis University grad joyfully juggles all these responsibilities while being a loving husband to his on-air wife Wendy Rice who hosts Saturday Morning Flashback, the single highest rated segment on WXRT. He claims their children—Joe, Catherine, and Rebecca—help maintain a balance in his life.

Dave Einstein: Norm, please encapsulate your career for us, if that's possible.

Norm Winer: As a college DJ at Brandeis I was attracted like a moth to the porch light of the early

'BCN. I was 20 years old when I graduated from Brandeis, and 'BCN had just come on the air in '68. 'BCN was the center of the community in Boston that, at the time, revolved around politics, sex, drugs, and rock & roll. It was thrilling. My first full-time job there was news director, in the fall of '69. In '70 I became an overnight DJ, and then in the fall of that year I went to Montreal for my first PD job at CKGM/FM for six months during the worst winter in Montreal history. I came back to Boston in the spring of '71 to convince then-owner Ray Riepen that he shouldn't fire Charles Laquidara and that he should let me be BCN's first PD. I was the only one on the staff who knew how to read Arbitron books, so he did.

Where did the on-air name at WBCN, O! Saxophone Joe, come from?

When I left Boston as the overnight DJ, a listener who was having a bad drug trip called in and threatened to commit suicide. I talked to him all night and sent a friend over to his house to help him out. He didn't commit suicide, and he told me later that he was dedicating his life to me. That was a little scary, so when I returned from Montreal I decided it was smarter to use another name. I wanted people to think that Dylan used my name in the song "Country Pie." O! Saxophone Joe became my air persona until I left 'BCN and moved to San Francisco in '77 to work at the legendary KSAN, and my only non-program director job

since 1970. When I got there the general manager convinced me not to use the name because it sounded dated. I was on KSAN from '77-79, became the morning man. It was a great time to work on the craft of doing good radio, because I didn't have to be a PD. I was having a lot of fun. Then I got the call from Chicago. One of the founders of WXRT, John Platt (now at WFUV), had left and they were looking for a new PD.



TRIPLE A
EDITOR
DAVE EINSTEIN
einstein@gavin.com

Simultaneously the KSAN general manager who had hired me had resigned and his replacement made it clear that he wanted to change everything that KSAN stood for, including what I did in the mornings. So I talked to Seth Mason (then general manager of WXRT) and realized if there was anywhere left to do progressive radio, it just might be in Chicago. WXRT had already been doing the format for seven years. It was obvious that they were committed to it. So I made the jump.

Who was your competition at the time?



Norm with the North Mississippi Allstars (his pick for best new band 2000)

That was the summer of Steve Dahl's Disco Demolition at Comiskey Park for the Loop. [WLUP] Sky Daniels was doing afternoon drive, Steve Dahl was in mornings, and Jesse Bullit was PD with Lee Abrams consulting. It was a very exciting radio station. At that time WMET was also a rock station with Bob Coburn, and Trip Reeb as their PD. A couple of years earlier WKQX, the album rocker, was also in that battle and they had hired away our future VP and GM Harvey Wells, who was our morning man and music director at the time. Their PD then was a young guy by the name of Bob Pittman. So this was a hot little radio market, especially on the album rock side. At the time, WXRT had a weaker signal but was making an impact on the market nonetheless. In 1981, I think, we moved the antennae to the top of the Hancock Building and, because we were reaching a wider audience, the programming became more structured and disciplined so that we were all going in the same direction at the same time. Moreso than many of the other stations that came from that



continued on page 46

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continued from page 44

background, I think WXRT has been successful in giving people the sense that there was more spontaneity than other stations while doing it in a consistent, semi-structured way. What we have proved at WXRT is that you don't have to be totally regimented, conservative, and unimaginative. You



Norm and Billy Corgan following Billy's final radio interview as a "Smashing Pumpkin" at 'XRT.

can do creative radio that reaches a broad-based audience as long as you keep them in mind and don't get self-absorbed. In the past 10 years, we've made the transition to computer-assisted programming and corporate ownership and used those things to help us become a better radio station.

How do you describe the music that 'XRT plays?

I've been struggling for years to come up with a word or a phrase that we could use in a marketing campaign that properly describes what 'XRT does musically. I think the thing that is consistent in all the music we play is that it's music of substance, music of quality. That's not very sexy, but I think that is

what our listeners look for from us. There's also a certain amount of unpredictability: We want people to be surprised and at the same time feel that if we go out on a limb, we will always come back with something that is more familiar.

Have you found that WXRT is a lifestyle experience for your listeners?

That's a revelation that our GSM, Michael Damsky, made years ago. He used to have a copy of *The Reader* (free Chicago weekly). He would take out the classifieds and go to the dating section and show the potential buyer that one of the qualifiers would be that the potential date be an 'XRT listener. This was a way that people used to describe themselves and we

realized that it was a selling point for the station.

Do you find that maintaining a local appeal is important?

Chicago has grown and changed over 'XRT's life span. There's more of a division of suburbs and city than there used to be, some people are consumed by music and others aren't, and we have a concept that tries to keep all that together.

How involved do you get in the branding of 'XRT?

I know that for us to be competitive we have to be more than just another radio station, so the branding of 'XRT is something that I'm very actively involved in and intensely concerned about. If our approach is to simply try to compete with, or

outwit my counterparts in the market, that's really not what distinguishes one radio station from another. On the marketing level, we try to identify with things that contribute to making us something more than just another radio station. We try to get involved with things and events that capture people's imaginations and make them feel good about themselves and feel good about having 'XRT being part of their lives.

How involved do you get with your Marketing/NTR (non-traditional revenue) department?

There is definitely a need for program directors to get involved in more things. It's really helpful to me that I work as closely as I do with the Marketing/NTR efforts of the station. I can guide the idea as it's getting worked out, keep it within the concept of what 'XRT is. Also, I don't have to undermine my sales department by vetoing something after it's sold to a client. We want this stuff to be consistent with the station's image, to sound good on the air, and make the station a lot of money. We made seven figures in our first year of NTR and more than doubled it the year after that. The reason it is so successful is that it's a collaborative effort between several departments and we work very well together. Some of my fellow program directors feel as though this philosophy redefines their job, but I think that creating a well-honed promotion is part of the same process as choosing the right music, or crafting the best possible clock.

We're about to see the roll-out of two satellite companies with some very diverse programming. How do you

see that affecting WXRT?

They're assembling some very talented programmers, and one advantage will be that they're not as heavily laced with commercial matter. On the other hand, I believe that the best programmers in America are working at commercial radio. I used to say to my staff when a new competitor came on in the market, if you give them a stack of music and us a stack of music, I'll bet that we can program that music more interestingly and imaginatively than they can. If it's successful, the limited commercial content will probably increase. It also comes down to what's important to the listener. Where are they going to find Lin Brehmer [WXRT's morning show]? It won't have the local appeal that radio always has had either. The idea that you can sound local while broadcasting to half a planet is unlikely. They'll have their strengths and we obviously have ours. We'll have to see how it goes.

Speaking of local, how does your competition look in the market these days?

It's highly competitive in this book [fall Arbitron]. There are 11 stations between #6 and #15 in the market that are only separated by .7 of a point. There's also a new CHR in the market as well as an '80s format that's just put on live jocks, and we'll have to keep our eyes on it. In the male demos, our competition continues to be the Loop and Q-101. Overall I'm very pleased with the latest book.

Thanks a lot for sharing your insights with GAVIN and our readers. Best of luck in 2001.

Thank you. ■



DUNCAN SHEIK PHANTOM MOON

His third album—a first-time collaboration with playwright Steven Sater as lyricist—is a reflective, acoustic-based project featuring the single, "A Mirror in the Heart" shipping to radio 1/29.

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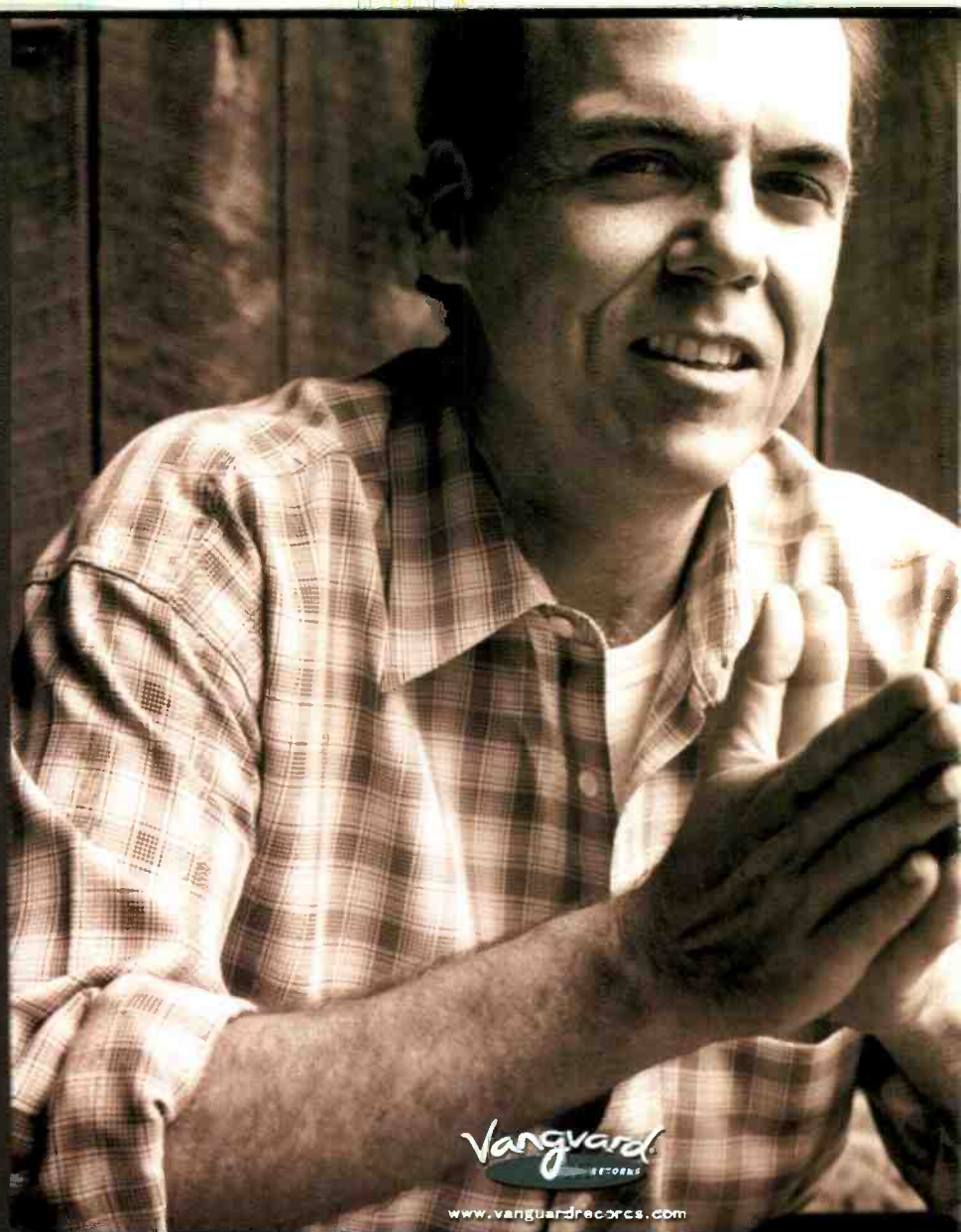
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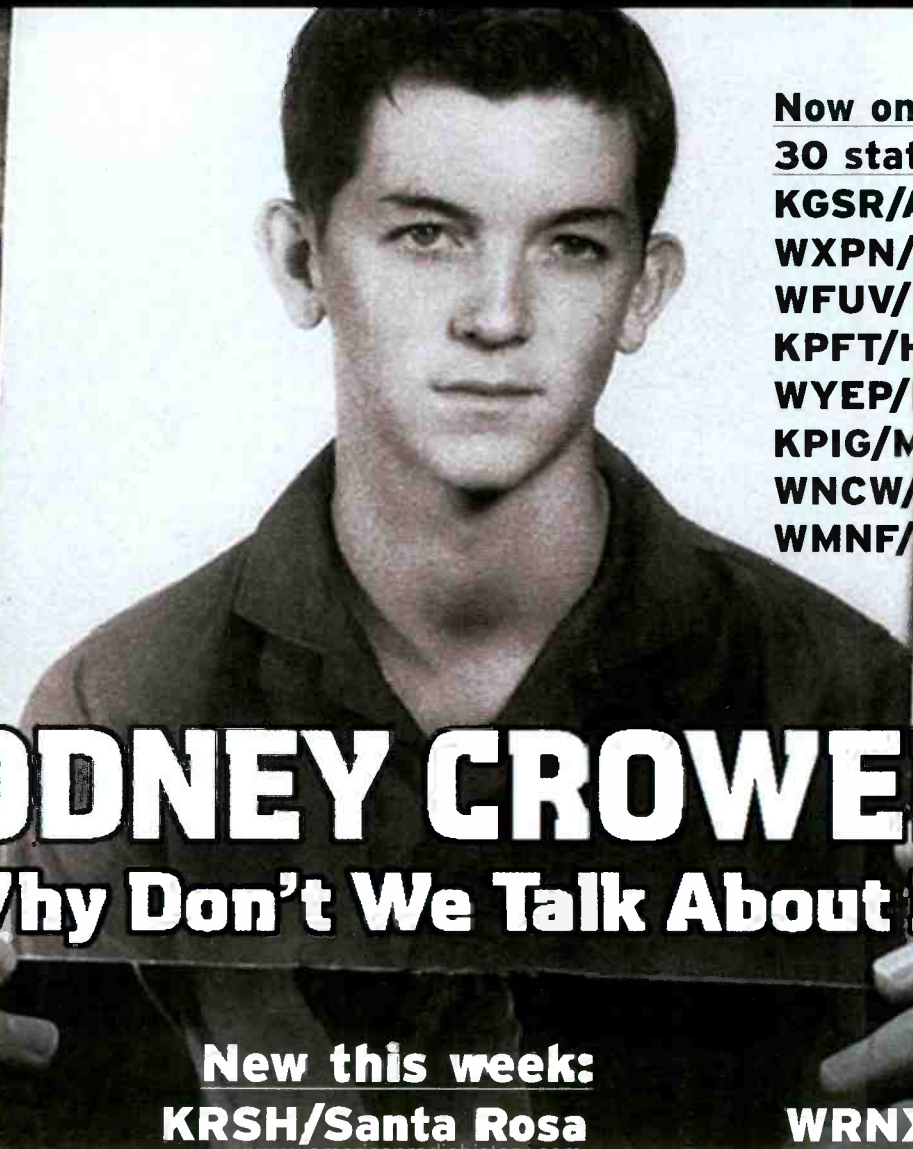
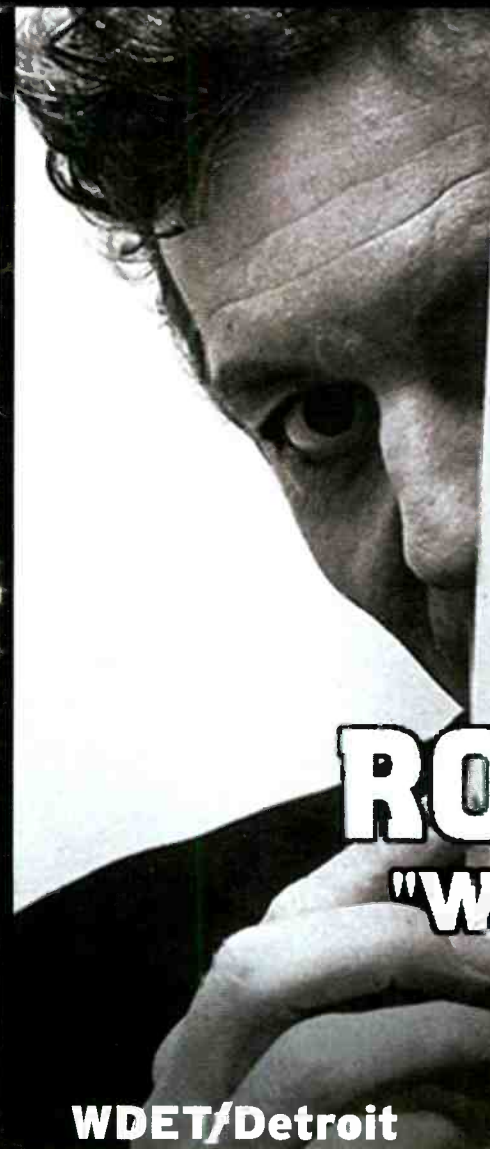
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Double Trouble: Again

Chris Layton And Tommy Shannon Reclaim The Name

By Jimmy Leslie

Music aficionados the world over will remember August 27, 1990 as the black day that took the life of the great Stevie Ray Vaughan—and that changed forever the lives of his legendary band, Double Trouble.

Shocked and saddened, bassist Tommy Shannon and drummer Chris Layton mourned Stevie's passing, but they soon moved on to make music under the moniker Arc Angels with young guns Doyle Bramhall II and Charlie Sexton sharing the lead vocal and guitar duties.

"The Arc Angels got together very innocently as an idea just to jam and do some gigs," Shannon explains, recalling that the band was together for thirty months on Geffen Records until Bramhall quit and the rest of the band decided not to continue.

Once again free to explore new ideas, the greatest rhythm section in blues-based rock went into the studio with Austin upstart-vocalist Malford Milligan in 1994

to record the first of three records with Storyville. Now, for the first time since Vaughan's untimely passing, Shannon and Layton are operating under the Double Trouble name. As Shannon observes, "After Stevie's death we never thought of ourselves as Double Trouble anymore. But people kept calling us that, whether it was with Arc Angels or Storyville or backing somebody up, so after several years we decided we were still Double Trouble."

"We had already recorded the first two songs with Doyle by the time Storyville officially broke up," Layton adds. "It was apparent that band was nearing its end and we started formulating this idea to make our own record."

The result is somewhat surprising. This is not just an attempt to plug in a "substitute Stevie" in order to deliver a familiar Double Trouble record. As Layton says, "We did not want to recreate what we had with Stevie, because that would be sui-

cide. Playing with Stevie was the greatest musical experience of our lives, but we had to go on in a direction of our own." The direction of *Been A Long Time* is a true progression for Shannon and Layton, who show more versatility as players and writers than one might expect.

The album throws a few curve balls at Double Trouble fans, the first of which is the lead single, a cover of the classic Led Zeppelin song "Rock And Roll." Featuring label-mate Susan Tedeschi on wailing vocals and Vaughan disciple Kenny Wayne Shepherd on lead guitar, it's a scorcher. When questioned about the choice of

tar. The song title appears to refer to "The Sky Is Crying"—and maybe to Vaughan's helicopter crash. In fact, when asked if the song is a reference to their fallen band leader Layton explains, "For me, it's about losing a lot of things. You sit and you wonder, God, is there some kind of answer as you're feeling the throws of despair."

"I have to say musically that everything I do has something to do with Stevie,"

Shannon adds. "He was such a part of my life."

The next tune, "Turn Towards The Mirror," features the Arc Angels line-up in its entirety. The third cut is the Bramhall II showcase, "Say One Thing," about

which Layton comments, "That one's pretty funky."

Shannon elaborates. "It's a song we used to do with Arc Angels and we always wanted to record it, but it never fit in with the sound of the albums." "Groundhog Day" is a thick blues and features Jonny Lang on vocals. Shannon remembers hearing Lang sing for the first time, recalling how he opened for

Storyville when he was thirteen years old and a shy little kid. "He opened his mouth and started singing and I couldn't believe it—it was like *The Exorcist* or something!" Shannon laughs.

"In The Middle of the Night" is an old Johnny "Guitar" Watson tune that re-unites Double Trouble with original vocalist Lou Ann Barton and Stevie Ray's brother Jimmie. "Skyscraper" has a great soul hook, and "Baby There's No One Like You" is a late-night blues in 3/4 time with legends Dr. John and Willie Nelson sitting in. The record closes with a hidden track, an excerpt from "Chateau Strut," recorded during the old days with Stevie Ray's unmistakable tone slicing through to the soul the way a band saw chews through wood.

Stevie Ray Vaughan...he's gone but not forgotten by his bandmates as they take Double Trouble into the uncharted territory of a new millennium. ■



Drummer Chris Layton and bassist Tommy Shannon expand their horizons on *Been a Long Time*, the first Double Trouble record without Stevie Ray.



Bob Schneider Steps Out

By **Dave Einstein**

“I have a feeling people are never really going to know who I am,” Bob Schneider says.

Maybe, maybe not. But if you know the music scene in Austin Texas, you know that Schneider

for all of last year and sales total nearly 15,000 copies at Waterloo, a highly regarded independent music outlet in Austin.

KGSR's Program Director, Jody Denberg, says, “Our morning man, Kevin Connor, called our attention to the first track, ‘Round and Round.’ Bob Schneider already had a reputation in Austin from the Ugly

KGSR in 2000 and I expect that to continue into 2001,” Denberg says.

Lonelyland is not only heavily influenced by personal and musical experiences; it's a fully realized album that deftly delivers emotion, melody, texture, and surprising twists. It's the work of a solid craftsman who's not afraid to take chances and a work overflowing with person-

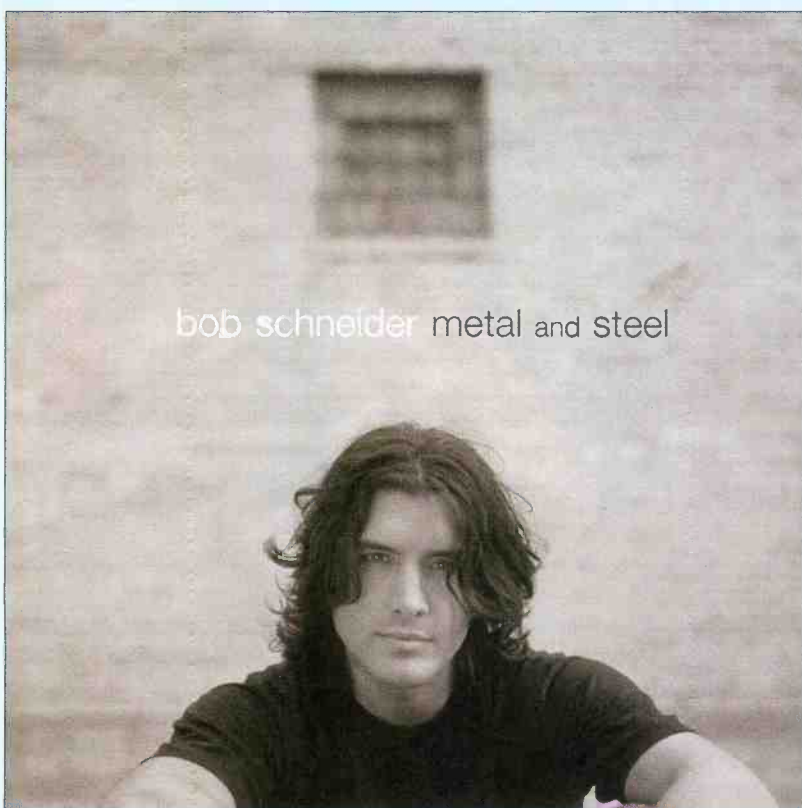
thing or follow its own path?”

Lonelyland is engaging but at the same time unnerving. You feel the dark side of Schneider throughout each of the 14 “vignettes” as if they were his own out-of-body observations. One of my favorites is “2002,” which speaks of a hard-luck guy who, after years of losing at life, reaches out to his old sweetheart (who, of course, has married well and moved on with her life). Some of it is autobiographical, some not (and he won't say what is and what isn't).

“I had all these great songs that didn't work well with the party bands I was in, and I knew I had to find a way to play them,” says Schneider, who's just as likely to be listening to Pedro The Lion and Jay-Z as he is Randy Newman or Tom Waits. “I wanted to put together a group that could play virtually anything I brought them,” he explains. “I liked the idea of being able to create music that I could still be doing in twenty years.”

Schneider may be right about the identity thing. Outside Austin's city limits, people probably don't know who he is—yet. Universal will be releasing *Lonelyland* in March (the single, “Metal And Steel,” went to radio January 29) and Schneider is waiting to see how people will react to it. “Every record I've done brings a reaction,” he notes. “Some people are warm on it and some people are hot; this one feels different. I like to think that it is more than a regional thing.”

I'm betting that before long the



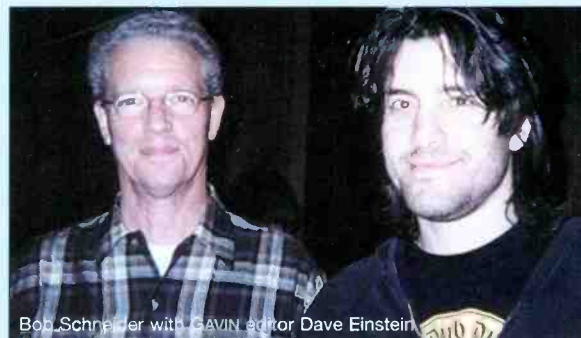
“The story is that here is a record that has adult appeal as well as in the younger demos. He's one of the highest profile artists for KGSR in 2000 and I expect that to continue into 2001.”

— Jody Denberg

headed Joe Rockhead, a funk band that sparked a major label bidding war that imploded on the eve of their third independent release. Then there was the Bob Schneider who was the lead singer and principal songwriter for the Ugly Americans, a jam-style band that recorded three albums and enjoyed full tours with Horde and Dave Matthews. By 1997, that same Bob Schneider committed himself full-time to the Scabs, best described as a confrontational, often X-rated, full-throttle nine-piece party band. Now there's the Bob Schneider whose latest effort, called *Lonelyland*, has been out for over a year as an independent release available only in the Austin, Texas market. Three songs from that album received significant airplay on KGSR

Americans and the Scabs, but Kevin said that this was something different—that we should listen to it. ‘Round and Round’ was a little bit of a novelty because of the aria that Helga Bullock (Sandra Bullock's mom) does in the song. The sales at Waterloo were already top three before we even got on it, but once it started to get heavy airplay the sales continued. After ‘Round and Round’ we went on to ‘Metal and Steel’; after 500 spins we put it into recurrent and went on the ‘Big Blue Sea.’ Bob definitely has star power. It probably doesn't hurt that Sandra Bullock is his girlfriend, but that's not the story. The story is that here is a record that has adult appeal as well as in the younger demos. He's one of the highest profile artists for

ality. “This is the closest I've come to representing myself as a songwriter,” Schneider observes. “These are songs that speak for themselves—and for me.” His syncopated singing style moves unashamedly between the funky beatnik, scat-rap of “Bullet” to the soothing dream-like vocal on “Big Blue Sea.” “My favorite songwriters never wrote songs that sounded the same or had the same general feel,” Schneider says, explaining the album's eclectic nature. “How could I expect to keep myself—let alone anyone else—interested, if each song didn't do its own



Bob Schneider with GAVN editor Dave Einstein

KGSR story will spread to other markets and a lot of people are going to know who Bob Schneider is. If you don't have the disc, call Howard Leon at (212) 373-0711. ■

Jeb Loy Nichols

By Dave Einstein

Single: "Heaven Right Here"
Album: *Just What Time It Is*
Label: Rykodisc/Rough Trade

"Smooth" and "soulful" best describe Jeb Loy Nichols. His musicality is apparent in every song on his second album, *Just What Time It Is*, (due in stores January 30 on Rykodisc/Rough Trade), his first since his critically acclaimed debut in '97, *Lover's Knot*.

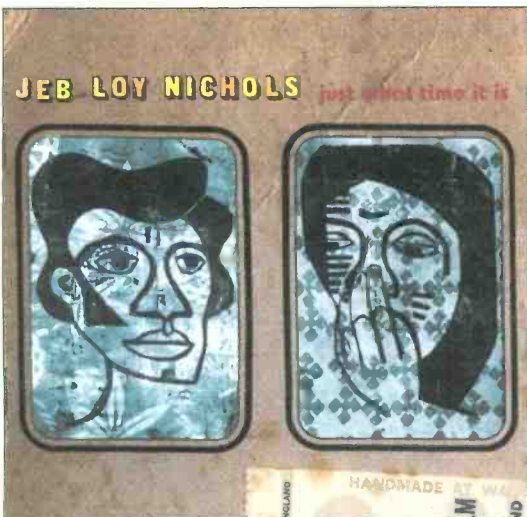
Nichols knows how to take his time with his music. The texture of the recording comes from a strange mixture of his Southern culture—

when he left home for New York at eighteen. As fate would have it, he ended up in London where he immersed himself in reggae, shared digs and swapped ideas with Neneh Cherry and Adrian Sherwood, worked with Sherwood's On-U Sound studio, designed album sleeves for Pressure Sounds, and led dub/roots Americana band The Fellow Travellers—one of the last decade's better-kept musical secrets.

The first track from the album, "Heaven, Right Here," sets the tone for what follows as Nichols invites you to: "Come on over to my yard, sit around and let your troubles all disappear. Come on over to my yard, 'cause right now heaven's right here."

This song alone is worth the price of admission. But wait! There's more. Try "Say Goodbye to Christopher," it's more rhythmic and mystical. The reggae influences are more apparent, having been co-written by the young house DJ and co-producer Ewan Pearson (a.k.a. Maas). Another jewel is a sexy shuffle tune called "Midnight (All Night Long)" featuring bassist and Tricky sideman Wayne Nunes, who is also credited as co-producer.

Says Nichols, "I just think that if



infused in his youth spent in Missouri—and the reggae culture that he became involved with



this record is about anything, it's about downsizing; the sound of six or seven people in a room. It was planned as a very small record, done quickly." A change from its big-budget predecessor, he admits, made in his one-album tenure at Capitol where he was signed by a fan who just happened to be then-president of Capitol Records, Gary Gersh. The major-label debut was the critically acclaimed *Lover's Knot*. I still remember a midnight lounge session at the Boulder Summit of

1997 with Nichols and his band mesmerizing a packed room at one o'clock in the morning. "That all came out of the blue and went back into the blue," Nichols reflects. "If I had to choose a favorite between the two, I think it would be this one, I love the way it (*Just What Time It Is*) was made."

In its first week at radio "Heaven Right Here" was #1 most added at GAVIN Triple A. ■

CONTACT DAN CONNELLY, (212) 506-5845

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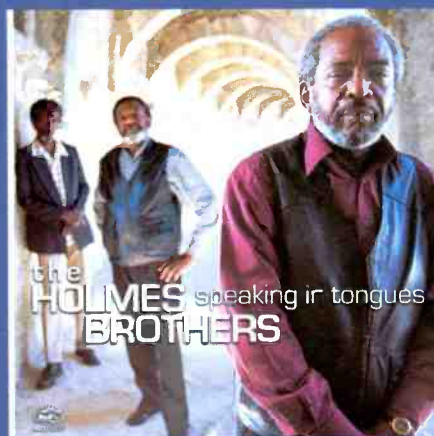
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"THE FIRST TIME WE PLAYED HOMELESS CHILD OUR PHONES WENT BALLISTIC."

—CHUCK HORN, WDET

Jonatha Brooke Impacts With A New, Funky, Sensual Sound

By **Todd Spencer**

Single: "Linger"

Album: *Steady Pull*

Label: (Bad Dog)

In the early 1990s Jonatha Brooke, along with her then-singing partner Jennifer Kimball, helped define the sound of the burgeoning Triple A format with The Story, the folk-pop vocal duo from Amherst College that jumped from Green Linnet to Elektra.

Brooke's latest—her third solo album of original material and her most pop-friendly album yet—is *Steady Pull*. Already in heavy rotation around the GAVIN office for months, this album sports fresh and inspired duets with Neil Finn and Spearhead's Michael Franti.

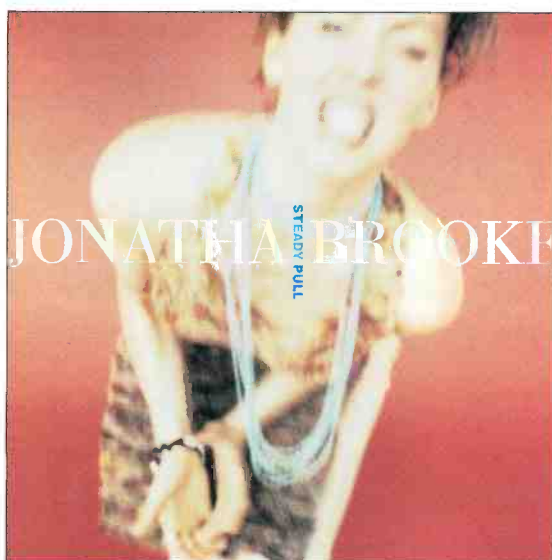
From start to finish Brooke maintains her intriguing weave of resonance and dissonance that has been her signature. But this album is different than her others: it's brighter, warmer...less lush, moody, and confessional: 1995's *Plumb* (Blue Thumb) and 1997's *10 cent Wings* (MCA).

Does she agree with that assessment? "Oh, yes! I agree totally," she says on the line from Cannes, France where she was attending MIDEM. "This is definitely less produced and more organic. Going into the project I wanted to capture the live sound from the previous live record [1998's *Jonatha Brooke Live*]. On 'Linger,' 'Red Dress,' 'Lullaby,' and 'Your House' the lead vocals, guitar, and drums are all live takes straight-to-tape. For 'Your House' the whole band played live at once, and we used the second take."

Brooke's previous records included "a ton of pre-production and layering," she recalls. "With this one I had the songs in advance but I wanted to build everything around my vocal and guitar—that translated most viscerally to tape, so I built everything around me. I wanted to keep things spare. It also saved a lot of time in the studio. That's the beauty of letting things go. There was nothing prescribed or pre-ordained working with [Producer Bob Clearmountain]. So *Steady Pull* is more sensual...happy...forward...funky—and that was a conscious decision, too. A new direction," says the Boston native now living in L.A.

"Linger," the first single off the album, is a danceable yet bitter-sweet pop tune featuring swirling-to-punchy electric guitar work, acoustic piano, fantastically tight harmonies, and lyrics that meditate on the push-pull emotions of romantic love. "I am leaving cuz I love you, I am leaving cuz I don't/And I am hoping you will follow, and I'm praying that you won't—let me go," Jonatha sings.

"Linger" impacted at Triple A on January 15 and, out of the box, became Top 3 most-added at the format along with Jeb Loy Nichols



(see story page 50) and Double Trouble (see feature, page 48), debuting on the GAVIN combined chart at 44, with 237 spins on 40 stations. The album hits streets February 13; to support it, Brooke returns to the States for a mini-acoustic tour of Borders bookstores ("Borders is really supporting me," she says) before starting a full-blown national tour with what she insists is "my very cute LA-based band. The tour starts in late March on the West Coast—and goes for the rest of my life."

Just as David Gray did with *White*

Ladder, Brooke made *Steady Pull* with her own money, essentially emptying her bank account. "We had heard about his story while we were working on our record and, yes, it is an empty bank account right now. But I believe in this record so much...this album is the little engine that could."

And *will* if, as Gray demonstrated, content is still king. Contact Bad Dog Records for service at (310) 457-8665.

TODD SPENCER IS GAVIN MANAGING EDITOR.

Reviews

Shawn Colvin "Whole New You" (COLUMBIA)

Core and seminal Triple A artist Shawn Colvin returns to the scene with this first single from her forthcoming full-length, *Bonefields*. On it she rekindles the creative sparks that fly when she teams with John Leventhal, who helped create the chiming electric guitar leads that's been the signature sonic behind her biggest hits.

Interestingly enough, though, on this single produced and co-written by Leventhal, the guitars are more straightforward, and there's even some nice slide work. This is a breezy pop song with an easy, catchy hook that grows on you with each listen. It's perfect for drive time, and has a great descending fade that any jock will sound great cracking the mic after. "Whole New You" clocks in at 4:01, but it feels like 2:50 as your toes tap and your mind wanders to simpler, happy times. Contact Trina Tombrink, (212) 833-8505. —Todd Spencer



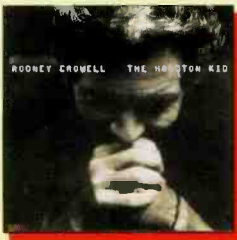
Rodney Crowell

"Why Don't We Talk About it Now" (SUGAR HILL)

The first single from the new album *The Houston Kid* has an electric 12-string sound provided by guitar wizard Stuart Smith, and the well-crafted feel of latter day Tom Petty. "I Walk the Line (Revisited)" includes Cash redoing the original and incorporating it into a completely new song. It's genius! There are songs that deal with tough issues like AIDS on "I Wish It Would Rain," and domestic violence in "Topsy Turvy."

Crowell taps his considerable songwriting talents for *The Houston Kid*. Don't hesitate to take the journey through this album when it hits your desk. Contact Art Phillips, (310) 829-9355.

—Dave Einstein



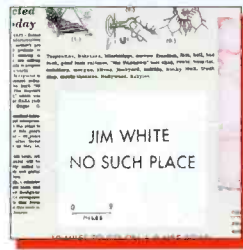
Jim White

"Handcuffed To A Fence In Mississippi" (LUAKA BOP)

White looks at life differently than the rest of us. Maybe that's why he's so interesting. White's sardonic view reminds the listener of Timbuk 3 or Tom Waits with J.J. Cale's voice. The song "God Was Drunk When He Made Me" is obviously autobiographical, and very funny. British trip-hop mavens Morcheeba heard a demo of "10 Miles To Go On A 9 Mile Road" and wound up taking time off from their own recording to produce not only that track but several on the album, including the radio-friendly first single "Handcuffed To A

Fence In Mississippi." Other unlikely producers include Sade co-founder Andrew Hale, along with re-mixes by Sohichiro Suzuki of World Standard and Yellow Magic Orchestra. There's a quirky genius about Jim White. Contact Lisa Samper, (414) 961-8350.

—Dave Einstein



Etta James

Matriarch of the Blues (PRIVATE MUSIC)

Etta James' new album is as strong as the will that has allowed her to persevere in the music business for over forty years. *Matriarch of the Blues* consists of twelve blues, R&B, and classic rock covers. It's interesting to watch as the wheel spins back around now to blues legends covering the bands that started out covering them. *Matriarch* opens with Etta's spin on Dylan's "Gotta Serve Somebody," and the focus track is a sultry rendition of the Stones' "Miss You," complete with phone call improv and some crisp guitar work from The Meters' Leo Nocentelli. Contact Suzy Changar, (212) 930-4309.

—Jimmy Leslie



Honeydogs Here's Luck (RYKOPALM)

St. Paul's Honeydogs' first RykoPalm release, *Here's Luck*, is an impressive collection of heartfelt acoustic-based hooks that rock when they need to. The lead single, "Sour Grapes," is killing at college radio and deserves spins at Triple A. It has some of the same qualities as the latest Dandy Warhols disc—that classic-yet-fresh feel—that allows the format to embrace a younger band. There's plenty here to dig into for both commercial and non-comm's, like the Lennon-esque "Pins In Dolls," the swampy "Red Dye," and the straight-ahead charm of "Losing Transmissions." Contact Dan Connelly, (212) 506-5845.

—Jimmy Leslie



Old 97's "King Of All The World" (ELEKTRA)

The Old 97's are back and ready to follow their smash album, *Fight Songs*, with *Satellite Rides*. The lead single is "King Of All The World," an energetic pop number that should play well at radio. The single contains the guitar-heavy album mix with plenty of Austin twang, and the radio mix which is brighter, has less guitar, and is generally more polished by producer Chris Lord-Alge. Contact Lisa Michelson-Sonkin, (212) 275-4260. —Jimmy Leslie



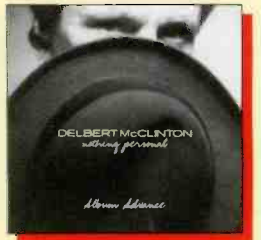
Curtis Salgado Soul Activated (SHANACHIE)

Curtis Salgado's new Shanachie release is a sweet soul/blues record with plenty of memorable tunes and great musicianship. The focus track is the rockin' "Old Enough To Know Better," featuring Salgado sounding a lot like Paul Rodgers and the perfect licks of guitar slinger Jimmie Vaughan, who seems to be everywhere these days. Other worthy cuts include the soulful stroll, "Portable Man," and the Sly Stone-influenced "Summertime Life." Contact Frank Ritchie, (212) 334-0284. —Jimmy Leslie



Delbert McClinton Nothing Personal (NEW WEST)

As the story goes, in 1962 Delbert McClinton was touring England with Bruce Channel, whose song "Hey Baby" was #1 on the British charts. Delbert played harmonica on the track and his playing made an impression on a young John Lennon whose band, the Beatles, opened for a few dates. After asking McClinton for a few tips on the instrument, Lennon added a very similar harmonica break on "Love Me Do." McClinton's duet with Bonnie Raitt on "Good Man, Good Woman" won a Grammy in 1992, and in 1993 he played the Presidential inauguration. "Livin' It Down" is a house rocker and the first single to go to radio. Luminaries on the album include studio genius and keyboardist Benmont Tench, Iris Dement, and Bekka Bramlett who contributes background vocals on various tracks. Contact Dave Morrell, (212) 337-5457. —Dave Einstein



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WMKY	MOREHEAD	KY	PAUL HITCHCOCK	606-783-2334	606-783-2335	p.hitchc@morehead-st.edu
WMMM	MADISON	WI	TOM TEUBER	608-826-0077	608-826-1245	tteuber@entercom.com
WMNF	TAMPA	FL	RANDY WYNNE	813-238-8001	813-238-1802	rwynne@wmnf.org
WMPS	MEMPHIS	TN	ALEXANDRA INZER	901-375-9324	901-375-5889	alexandra@mehispig.com
WMVY	VINEYARD HAVEN	MA	BARBARA DACEY	508-693-5000	508-693-8211	wmvy@vineyard.net
WMWV	CONWAY	NH	MARK JOHNSON	603-447-5988	603-447-3655	mark@wmwv.com
WNCS	MONTPELIER	VT	JODY PETERSEN	802-223-4295	802-223-1520	feedback@pointfm.com
WNCW	SPINDALE	NC	MARK KEEFE	828-287-8000	828-287-8012	wncw@blueridge.net
WNKU	HIGHLAND HTS.	KY	MICHAEL GRAYSON	859-572-6568	859-572-6604	grayson@nku.edu
WNRN	CHARLOTTESVILLE	VA	GWEN KERN	804-971-4096	804-971-6562	gwen@wnrn.org
WRLT	NASHVILLE	TN	REV. KEITH COES	615-242-5600	615-242-9877	kcoes@wrlt.com
WRNR	ANNAPOLIS	MD	ALEX CORTRIGHT	410-626-0103	410-267-7634	info@wrnr.com
WRNX	HOLYOKE	MA	TOM DAVIS	413-536-1105	413-536-1153	wrnrx@wrnx.com
WRVG	GEORGETOWN	KY	TOM MARTIN	502-868-6582	502-868-6566	tommarting@worldradio.org
WTTS	BLOOMINGTON	IN	MARIE MCCALLISTER	812-332-3366	812-331-4570	mariered@aol.com
WVOD	MANTEO	NC	MATT COOPER	252-473-1993	252-473-1757	99.1@wvod.com
WXPB	PHILADELPHIA	PA	HELEN LEICHT	215-898-8275	215-898-0707	wxpb@xpbonline.net
WXRT	CHICAGO	IL	NORM WINER	773-777-1700	773-286-9978	comments@wxrt.com
WXRV	HAVERHILL	MA	DANA MARSHALL	978-374-4733	978-373-8023	danamarshall@92.5theriver.com
WYEP	PITTSBURGH	PA	JACK BARTON	412-381-9131	412-381-9126	jack@wyep.org
WYSO	YELLOW SPRINGS	OH	VICK MICKUNAS	937-767-6420	937-767-9682	somacas@aol.com
WZEW	MOBILE	AL	CATT SIRTEN	334-344-1065	334-476-1065	catt@cattnet.com

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

STRANGER THAN FICTION...

For your reading pleasure...some more weird-ass stuff your morning team probably missed.

FLASH BULB

Bob Manion, the flashing clown who had marched in the Walnut Festival parade in Walnut Creek, California for the last 30 years was permanently sidelined this year because his act is considered "too risqué," the *Contra Costa Times* reports. Apparently Manion would march along the parade route, through open his coat, and reveal a small dog tucked into his pants. "The dog was down in his crotch area," said a police spokesperson. "He was like a flasher and the dog would pop out. People felt it was inappropriate, that it perhaps sent the wrong message to the kids." "There's nothing perverse going on," Manion said, defending himself. "I'm not being rude, crude, or insensitive. I'm just a clown trying to bring laughter to children and the aged."

DESIGNATED DRINKER

A man who won a contest allowing him to drink all day in a bar for free is now suing the bar for allowing him to get drunk. Seems John Remley of Norwood, Ohio won an "all-you-can-drink" contest at Lieb's Café, owned by Ron Janus, and proceeded to consume so much booze that his blood alcohol content was .31 percent. According to the *Cincinnati Post* he was so drunk that bar employees removed him from his stool and set him on some unattended steps, which he promptly fell down and blacked out. Now Remley wants an unspecified amount for pain, suffering, and medical bills, plus \$1 million in punitive damages.

DAM BEAVER

More than a dozen residents of the village of Manokotak, Alaska were rushed to the hospital after eating fermented beaver, the *Anchorage Daily News* reports. Apparently the beaver, which traditionally is prepared by burying beaver feet and tails under moss and grass, was contaminated with botulism. said he first heard about the situation Thursday morning over the VHF radio. "It used to be a tradition for our Native people to ferment beaver tails and beaver feet, but they did it in a natural surrounding," explained Village Council Administrator Gust Bartman. "Now they use plastic containers, and that's what causes the botulism. Y you can tell the food is ready when it stinks, when it's soft and when the beaver skin can be pulled off."

CAUGHT BY THE NUGGIES

Unrestricted backstage passes, front row concert seats, and dinner with Ted Nugent. To Ron and Krishelle Bennett of Elkhorn, Nebraska the deal seemed worth the \$1,535 they paid on eBay to spend an evening with their favorite rocker. Instead, they got limited access backstage passes, \$45 seats in row 30, no dinner—and they were ordered to leave the amphitheater immediately after the show. At least, that's what they allege in the lawsuit they've filed against Nugent, claiming fraud and breach of contract. "This guy was my hero," said Ron Bennett. "I was thrilled to see him, and he basically destroyed my entire belief in rock & roll. He thinks he's the big dog on the block. I want my money back."

Britney Blows A #\$\$%#ing Fuse

"Don't tell me they're just letting the audience just fucking stand out there like that. Oh my God. Okay let's hurry y'all, seriously. This is retarded. They told me they were gonna do a vamp... Oh... shit! Oh, nooooo, what are they doing? [pause, mumbling] Let me see... [she screams] Oh, my pants are too short! I grew! I thought they were gonna... I know... I'm not just gonna stand out there. I thought they were gonna fucking vamp. Okay, okay thanks. This is retarded." —THE PRISTINE MS. SPEARS CAUGHT ON TAPE BACKSTAGE IN RIO (AND YES, THE TAPE IS AVAILABLE ON NAPSTER)



Hold The BS...Please!

"Winning isn't everything, because being nominated itself is the honor." —BAHA MAN ISAAH TAYLOR DOING A BAD VERSION OF THE I-REALLY-DON'T-CARE-IF-WE-DON'T-WIN THING IN THE WAKE OF THE GRAMMY NOMINATIONS

Gimme A Break Dept.

"I'm lucky to have two Grammys. They look so good on the mantle, I figure the more the merrier." —RONNIE "CHECK OUT MY MANTLE" DUNN OF BROOKS & DUNN

Hate Mail

"Our coalition's presence at the Grammys will send a powerful message that hate in any medium will not go unchallenged. And we will show that fair-minded people will hold those who promote homophobia, misogyny, and violence against women and the gay community accountable for their words and actions." —GAY & LESBIAN ALLIANCE AGAINST DEFAMATION EXECUTIVE DIRECTOR JOAN M. GARRY, IN A STATEMENT EXPLAINING THE GROUP'S UPCOMING PROTEST AT THE GRAMMY AWARDS

Stretch Retch

"We had a Bacardi drinking contest with Limp Bizkit...which ended up with us being sick all over a limo.. I just don't remember what happened and neither do they." —PAPA ROACH LEAD SINGER COBY DICK RECALLING THE GROUP'S RECENT BLOW-OUT



You Like Us...

"I'm extremely honored. The category we got nominated in is the best category of all; as far as Best New Artist...we are the best new band. We know that. I feel the same way about Best Album and that stuff. I don't care who the fuck you give it to; it's us. But we're extremely honored to have been nominated for a Grammy; that means even the big world is paying attention and giving credit where credit is due."

—SLIPKNOT'S PERUSSIONIST CLOWN (AKA #6) SHAWN CRAHAN

ACKNOWLEDGING THE GROUP'S BEST HEAVY METAL PERFORMANCE GRAMMY NOMINATION

COOL TECH GADGET OF THE MONTH



By WQYK/WRBQ-Tampa OM Eric Logan

The whole world is running to wireless, and one of the hot topics right now is wireless email. How are you going to access your email from your office, from Yahoo, from AOL, and all these different email accounts—office, home, etc. How can you check all of 'em?

Blackberry (blackberry.net) is trying to solve the wireless email problem with the Blackberry Internet edition (REM957). It utilizes digital and cellular technology that's built right in the paging technology. You can be somewhere outside your office and get an email and you can reply by typing in your text message and it replies back through the same technology and the message will be received in a just a little longer time than if you had been sitting and typing from your desk. With Blackberry, you can check all your different email accounts (up to about seven).

One of the great things about Blackberry is even though it's wireless email, it still acts like a Palm Pilot. It takes the best organizational features of the Palm Pilot and marries them with wireless email and two-way communication.

The cutting edge Blackberry Internet version is not cheap, though; a unit currently runs about \$499 plus a variety of service plans that cost around \$50 per month.

GAVIN SEMINAR 2001

SATURDAY, FEBRUARY 24

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Online: gavin.com

WEDNESDAY, FEBRUARY 21

INFORMATION BOOTH
Hyatt Regency Lobby
Thursday, noon-6pm
Friday, 9am-6pm
Saturday, 9am-2pm

REGISTRATION: Inter-Continental Hotel Second Level, sponsored by Ready4Radio

Wednesday, noon - 8pm
Thursday, 9am-7pm
Friday, 9am-6pm
Saturday, 9am-2pm

BIG SCREEN KICK-ASS GRAMMY PARTY - Hyatt Regency Ashe Auditorium, 8pm

THURSDAY, FEBRUARY 22

Gavin.com presents Music Programming On The Net Day
Once again, GAVIN has lined up a full day of sessions addressing the constantly evolving issues of "Music Programming on the Net."

10:30am
Future of Music Delivery
Okay... will you really be able to listen to CD-quality music on your cell phone? Will your PDA include digital audio (and video)

as well as full web functions? Will the internet truly be wireless? A panel of experts weigh in.

Noon Lunch

12:30pm
Exclusive Research Study Probes Online Listening Habits
The results of an exclusive GAVIN research project sponsored by Live365 and conducted by Paragon Research will be unveiled, showing who is (and isn't) serving the needs of Generation Y.

1pm
Jazz Performance in The New Millennium: Gaining Access
Moderator: Carl Griffin, NCoded Music
Panelists: Brad Stone-KKUP, Arturo Gomez-WDNA, Eulis Catherly, NCoded Music, Nick Morrison-KPLU, Ed Calle, Artist, Bobby Jackson-WCPN and Sandy Shore, smooth-jazz.com.

2pm
Radio on the Web
On one side of the fence is traditional radio, which understands cume, average quarter hours, and critical mass. On the other side is a new generation of music-heads who say radio just doesn't "get it." Experts from both sides add a little fuel to the fire.

2:30pm
Soul Explosion
R&B is back! Neo-soul is hot! Alternative R&B, Smooth Jazz, and Urban music are exploding! With so much good new music, pressure from the record labels and competition from radio stations (in other formats) mounting, is it time for a paradigm shift in the Urban A/C format? Urban A/C specialists discuss the issues that affect the format's future. Panelists include WHQT-Miami PD Derrick Brown, WWIN PD Kathy Brown, KJLH-Los Angeles PD Cliff Winston, and more will be added soon.

2:30pm
Hot A/C-A/C Audio Promotion Session
In a different twist on Jukebox Jury, we're going to enjoy an audio delight of radio promos... and rate them! A version of this

session was part of our Seminar several years ago in San Diego and received great feedback. Also our resident promotion guru, Paige Mienaber, will be present with promotion tips.

3:30pm
Promoting New Music on The Web
This session explores all angles of the new world order of music promotion.

3:30pm
Programming Strategies Key For Triple A In 2001
A slate of the format's top programmers will kick off the year with an intense discussion of the state of the format on both the local and national level.

4pm
Top 40 Jukebox Jury sponsored by Pacific Moon with performance by Maria Dulce
The Top 40 Jukebox Jury boasts such perennial panelists as Erik Bradley, MD of B96-Chicago and Dave Universal, PD of WKSE-Buffalo, as well as a couple of new additions: Dylan, APD/MD of KMXV-Kansas City, and Scooter B. Stevens, PD of KQBT-Austin.

5:30pm
Cocktails with fuckedcompany.com's PUD:
Phil Kaplan, affectionately (or not-so-affectionately) known in the online community as PUD, is the man and the attitude behind one of the most popular (and controversial) sites on the web: fuckedcompany.com. Catch to's fearless (and politically incorrect) leader.

FRIDAY, FEBRUARY 23

10am
Is Alternative Doing Its Job?
GAVIN Alternative Editor Richard Sandis is assembling an all-star panel of some of the biggest, most well-respected terrestrial radio media counterparts, to tackle this subject head-on. Topics to be covered include "Where has the passion gone?" "Is there a new trend away from the hard, aggressive sound that has that dominated the last couple of years?" And "What makes stations like KROQ, WXPB, 99X, and 91X so special?"

1pm
Jazz Jukebox Jury
Moderator: Steve Williams & Jason Olaine, Verve Music Group. Panelist include: Chris Jonz, Carl Griffin, Neil Sapper, Brad Stone and Linda Yohn, WEMU- Ypsilanti.

2:30pm
The Big Picture sponsored by Jeff McClusky & Associates
Quickly becoming an annual Seminar benchmark, this year's multi-format Big Picture panelists include veterans of previous GAVIN Seminars like Infinity Sr. VP John Gehron and ERMIS Exec. VP/Programming Rick Cummings.

3pm
GAVIN Urban Awards Presentation

4pm
One-On-One with Richard Marx
Richard Marx informs and entertains an exclusive audience with stories and music from his multi-faceted career, which most recently includes songwriting/producing credit on NSync's #1 smash, "This I Promise You" (live).

4pm
Rhythm-Crossover Session sponsored by Willa Ford
On the Rhythmic side, legendary consultant/owner/raconteur/industry observer Jerry Clifton has been inked to appear. He will be joined by KKFR-Phoenix PD Bruce St. James, Kid Curry of Power 96-Miami, Jay Stevens of WPGC-Washington, Orlando from WLLD-Tampa, Dion Summers of WERQ-Baltimore, and a couple of Cats: Cat Thomas of KLUC-Las Vegas and Cat Collins of KOKS-Denver. The session will be moderated by Atlantic's John McMann.

4:30
Alternative Jukebox Jury
Host Max Talkoff returns to the stage to play the songs and ask the tough questions. "I'm cognizant there are complaints about the way I handle the jukebox jury," notes the ever-ironic Talkoff. "But ask yourself—why is the room always full?" Come hear the launching of the format's future hits.

6:30-8:30pm
GAVIN COCKTAIL PARTY brought to you by GAVIN, garageband.com and Ready4Radio

9-11pm
Jaguar Showcase sponsored by Motive Records

10am
A View From The Top
We'll discuss the new rules of the game, the restrictions we operate under, and the responsibilities we have to ourselves, each other, and our customers.

10am
Smooth Jazz/Jazz Session
Q&A with pianist Chick Corea Join us for a special intimate one-on-one

10:30am
Alternative Awards Brunch
Featuring Michael Halloran's video tribute to the past year! And there's the music, the food, and of course, the winners.

11:30am
One-on-one Conversation with Lou Pearlman
Boy Band King Lou Pearlman takes us even further behind the scenes in an exclusive one-on-one fireside (or should we say "poolside"?) chat.

11:30am
The Three Rs To Be Covered In Urban Sessions
Urban radio programmers and record executives discuss the challenges faced in the business today. "The Three Rs: Rules, Restrictions, and Responsibilities" will be moderated by WEDR-Miami PD Cedric Hollywood, and panelists including American Urban Radio Networks' Jerry Boulding, WQOK-Nashville PD Terry Fox, Cox Radio Urban Format Coordinator Tony Kidd, WKVV-Milwaukee PD Gary Young, and Warner Bros. Sr. VP, Dwight Bibbs.

Noon
GAVIN Jazz and Smooth Jazz Awards Presentation

1:30pm
GAVIN Top 40 and Rhythm Crossover Awards Presentation sponsored by Qwest and Blackground/Virgin with performances by Josie and Outsiderz 4 Life

1:30pm
GAVIN Triple A Awards Presentation
Join us as we congratulate those who stood out in 2000 in both the radio and music industries—and we promise to keep the acceptance speeches brief.

NOTE: ALL TIMES AND MEETINGS ARE SUBJECT TO CHANGE.

bob schneider

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