

gavin

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From the Publishers of Music Week, MBI and fono
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SPECIAL INSIDE:
Alternative's New Acts,
New Morning
Show, New PD

britney spears

don't let me be the last to know

Written by
Robert John "Mutt" Lange
and Shania Twain

VIDEO DIRECTED BY HERB RITTS
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FEATURES

EDITOR'S NOTE

PIED PIPER

Persons using radio levels have slipped significantly. Both Sirius and XM Satellite have begun putting their broadcast "constellations" in place. A new research study shows that radio usage among teens has dropped precipitously. And GAVIN's own focus group research suggests that radio often is seen as a last entertainment resort among Generation Y "taste-makers."

Wall Street analysts and group executives might dismiss these facts out of hand, especially in light of the past few years' double-digit revenue numbers and profit margins. Arbitron says that radio still enjoys a 94 percent weekly penetration rate among persons 12-plus. And the RAB boasts that the radio industry just capped its most profitable period in history, posting 99 straight months of revenue gains.

We're certainly not about to argue with the numbers—they speak for themselves. Radio remains one of the most efficient and convenient entertainment and marketing media in history. But there are increasing signs that this industry may have been lulled into a womb of complacency, ignoring the warning signs of change the way a smoker ignores that first troublesome cough in the morning.

Burgeoning spot loads, bland programming, voice-tracking, cookie-cutter formats—all are cited in research as reasons why people are turning off their radios. No, we're not committing heresy here...just pointing out that the radio industry has some significant hurdles to overcome as new and old media converge in a cluttered and frenetic global environment.

We've been here before, of course, albeit in a kinder, gentler world. In the early 1950s analysts were predicting the demise of radio as golden age programming migrated to that new-fangled box with the pictures known as television. Fortunately the jukebox was alive and thriving at the time, giving birth to a new form of radio programming: rock & roll (with a little country, R&B, and an eclectic mix of music tossed in). Essentially, radio experienced a rapid and constant evolution as late-20th century tastes changed.

Television, of course, suffered significantly at the hands of cable, leading to a sharp decline of network prime time viewership. Meanwhile, radio beat back the initial inroads made by such newcomers as MTV and the Sony Discman to maintain a steady audience through the 1980s and most of the '90s. Despite a few recessionary hiccups (some of them caused by deregulation and consolidation) along the way, radio seemed to have found a way to thrive.

What's troublesome, then, is that competitive forces similar to those that compromised television have appeared on the horizon. Satellite, Internet, wireless, MP3s—together they're an impressive force to be reckoned with. They're like ugly guests at a wedding...you can't look them in the eye and you can't ask them to leave. They are real, they are here, and they're plotting to steal your listeners like the self-avowed Pied Pipers of radio that they are.



Reed Bunzel, Editor-in-Chief

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It's been 16 years since we last heard from them, collectively, but when we look back on 2001, one of the great music moments will be the return of that happening female fivesome, The Go-Go's. Belinda Carlisle, Jane Wiedlin, Gina Schock, Kathy Valentine, and Charlotte

Caffey are back and their first single "Unforgiven" is starting to make some noise at and on the radio.

19 A TRUE BELTWAY BOY: MEET DC'S BUDDY RIZER

A war is raging in our nation's capitol. An Alternative war. In one corner is Infinity's WHFS—home of the HFSival, this year a two-day event drawing over 120,000 listeners. And in the other corner is Clear Channel's WWDC, a former rock station that has evolved into an Alternative leader. The 38-year-old Buddy Rizer, just named DC-101 Program Director less than two weeks ago, begins the

task of educating the industry about the market, and talks about what the future holds.

33 THE CONFLICT BETWEEN WALL STREET AND THE ART OF RADIO

Former programmer, general manager, owner, consultant, and all around Urban radio expert Barry Mayo is a walking, talking treasure trove of knowledge and experience; often cited as mentor to many of today's top programmers and general managers. There are few people in the country who can match wits with him on radio. Recently this veteran blessed me with his wisdom as we discussed the state of radio today.

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The Second Annual Smooth Jazz Awards took place March 2nd at the sold-out Chicago Theater...

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Warner to Slash Jobs In Restructuring Move

The rumors we've been hearing for weeks have been confirmed: AOL Time Warner this week will be making significant staff reductions and initiating other restructuring moves at Warner Music Group.

In what AOL TW says is an effort to transform Warner Music into a "leaner conglomerate," the company expects to integrate U.S. business operations and shed hundreds of employees. According to the *Los Angeles Times*, WMG plans to close three of its 15 U.S. sales offices and cut some 615 jobs, including 500 employees who have accepted various early retirement packages. The moves come as no surprise to industry watchers, as AOL in January



RECORDS

revealed it would eliminate 600 jobs worldwide in a reorganization that some analysts say should yield annual savings of at least \$20 million (after the golden parachutes deploy).

Several Warner Music insiders told the *Times* that Warner Music Group Chairman Roger Ames may be considering restructuring the company into five global regions rather than elevate the U.S. division over the company's international wing. Meanwhile, in the U.S., Ames is expected to centralize operations to form a backbone for the company's three record labels: Atlantic, Elektra and Warner Bros. According to the *Times*, each label will transfer employees to a common "shared services" unit, which

will include accounting, human resources, production and information technology systems.

Slater Named Capitol President

EMI Recorded Music has named Andy Slater President and CEO of Los Angeles-based Capitol Records. Slater, who will report directly to EMI President/CEO Ken Berry, will start working with Capitol Records on April 1 and will take up full-time responsibilities as President and CEO on May 1. Slater's appointment



allows Capitol's interim President Roy Lott, who has been handling the management of the label for the past two years, to return to his role as Deputy President of EMI Recorded Music in North America.

"Andy's creative skills and his vast experience in artist management and record production are going to be fantastic assets for Capitol Records," Berry commented in a statement. "As we drive the company forward and further develop the Capitol roster, his impressive track record in discovering exciting new talent will prove invaluable. He is a great addition to EMI's executive team in North America."

"Capitol Records is one of the greatest names in the music business with an incredibly storied history and rich heritage," Slater said. "I feel very fortunate to be given this opportunity to lead the company through the next stage of its evolution and continue to add fresh talent to its already legendary roster."

Slater began his career in the music industry as a music critic for the *Atlanta Journal Constitution* and has worked for *People*, *Rolling Stone*, *Billboard*, and *USA Today*. Most recently, Slater ran his own company, Slater Management, which he founded in 1988 in a joint venture with HK Management.

Radio \$\$\$ Dip Sharply in February

Radio revenues in February are down sharply from the same month last year, but the Radio Advertising Bureau sees growth coming in 2001.

Compared to February 2000, local advertising revenues fell 2 percent in the same month this year. That's the good news. The bad news is that national revenue plummeted a whopping 20 percent, while combined local and national ad sales declined 6 percent. That's in stark contrast to the soaring 22 percent increase radio enjoyed during the same month last year. These monthly totals are based on the RAB radio revenue index of more than 100 markets.

Year-to-date, local numbers were off only 1 percent, while national totals were running 18 percent behind last year. Combined local and national advertising revenues showed a 5 percent decline in 2001 when matched against the phenomenal growth of first two months of last year.

Despite gloomy numbers for the month of February, RAB President/CEO Gary Fries said that he expects local radio to continue to be more stable than other media sectors during the first half of the year. "Overall, radio will pick up momentum as we move past the high comps of the first six months," he predicted. "All indicators point to a heavy, back-ended year, with radio delivering a healthy increase in year-end revenue."

Attack Ads May Require ID

Politicians who run attack ads on radio and television may soon have to identify themselves in those ads, if a measure slated to be attached to the McCain-Feingold campaign reform bill isn't defeated before it reaches the president's desk.

Two senators—Ron Wyden (D-Ore.) and Susan Collins (R-Maine)—have authored the measure that would require candidates seeking a station's "lowest unit rate" to run a "visual or aural appearance" during

no less than 30 percent of the commercial. While the McCain-Feingold bill is no sure thing at this point, momentum is gaining to enact some sort of campaign finance reform before the next federal election. Observation: Anyone (politicians included) who point to the First Amendment right to free speech should own up to what is included in that speech. In other words, no free speech identification=no lowest unit rate.

FRIENDS OF RADIO

BY ANNETTE M. LAI

Paul Gordon



COMPOSER

Hometown: Los Angeles

Gordon, who in the past has penned pop hits for artists such as Peter Cetera ("The Next Time I Fall") and Gloria Loring ("Friends and Lovers"), recently collaborated with John Caird (*Les Misérables*) to score the sensational new Broadway musical, *Jane Eyre*, based on the classic novel by Charlotte Brontë. Additionally, Gordon is the recipient of nine ASCAP Awards.

What radio stations did you grow up listening to? KFWB/AM KHJ/AM, KRLA/AM, KPCC/FM, KMET/FM (which were all pop/rock music stations at the time). What radio stations do you listen to now? KCRW/FM.

What's the last CD you went out of your way to listen to and why? Fiona Apple because I enjoy her songwriting.

What was the biggest challenge for you in scoring *Jane Eyre*? Getting it to Broadway. [Ed. note: By the time it hit Broadway, *Jane* was more than five years in the making.]

What was your favorite scene to score for the show? I was very compelled by the beginning of the novel, Jane's plight at Lowood and her friendship with Helen Burns. That section of the book I find to be very resonant.

Who is your favorite character in the musical? Jane because of her plight, her strength, her depth, her courage, and her spiritual center.

Having had success in the pop music realm, who would you still like to write a song for or work with someday? Most of the pop artists I admire write their own songs, but I love k.d. lang and would love to write a song for her voice. Or maybe she'll hear the *Jane Eyre* CD and want to record "Painting Her Portrait."

Best career moment so far: Standing in front of the marquee of the Brooks Atkinson Theater [where *Jane Eyre* is playing] with Alanis Morissette and watching her jump up and down with joy.

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XM Radio Hurls Rock Into Orbit

XM Satellite Radio joined the space program last week as the first of its two broadcast satellites, affectionately known as "Rock," was launched from a floating launch platform in the middle of the Pacific Ocean.

The bird, a Boeing 702 model satellite, lifted off from the Sea Launch Odyssey Launch Platform atop a 200-foot Zenit-3SL rocket from its floating base in open waters of the Pacific Ocean near the equator. The first signals from the satellite were captured by a ground station in Australia about an hour after the launch. The second satellite, "Roll," is expected to launch in early May, also from Sea Launch's platform in the Pacific.

Both spacecraft will operate in geostationary orbit above the U.S.

"Today's flawless launch puts one of the final pieces in place to kick off XM's revolutionary new radio service on schedule this summer," commented XM President and CEO Hugh Panero. "We now have a satellite in the sky, XM-ready radios on retail shelves, our chip sets in production, and our state-of-the-art broadcast studio humming."

Essentially, the radio space race is in full swing. Sirius Satellite Radio, which completed its three-satellite constellation last November, conducted what it says was the first ever satellite broadcast to a car at January's Consumer Electronics Show in Las Vegas.

Wyllie Joins GAVIN News Staff

Doug Wyllie has joined GAVIN as Business and Media Correspondent, covering radio, music, and online issues for both the magazine and gavin.com. He will report directly to GAVIN Editor Reed Bunzel and will be based in the company's San Francisco office.



"We're thrilled to have someone with Doug's background in music and technology sign up with the GAVIN team," commented Bunzel. "He understands the complex businesses we're in and will help us make sense of it all in the months and years to come. We're just going to have to keep our eye on him on summer afternoons since we're only six blocks from Pac Bell Park."

"For more than 40 years GAVIN has been the most recognized and respected name in this business, and I am thrilled to have the opportunity to join the team of amazing people here," Wyllie added. "Having been a musician for years and a technology geek all my life, I feel that I can bring a new set of ideas that will be of great interest to our readers."

Prior to joining GAVIN Wyllie handled a number of B2B and B2C accounts at FitzGerald Communications in San Francisco. Previously he was manager of corporate communications for OnRadio, an Internet start-up based in Scotts Valley, Calif.

The MeasureCast Weekly Top 20

(March 19-March 25, 2001)

Rank	Station	Format	Total TSL (in hours)	Cume Persons
1	MEDIAmazing	Listener Formatted	97,322	29,180
2	WABC/AM-New York	Talk	76,360	12,491
3	Virgin Radio-London	Adult Alternative	63,650	9,410
4	LaMega/WSKQ/97.9-New York	Spanish	54,763	9,575
5	Black Gospel Network	Gospel	49,594	6,907
6	KYSR/FM Star 98.7-Burbank	A/C	47,198	4,599
7	WPLJ/FM 95.5-New York	Top 40	45,681	3,627
8	Radio Margaritaville	Classic Rock	44,331	7,193
9	WJZW/FM/ 105.9-Washington	Jazz	41,549	3,177
10	KQRS/ FM 92-Minneapolis	Classic Rock	38,979	3,748
11	KSFO/AM 560-San Francisco	Talk	31,781	5,579
12	KGO/AM 810-San Francisco	News/Talk	28,395	4,755
13	KLQS/FM 95.5-Los Angeles	Classic Rock	27,498	4,301
14	WLS/AM 890-Chicago	News/Talk	26,303	5,496
15	WRQX/FM/ 107.3-Washington	Top 40	25,905	1,728
16	KKBT/FM 100.3-Los Angeles	Urban/R&B	23,168	3,138
17	WLIR/FM 92.7-New York	Top 40	22,462	1,639
18	HardRadio	Album Rock	21,374	3,171
19	WBAP/AM 820-Dallas-Ft. Worth	News/Talk	20,542	3,367
20	KFI/AM 640-Los Angeles	News/Talk	18,112	3,997

Source: MeasureCast, Inc., © 2001

Facts to note in this week's MeasureCast report:

- 85 percent of all listening occurred between 5 a.m. and 5 p.m. PST (8 a.m. and 8 p.m. EST).
- The peak listening hour was at 11 a.m. PST (2 p.m. EST).
- The peak listening day was Thursday with nearly 19 percent of all TTSL occurring on this day.
- Internet radio listening on Saturday and Sunday accounted for 9.9 percent of all TTSL.
- More men (72 percent) listen to Internet radio than do women (28 percent).
- 54 percent of listeners are under 35 years old; 26 percent are younger than 25; and 7.5 percent are over the age of 55.
- The largest single age group of Internet radio listeners is comprised of 25-34 year-olds. They represent 27 percent of listeners.

MTV Plans Online Parallel Universe

Counting on the younger demographics that comprise its general viewership, MTV is planning to integrate its two cable channels with its online system to create what insiders are dubbing "a multimedia version of the MTV brand."

The *New York Times* reports that MTV aims to further hobble Napster by offering cable viewers (and web users) first access to new music—for a fee. The cable company also intends to lobby cable operators to add MTV2 to their franchise line-ups. The project is known internally as MTV360, and was conceived as a direct response to research that showed that young MTV viewers often

are tuned in to the cable service while simultaneously communicating online. In fact, one solid element of the project includes an instant messaging service that would allow users to watch MTV while communicating with friends.

According to the *Times*, MTV's new strategy calls for a new emphasis on music programming, which in recent years has been replaced to some degree by such programs as "The Real World" and "Jackass." Music videos currently comprise virtually all of the programming on MTV2.

"We are going to be more music-focused than ever," MTV Group President Judy McGrath told the *Times*.

Hilliard Named COO At Jones

Edie Hilliard has been named to the newly-created position of VP/Chief Operating Officer for Jones Radio Networks, reporting to Ron Hartenbaum, President/CEO. The promotion is part of an overall consolidation of radio programming subsidiaries under the Jones Radio Networks banner, including Jones Broadcast Programming and the Jones Radio Network divisions.

"Edie is the right person to take Jones Radio Networks to the next level," Hartenbaum commented. "She has demonstrated a unique ability to develop successful

syndicated programming, and we look forward to extending her expertise to our other radio programming divisions."

"Our strategic plan calls for aggressive growth of our radio programming division," Hilliard added. "I'm looking forward to working more closely with our excellent management and creative teams to grow our company and our industry."

Hilliard has served as President/GM of Jones Broadcast Programming since 1987.

Gawk & Roll At The Hall Of Fame

By Ben Fong-Torres

It was a night for gawking. For six hours—and four or five more, if you had the connections and the stamina to attend the parties after the show—the Rock and Roll Hall of Fame induction dinner and attendant bashes, in and around the Waldorf-Astoria in New York, kept your head spinning.

I never schmoozed more in my life...from 6 o'clock with Jerry Blavat, the prince of Pittsburgh Top 40 radio of the '60s—the Geator with the Heater, the Boss with the Hot Sauce...to well after midnight, when I met Paul Shaffer at Phil Spector's annual post-induction bash.

In between were the legendary Spector himself (for you young ones, he produced a heap o' hits back in the day, including just about everything you know by the Righteous Brothers, the Crystals, the Ronettes, Darlene Love, and that musical gem by Ike & Tina Turner, "River Deep, Mountain High"). Hanging with Sir Phil was Nancy Sinatra, and next to them was Robert Shapiro, who you recall from the O.J. Simpson defense team. Gee, did he think the O'Jays were being inducted? (You know: *They smile in your face, then they take your place, The Back Stabbers...*)

There was Keith Richards, who was at *Rolling Stone* publisher Jann Wenner's table. I hadn't seen Keef since covering a Stones tour in Hawaii in the early '70s, but he granted me an interview when I wrote my book on country-rock pioneer Gram Parsons (Hickory Wind). Richards & GP were tight. After only nine years, it was nice to have a chance to say thanks for the chat. And, just a seat away, there was Paul Allen, the Microsoft billionaire and rock fan who's the main force behind the other rock museum, the new Experience Music Project in Seattle.

They all were part of a warm evening of tributes, many of them from younger to older generations. It was Mary J. Blige who brought on the great—and I mean that literally—Solomon Burke. Ricky Martin inducted the late Ritchie Valens and did a medley of Ritchie's hits, including "Come On Let's Go," "Donna"—the slow-dance classic—and of course "La Bamba." Some people at my table, mostly media people, grumbled that it should've been Los Lobos performing but, hey, this induction is now a VH1 TV show, and bookings are clearly driven by demographics. Thus, Moby wondered, aloud, what he was doing, assigned to induct Steely Dan.

Plus (and thus) there was N'Sync to induct

Michael Jackson. There was Marc Anthony for Paul Simon. David Grohl and Taylor Hawkins of the Foo Fighters introduced and jammed with Queen. Kid Rock brought on Aerosmith, calling them the greatest rock and roll band in American history, which annoyed a few more of the media people.

There were a couple of peer-to-peer inductions. The Flamingos, for example, were inducted by Frankie Valli. And Keith Richards took care of the two sidemen who were inducted: Johnnie Johnson (Chuck Berry's piano player) and James Burton.

For most fans, the highlight was the music. Michael Jackson was the only party-pooper. He needed a cane to climb onstage, explained that he broke his foot, and that he couldn't dance. ("Sing!" I cried out, but he wouldn't budge, thus dashing all hopes I had for a show-ending jam

Robbie Robertson on guitar, and Paul Shaffer's CBS Orchestra, blasting away on "Everybody Needs Somebody to Love." Burke kept pointing to people in the front of the stage and called them up. Pretty soon there were a dozen fans up there dancing and getting their pictures taken with these Hall of Famers.

That's a fan's moment. *This* fan's moment came a bit later, at Phil Spector's party at a nearby Italian restaurant. There, at a back table, I met two surviving members of the Flamingos. That's the vocal group who had the hit, "I Only Have Eyes for You," back in 1959 or so, when I was a kid digging Top 40 on KEXB-Oakland/San Francisco. It was the sweetest of love songs, right up there with such doo-wop standards as "Sincerely" and "In the Still of the Night."

A fellow old-fogy rock writer saw me getting



Ben Fong-Torres and Keith Richards

“There was N'Sync to induct Michael Jackson. There was Marc Anthony for Paul Simon. David Grohl and Taylor Hawkins of the Foo Fighters introduced and jammed with Queen. Kid Rock brought on Aerosmith.”

with him and Aerosmith on "Moonwalk This Way.")

Solomon Burke, whose girth will back him up any time he claims to be twice the man that anyone else is, triumphed on his hit, "Cry to Me." The enigmatic Steely Dan, who decided that, instead of giving an acceptance speech, they'd take questions from the audience, performed "Black Friday." Aerosmith did a sweetly emotional and hard-rocking medley spanning 30 years, with Kid Rock joining them on both vocals & turntables, and with Steve Tyler doing his best Mick Jagger right in front of the real Keith Richards.

The traditional climax is the all-star jam. After various inductees returned to the stage, sometimes with surprise guests—Melissa Etheridge here, Dion there—Solomon Burke came back on stage, with James Burton, Keith Richards, and

autographs from the Flamingos. "You're really a fan, aren't you?" he said. For too many years, I hid that fact. I never asked to have pictures taken with people I interviewed and never asked for autographs, for which, in today's eBay world, I constantly kick myself.

I worked hard, through the years, to maintain an objective distance. But tonight was not a night for distance. Tonight, I *was* a fan—and proud of it. ■

BEN FONG-TORRES, A FORMER MANAGING EDITOR AT GAVIN, WROTE *THE HITS JUST KEEP ON COMING: THE HISTORY OF TOP 40 RADIO*, AS WELL AS A COLLECTION OF HIS *ROLLING STONE* PIECES, *NOT FADE AWAY*. HE IS A CONSULTANT TO THE ROCK AND ROLL HALL OF FAME'S NEW LIBRARY AND ARCHIVES PROJECT, AND IS VICE PRESIDENT OF CONTENT AT COLLABRYS, INC. HIS EMAIL IS BFONGTORRES@COLLABRYS.COM.

On-Air Talent As "Rock Star"

By Paige Nienaber

If there is, in fact, a downside to being in radio, it's that it possibly desensitizes us to the realities of our listeners' lives and to just how cool we really have it.

There was a three-month stretch in 1989 when I lived in a limo, taking listeners back and forth to shows and backstage. It was fun, but after a while it was like, "Aww geez, do I *have* to go and hang out with David Bowie?"

How many of your listeners would ever voice that complaint? Fortunately I've recovered my sense of awe and still find excitement when meeting a "star." It's one of those things that makes radio exciting.

A few weeks ago, I was seated behind Sharon Stone on a flight. How cool was *that*? When I lose that sense of wonder, that will be the day I'll want to hang it up and get a real job. (Sharon and I chatted, I made a pass, she rebuffed, I got angry, she slapped me, I slapped back, I was arrested by Federal Marshalls, yada, yada....)

A lot of announcers forget that for the average listener, meeting them is like flying with Ms. *Basic Instinct*. It's cool. They tell their friends. That's why I've always tried to school jocks on the whole Public Image thing. Two examples, one good and one bad follow:

Bad

When I graduated from Edina East High School in 1979, a local DJ (then at an AM station) broadcast from our all-night grad party. You

know what? He acted like a complete dick. Five years later I'm at a station and he's the morning guy. And a genuinely nice guy. I wished all of my fellow graduates could have had the chance to meet him again. But, 22 years later, they'll still carry with them the image from that night: that of a pompous, arrogant jerk. Too bad, since he's still on the air in the Twin Cities and most of the people at the party that night are still potential listeners of his. A bad impression lasts a lifetime.

Good

I have a friend—let's call her "Ann" (which, after all, is her name), a 38-year-old female who just about every station in town would die to have as a P1. She works in an office and, like most of your listeners, has the radio on in the background most of the day. At a party a couple years back I mentioned the name "Chris O'Conner." Ann stopped, came over, and excitedly chattered, "Oh my God! Chris O'Connor? In 1986, no wait, it was '87, Chris

came to my office and brought doughnuts and coffee. Plus he had movie tickets to some Richard Dreyfuss movie. I think it was *Moon Over Parador*. Anyway, the tickets were blue. So then he..." She rattled on for 10 minutes. Ann is not some prize pig with no life or hobbies, she's just a typical radio listener who, 14 years ago, got to meet an announcer from a station. I know Chris. He's the ultimate "Nice Guy." He probably sat and talked with Ann



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for a minute or two and treated her with respect. Consequently, he earned a lifetime of loyalty. Chris is now an AE at WLOL. Hasn't been on the air since 1991. Doesn't matter. He's the #1 DJ in the Twin Cities in my friend's mind. When I quizzed her, she could name two DJs on her favorite station. The station that she listens to all day at work. But Chris O'Conner? Don't get her started.

When I'm out at events and I see announcers blow off listeners or treat their questions like they were the stupidest thing they'd ever heard, I just shake my head in amazement. I then want to take them by the neck and shake them until all involuntary muscle activity ceases. What part of "You're a celebrity" don't you get?

These are our customers. If you were the counter person at Wendy's and was rude to a customer, you'd be fired. In radio it's almost like it's marginally acceptable, or excusable. After all listeners are annoying. They ask stupid questions. They hassle us for free stuff. All true. But they also have, with just the simplest act of courtesy, the potential to become lifetime loyal customers. All it takes is to *not* be a dick. I wish all our problems were that easy to solve. ■

PAIGE NIENABER, VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR, HAS BEEN RESTRICTED FROM COMING WITHIN 300 YARDS OF SHARON STONE BUT IS THANKFULLY NO LONGER REQUIRED TO REGISTER WITH LOCAL AUTHORITIES WHEN HE TRAVELS OR WEAR THAT DAMNED ELECTRONIC MONITORING DEVICE ON HIS ANKLE. YOU CAN REACH HIM AT (651) 433-4554 OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET.

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3Com Discontinues Kerbango

Even before the first Kerbango Internet radio hit the shelves at retail stores, 3Com announced that it will discontinue the product.



Yep...that colorful little plastic radio that was all the buzz a year ago has been stopped before it started. 3Com pulled the plug on both that Internet radio device and Audrey, a "solution for busy families who could leave messages, surf the Web and check e-mail from the convenience of the kitchen table." Kerbango had not yet been readied for sale, but Audrey was already retailing (slowly) for \$549, plus connection charges—a price tag that proved prohibitive for a public that remains skeptical about the future of Net communications.

Samsung Unveils New Digital Music Player

Samsung Electronics Co. Ltd. Recently introduced an upgraded version of its Photo Yepp digital music player. The new player has 64M bytes of built-in memory and 1.8 inch color TFT (thin film transistor) LCD display that uses a backlight, offering a brighter, sharper interface. The Photo Yepp II also comes with a Smart Media memory card slot, increasing capacity to 192M bytes of memory with the current maximum

capacity Smart Media card. The Yepp II has a rechargeable Lithium Ion battery which provides 7 hours of life with the LCD turned on and 11 hours with the screen turned off. Samsung has added Windows Media (WMA) support to the Yepp which originally supported the MP3 format only. Samsung's Photo Yepp II is expected to retail for about \$450 and to appear in stores sometime this spring.



NAPSTER NOT DOING ENOUGH, LABELS SAY

As the entire world knows by now, Napster continues to operate its file-sharing service while taking precautions to prevent Napster's 64 million users from obtaining free music that the record labels say is ruining sales. Not pleased with Napster's pace to block such music, the RIAA is expected to file a non-compliance suit against Napster in coming days, arguing that the company has not done enough to protect rights holders from infringement. Despite Napster's agreement to leverage the assistance of Berkeley-based Gracenote, a technology company specializing in music recognition, content delivery, and database management, record labels say that the company is still not doing enough to block the sharing of copyrighted files. Napster has been sent a total of more than a half million song titles that it must take reasonable measures to protect from being freely located and downloaded. The record companies allege that many of the songs remain available to Napster users who misspell the titles either by accident or intentionally. Napster maintains that it has taken every reasonable precaution to abide by Judge Marilyn Hall Patel's injunction requiring the company to install and maintain file-filtering software that meets the needs of the labels.

BMG, EMI, and Sony to Discuss Digital Music Strategies

Next week (April 2-3) in London, senior representatives from Sony, BMG, and EMI will address concerns surrounding digital downloading at the ddmi Europe 2001 conference. The conference is being produced by ddmi global (ddmi stands for digital distribution music industry), a London-based business forum designed to bring together all the players in the industry to meet, discuss, and refine strategies to establish competitive advantages within the digital music world. The issues at hand are growing concerns over the increasing popularity of file-sharing sites like Napster - a trend that many believe has the potential to destabilize the position of the major labels. Daniel Nathan (Director, Festival Radio), Brian Comerford (Program Director, RadioValve), Wolfgang Spegg (Founder, RadioMOI), and JJ Maurage (Content Director, Radio Revolution) are Internet radio representatives who will join Sony, BMG, and EMI executives in a debate that will attempt to assess the strength and growth of downloadable digital music distribution. Other presenters include Ian King (CEO, European Operations, Akamai), Fergal Gara (Director, New Media, EMI Recorded Music), Ty Roberts (CTO, Gracenote), Bob Ezrin (Vice-Chairman, Clear Channel Internet Group), and David Mighell (Director, Business Development, Intel Corp).

MP3Board Cleared to Sue RIAA

Even as the Recording Industry Association of America (RIAA) works to shut down Napster in federal court, the recording association has come under legal attack from an online music search engine called MP3Board. In June 2000, the RIAA sued MP3Board for allegedly linking to

unauthorized copies of copyrighted music files. MP3Board promptly responded by filing a counter-suit against the RIAA for its role in temporarily shutting down the MP3Board site. On March 16th a federal judge cleared the way for MP3Board to pursue its action against the record

industry, dismissing the RIAA's request that the case be dropped. Should MP3Board prevail, it's likely that new limitations would be placed on the Digital Millennium Copyright Act (DMCA), which gives ISPs broad authority to police alleged infringement of copyrighted materials.

Measuring Online Audiences

BY DOUG WYLLIE

As fledgling Internet initiatives evolve from infancy to early childhood, those that are bringing up baby are well advised to consult with experts like doctors and teachers on the child's development. To that end, companies are developing ways in which performance on the Net can be measured and analyzed accurately. Like grades on report cards, we scan studies from firms like Media Matrix, Nielsen Net Ratings, Arbitron, and MeasureCast. But what are we measuring...and how? Are the results accurate? Are the methodologies reliable?

In the lingo of Internet ratings, page-views, and unique visitors drive advertising rates for top-rated information sites like Yahoo!, CNN.com, and ESPN.com. Media Matrix and Nielsen Net Ratings have for years been tracking the popularity of Internet sites, and are leaders in unearthing, analyzing, and reporting on such findings. For example, earlier this month Media Matrix issued its list of the top 50 most visited sites on the Internet (for the United States market) as well as other conclusions. Among the most interesting discoveries, it was found that Napster became 13th most visited website with a whopping 16.9 million unique visitors per month. By comparison, Nielsen Net Ratings found that Napster came in at 14th with 14.5 million uniques per month.

According to Media Matrix, the total number of minutes spent online increased 51 percent over the past year, rising from 64.8 billion minutes in February 2000 to 97.7 billion in February 2001, with the lion's share of the rise occurring in home usage. Nielsen Net Ratings indicates further that lower income web surfers at home grew at a faster clip than any other income group, spiking 46 percent since February 2000. Surfers earning less than \$25,000 a year accounted for 6.3 million of the total Internet population who accessed the Net in February 2001, compared to only 4.3 million during the same month last year. Although the numbers from each vary slightly, a very good general picture of usage trends begins to emerge.

While data points such as those gathered by Media Matrix and Nielsen Net Ratings are very useful to learn about the potential number of visitors to a station's site, they are nearly useless when it comes to determining how many people are accessing a station's most valuable asset, its streamed signal. Measuring your online listening audience is where Arbitron and newcomer MeasureCast come into the picture.

ARBITRON

In summer 1998, Arbitron began to gather data from online radio stations and Internet-only webcasters. The first report, Internet Listening Study I, appeared in October 1998 and was touted as the most comprehensive examination ever undertaken of how radio listeners utilize the Internet. The study explored online listening habits and offered insights on the potential impact that the Internet could have on radio. Arbitron uses a method called Server Based Measurement, which captures a record of tuning activity on the streaming server. The company currently monitors about 2,500 traditional and Internet only webcasters throughout the U.S., and points to a steady rise in listening to online radio.

"Listenership continues to grow," explains Bill Rose, vice president and general manager of Arbitron Webcast Services. "We issued a study in September of 2000 that shows listening to radio stations online has tripled in three years. When we first did the study with Edison in 1998, only six percent of Americans had ever tuned in online to listen to a radio station. Just two years later that number was 20 per cent, or one in every five Americans."

Arbitron's Server Based Measurement is a form of what's called log file analysis, which uses the data record that a server automatically builds when as visitors send requests to the website. "We get channels and stations to provide us access to their server data and we process that server data to create the Arbitron Webcast Ratings," Rose says. "With that method comes some unique benefits. One is that it's a complete



Bill Rose

record—not a sample but a near census. Unlike our measurement of the traditional radio station, we don't have discussions about 'you didn't get all of my tuning,' because we did. And we don't have conversations about 'people who respond are different than those who don't' because it's all based on the actual tuning. So a lot of the issues that Arbitron is used to having with our customers regarding sample size, sample placement, distribution and all that, kind of melt away with this method."

Arbitron has been the definitive voice of on-air measurement since 1949 but, as with everything else in technology and the Internet, no monopoly is safe (read: Microsoft). A Portland, Oregon-based company called MeasureCast has begun to watch the popularity of online only and terrestrial broadcasters as well as event-based webcasts such as concerts. The company boasts that it can provide Internet broadcasters, advertisers, and media buyers with next-day reports on streaming audience size and demographics—information critical to evaluating and placing streaming media advertising.

MEASURECAST

MeasureCast has been monitoring online listening since January 2000, and currently monitors about a thousand streamers. The company takes a two-prong approach to studying and reporting to advertisers, agencies and broadcasters.

"One of the big advantages of a log file analysis is that theoretically because you're reading the diary of the server, you know exactly how many people came to the Web site," says Bill Piwonka, vice president of marketing for MeasureCast. "The downside is that there's no demographic

continued on next page

"Anybody who says that they have 100% accuracy isn't being honest. In any kind of research or audience measurement there are always going to be things that cause issues. For example, how do we know for sure that three people aren't listening to the same PC?" —Bill Piwonka, MeasureCast

continued from previous page

information there." The reason for this is that the server only recognizes a series of numbers—the IP address—and not the person behind that address. But building a representative panel—such as those employed by Media Metrix and Nielsen Net Ratings—has other shortfalls.



Bill Pawonka

As Piwonka explains, "These panels are largely home-based, because companies won't allow employees to place monitoring software on their PCs. And what we're finding is that anywhere between 85 and 95 percent of listening [to Internet radio] is happening between 8 a.m. east coast and 5 p.m. west coast, Monday through Friday—very much a work hour phenomenon. So these panels really don't do a good job of reflecting who the universe of streaming consumers are. Clearly there are advantages to both methodologies but there are downsides to both in really providing a robust solution. What MeasureCast did was combine the two to get the benefits of both without the downside."

MeasureCast uses both audience sampling and log file analysis methodologies, meshing the data together to provide an overall picture of activity in addition to detailed demographic profiles of the average listener. MeasureCast installs a piece of software on the streaming server that records every request and transmits that data via encrypted channels

to MeasureCast's data centers. Because that data transmission occurs every fifteen minutes, MeasureCast can produce reports on a very quick turnaround. To get the demographic information, MeasureCast partnered with Harris Interactive to build a universe of online users who use streaming media players to hear audio on the Net.

Every player that comes from RealNetworks or Microsoft has a unique identifier, and when a person uses their player to make a request to the streaming server, that unique identifier is sent as part of the request. Participants in the MeasureCast sample group, spanning just about every U.S. market, have volunteered to activate the player's unique identifier and provided gender, month/year of birth and zip code information to the company. Thus, a representative model of the overall audience can be extrapolated into broader data using traditional statistical methods.

"We've built a panel that is reflective of the streaming media consumers not strictly home use consumers or PC users generally," Piwonka notes. "We did this because we knew that streaming media consumption is just at the early stages of adoption, so you can't assume that the population of streaming consumers was going to be representative of the population in general or even home PC users." In fact, MeasureCast has discovered that streaming consumers are about 65 per cent male and 35 per cent female and the average person lives in the Midwest.

MEASURING MEASUREMENT

The five-week long Florida recount of the 2000 presidential election is a good illustration that demonstrates the difficulty of measuring anything with total accuracy. Flaws existed there, and they exist in tallying on the Internet as well. It is important to remember that while there will never be perfect information, the data that is collected has a reasonable level of validity that one must trust to determine the monetary value of an Internet presence.

"Anybody who says that they have 100 percent accuracy isn't being honest," Piwonka says. "In any kind of research or audience measurement there are always going to be things that cause issues. For example, how do we know for sure that three people aren't listening to the same PC?" The key is to

gather information that is reflective of a cross section of the listening audience, as well as the raw data that is recorded on the web server and extrapolate a general picture of who's listening and when.

Arbitron's Rose agrees: "There is no perfect way of measuring anything—there are always going to be limitations," he says. "A responsible research company will never use the word accuracy because it implies a level of truth or precision that we don't necessarily want our customers to presume is there. When you talk about valid or reliable results, that's different. The information that we provide from the server based-side is based upon gargantuan sample sizes—a near census. We're talking about millions and millions of records so you can be reasonably confident that the numbers we produce will look a lot like what you see by your own analysis from your own server data."

Right now, most people who listen to streamed audio are doing so in their offices, where connection speeds are very fast. And as more and more Americans begin to get broadband connections in their homes, the use of streaming media will surely rise substantially. Paul Kagan and Associates estimates that by 2004 more than 30 million households will have access to broadband connections. At the same time, the costs of streaming will continue to fall, compression technology will advance, and ad insertion will become a reality that is easier to manage. All of these factors will enhance the listener's satisfaction and make the webcaster's profit margin far more attractive.

The number of people listening to streaming media is rapidly increasing—five percent per week according to MeasureCast—and cannot be ignored as a potential revenue boon to broadcasters. Those who pay careful attention to measuring visitor data will be best positioned to monetize it by selling targeted time to advertisers seeking to reach those people. The validity of the data is there. The services to provide streamers with timely reporting is there. The advertisers are there. Are you? ■



Glossary of Terms

Average Daily Unique Visitors: The estimated average number of different individuals that visited any content of a website per day during the course of the reporting period.

Click-through: How many people click on an ad to link to a retail site.

Hits: The number of unique visitors to a site or page.

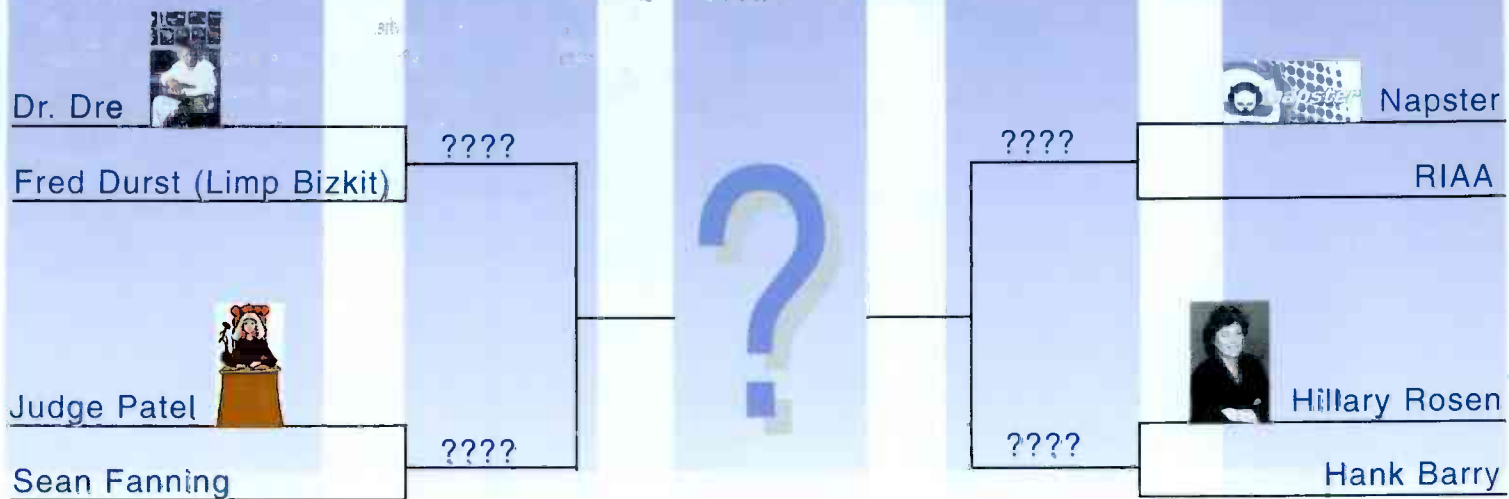
Page Views: The number of times a web page is requested from a server.

Total Time Spent Listening (TTSL): The total number of hours streamed by the broadcaster in the reported time period.

Total Usage Minutes: The total number of usage minutes spent at the website during the reporting period.

Unique Visitors: The actual number of total users who visited the reported website or online property at least once in the given month. All Unique Visitors are unduplicated (only counted once) and are in thousands.

Napster's March Madness



BY DOUG WYLLIE

For Napster, the month of March easily could be termed "madness." The file-swapping behemoth came under legal fire from just about all angles, and saw its life flash before its eyes as Judge Marilyn Hall Patel read her injunction that favored the RIAA plaintiffs in the case before the Ninth U.S. Court of appeals. The edict mandated that Napster install a file-filtering software by a March 14th deadline. When the company attempted to prevent its users from downloading about 135,000 songs in accordance with Patel's ruling, clever Napster fans began to circumvent the filtering software by renaming MP3 files in Pig Latin and other creative misspellings.

THE MADNESS CONTINUES

By mid-March, Napster had installed a file-filtering system designed to stop the sharing of certain copyrighted works through the company's servers, but found quickly that the software was more porous than preventative. As a result, the company decided to seek the assistance of Gracenote, a Berkeley, Calif.-based, technology company specializing in music recognition, content delivery, and database management. The relationship may prove to be the key to keeping Napster in business in the face of Judge Patel's March 5th ruling.

"We've been exploring a partnership with Gracenote for months and the ability to quickly enlist their support in our file-filtering efforts will greatly improve our effectiveness," Napster CEO Hank Barry said in a printed statement. "We are leaving no stone unturned in our efforts to comply with the court's injunction."

Engineers at Napster and Gracenote have begun working together, and artist/title variations supplied by Gracenote are on schedule to be integrated into Napster's file-filtering system. Meanwhile, the Recording Industry Association of America has indicated a willingness to be flexible about the March 14th deadline, but remains firm in its position that Napster eventually abide by Judge Patel's injunction in full.

While they are the most vocal, Napster users are not alone in bemoaning the loss of their source for free music on the Internet. The Consumer Electronics Association recently said that it was "greatly disappointed" by the Court's rul-

ing, which impacts the development of new technologies. "If consumers have to pay for every download, it could have a chilling effect on current technology such as MP3 players and digital recorders," said Jeff Joseph, vice president of communications for CEA in response to the ruling.

While recording such artists as Dr. Dre and Metallica persist in their crusade to help the RIAA put Napster out of business, others have a much more favorable position on the upstart. Last summer, pro-Napster artists Cypress Hill and Limp Bizkit spent two months playing the "Back to Basics" tour, to the delight of audiences who paid not a red cent because the event was co-sponsored by Napster.

"Napster can't be shut down," says Paul D. Miller, aka DJ Spooky, a pro-Napster musician. "The Napster-ization of music is an inevitable scenario. If it's not Napster, it will be any one of the ten different music-swapping programs." Rather than trying to curb music-swapping online, Miller promotes the creation of new licensing schemes. Other artists who have come out in support of Napster range across a multitude of formats. The roster of pro-Napster musicians includes Madonna, Chuck D, Moby, Ben Folds Five, Courtney Love, Prince, and Dave Grohl.

In January, Napster and TWT Records decided to bury the hatchet as the label dropped its lawsuit against the file-swapping renegade. The agreement will allow the master recordings and musical compositions it owns or controls to be used for file sharing on the Napster service (TVT carries such artists as Snoop Dogg, KMFDM, and Nashville Pussy). TVT will join Napster in promoting further acceptance of the new Napster business model, and TVT President/founder Steve Gottlieb has also agreed to act as advisor to Napster as part of the company's ongoing effort to address the concerns of artists, songwriters, as well as record and publishing companies.

"I am afraid that copyright owner's resistance to finding workable solutions with Internet music providers may result in consumers, artists and the industry itself ultimately being harmed," said Gottlieb. "The future Napster offers the opportunity to reach music fans in unprecedented and as yet unimagined ways. Word-of-mouth has always been critical to breaking our artists—now we have harnessed the power of the fastest growing 'word-of-Net' vehicle in existence. It is high time that the industry embraces a service

that the public has so emphatically said they want."

MY GOD...IT'S FULL OF STARS

There's still a long way to go in this saga, but all indications are that Napster as it exists today is a goner. Webnoize, a firm that closely follows Napster usage, recently reported that, while the number of people on the system has remained fairly consistent, users are downloading 50 percent fewer files after the company installed its screening technology. According to Webnoize, the average number of files shared per Napster user was 172 before the filtering software was put in place. Afterward, the average number of files shared per user slipped to 71.

There are a few possible scenarios to watch out for in coming months. In one instance, the company will be forced to close its doors entirely, and 64 million fans Jones-ing for a new hook-up of free MP3s will bolt en masse to the nearest clone among several that now exist. The interfaces and ease of use at most of these sites are inferior to Napster, but one will surely become a giant to fill the void in a landscape absent Napster.

Another possible outcome is that Napster will live on but be stripped of the most-desired song/artist combinations, causing the community to slowly fracture and scatter to a half dozen alternatives like BearShare, ToadNode, Gnutella, Aimster, and Freenet. In either case, the RIAA and copyright holders have only begun to discover what they're up against. Each record label must consider ways to create Napster-like subscription services before another Napster rises from the rubble.

Recall the scene in Stanley Kubrick's classic "2001 A Space Odyssey" in which the last living protagonist, David Poole, sees the monolith up close. His eyes wide with fear, delight, and wonder, he came to realize that the more he learned about the mysterious craft the less he understood it. This allegory may work well for the recording industry when Napster is replaced by a swarm of other peer-to-peer file exchanges. Whether nine years from now Napster is put out of business entirely or it is left alive (but bereft of the titles that users want), consumers will surely flock to alternatives. The challenge facing the rights holders in any such event would make the battle waged against Napster appear like a thumb-wrestling match. Are you ready to rumble? ■

TOY STORY: THESE GADGETS

BY DOUG WYLLIE

The constant development of new technologies continues unabated despite a down-turned economy and the closure of several marquee tech companies. Consumer confidence (and spending) remains high, and retail sales have not yet shown significant slippage in the broad market. Gavin takes a look at some of the latest new high-tech playthings to hit the market as well as what we can expect in coming months.

ON THE GO

From laptop computers to personal digital assistants (PDAs) to cell phones, the Internet is becoming more mobile every day. That's a good thing for the radio industry because, since the introduction of the first portable transistor unit, broadcast radio is just about as mobile as a cheetah. As wireless Internet services and devices continue to proliferate, radio must keep pace by developing initiatives that leverage these new technologies. Sometimes that means nothing more than paying attention to the trends, while at other times it necessitates active development and execution of sound strategies and infrastructure investments.

Look at a busy sidewalk at lunchtime on a typical Wednesday. It's likely that you'll see three to four dozen cell phones, two dozen PDAs, a dozen laptop computers, and a handful of other such gizmos. Emerging now are an array of cell phones that function as PDAs and incorporate MP3 player and FM radio accessories that plug into the phone's data port. Cingular markets these options by selling Ericsson add-on units that range in price from \$50 to \$100. Palm has even developed a plug-in for its line of organizers which functions as a camera and is no bigger than a person's thumb.

A popular add-on to a laptop computer for users in about a dozen U.S. cities including Seattle, Washington

D.C. and San Francisco is the Metricom Ricochet wireless modem. Metricom sells the Ricochet for about \$150 and charges about a dollar a day for the Internet service, which is comparable to many wire-line based ISPs. Metricom intends to continue to introduce the service into other markets throughout 2001, and introduce higher speed connections to the network. While the existing Ricochet is terribly slow (28.8-kbps), a company called Novatel has begun to market an upgrade modem card that delivers speeds to the network at 128-kbps. At that speed, a web user on the go can surf with greater ease than he or she might have at home, meaning that a streamed audio signal to a laptop in the ballpark may be better than one received on a typical in-home broadband connection.

Wireless Internet devices have largely not taken the shape of a traditional computer, but rather cellular telephones and other handheld devices. The difficulty is when individuals carry so many such gadgets they need a tool belt to carry them all. Furthermore, most of these devices are difficult to "sync-up" or update the same information to multiple platforms.

One of the most important developments in the evolution of wireless

devices is a technology called

Bluetooth, which acts to connect cell

phones and handheld devices to each other without the use of infrared (IR) data transfer.

Because Bluetooth is based on radio-wave technology (in the 2.4-GHz range), devices can communicate through walls, pockets, and briefcases. Among the new Bluetooth-enabled devices that are scheduled to hit the market this summer are wireless headsets for Ericsson, Nokia and Motorola phones. The potential for Bluetooth enabled portables will take time to be realized, but are well worth watching throughout the year. As these products come to market, consumers will have a far greater ability to use the Internet anywhere, anytime—sort of like broadcast radio.



IN THE HOME

The introduction of the Kerbango Internet Radio last year marked a move toward non-PC based Internet appliances for the home. In fact, the Kerbango is among the first consumer devices designed specifically to deliver terrestrial and online-only Internet radio. SONICblue, the company that owns the Rio brand line of players, recently introduced the Rio Digital Audio Receiver, a device that uses existing phone lines to stream digital music beyond the home computer to any room in which the receiver is located without interrupting Internet access, PC usability, or standard telephone service. The retail price is set at around \$350, prohibitively high for some consumers but low enough to entice early adopters and hard-core MP3 music aficionados.

Another simple Internet appliance comes from Compaq Computer. At Comdex in 1999, Compaq introduced the iPaq AI for those people who neither want nor need a fully loaded PC. The iPaq comes with a 56-kbps modem and built-in speakers for listening to streamed audio, but it is not ideal for downloading MP3s. The keyboard is about the size of a laptop's and has a navigation button in lieu of a mouse for moving the cursor...but its ease of use is alluring to the less-than tech-savvy citizen who wants simple web access and email.

Santa Barbara-based NadaPC markets Internet appliances such as a wireless touch-screen device called the Surfboard and an all-in-one television, DVD/CD player, and Internet appliance called the HDTV (the unit is a fully functional high definition television). The HDTV has a nearly flat, 27" screen replete with closed Captioning and V-chip parental control, and also serves as an Internet appliance with 16MB flash storage device and 64 MB SDRAM.



On the other side of NadaPC's product line is the slim and portable Surfboard. The 2.2-pound Internet plaything looks like a large Etch-A-Sketch and became available in late

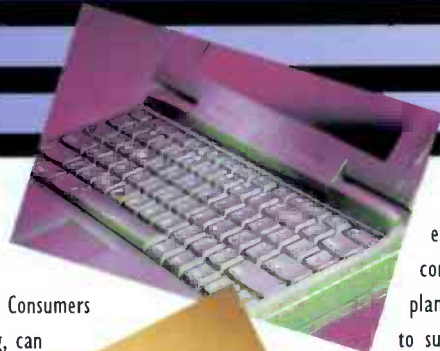
TS ARE LIGHT YEARS AHEAD

January, when the company announced that it would give the devices away for free. Consumers must still pay \$60 for shipping, can elect to buy the optional wireless base station for \$300, and are required to sign a three year contract for NadaPC Internet service at \$22 per month. Without the base station the Surfboard functions by plugging it into a traditional phone jack, but the cool-factor of having a purely mobile device is eliminated.

Frontpath, based in Santa Clara, CA, makes a similar device called ProGear that is marketed largely to organizations like travel and entertainment companies such as hotels, cruise ships, and restaurants. The company plans on introducing a consumer product sometime in the near future, probably this year. "We want to be aggressive about getting into the consumer market," says Al Reyes, Frontpath's director of business development.

"The potential for these types of devices is pretty incredible. The current trend in the home is that the PC is being disaggregated into different components. People will want to have the convenience of accessing the Internet from anywhere in their home. We see people being able to use these types of devices for e-commerce because you're now able to look at a Web site in any room." For instance, Reyes says, users could look at babygap.com while in the baby's room, view the company's inventory, and order it instantly rather than walking back and forth between that room and where the PC is located.

The ProGear device is a light-weight, Linux based flat panel touch-screen that offers wireless broadband connectivity to the web. The ProGear supports RealPlayer and can stream music and video with



extraordinary quality because the connection speed is high. Frontpath plans to work with content providers to supply customized information to each unit according to the needs and wants of the individual consumer.

"One of the things we've seen as far as initial experiences with consumers is that people going to want to use these devices to get specific information," Reyes explains.

"Frontpath is not going to develop all the content, there are already existing content providers that we can work with to provide that type of solution. We believe that content, connectivity, convergence and convenience are the things that are going to be essential to the consumer, and that's what we are striving to deliver."

IN THE CAR

The first in-dash MP3 players have begun to emerge, allowing consumers to have two of their most favorite activities to take place simultaneously: driving and listening to MP3 files. Auto manufacturers themselves have been slow to install MP3 units in new cars, but several companies are developing systems that can replace the factory-standard equipment. Rio announced in late February the introduction of Rio Car, a removable in-dash digital audio player with on-board storage for up to 1000 hours of music. The Rio Car is compatible with existing AM/FM/CD car radio sets and can even attach to a home stereo system with RCA cables. The device easily plugs into a PC with a USB port or ethernet connection, so music can be moved from a person's hard drive to the mobile unit.

"We can do up to a thousand hours of music, sorted however the user wants," says Jonathan Sasse, strategic marketing manager for Vancouver, Wash.-based Rio. "Currently a person might have lots of

CDs stored all around his or her car, but they can only listen to one or even ten at the most. With our device you can store so much music that you could drive back and forth between New York and Los Angeles and never hear the same 'song twice."

The Rio Car has a sleek design and a very simple user interface, featuring four buttons and a tuning knob—a far simpler set-up than most existing factory installed units. The device has an optional FM receiver and retails for about \$1,200. That price may be prohibitive for many consumers but, as with everything from the refrigerator to the VCR, the price should drop as the technology evolves. "We're playing in all the key spaces our customers want to be and we're very determined to make the best products available," Sasse says. "We have products in all of those categories, and our work today is to make all of those products better."

International Data Corporation, a research firm that covers trends in technology, automotive, and other industries predicts that 1.5 million in-dash MP3 players will be sold by 2003. While the Rio device is the first to market, automobile parts suppliers Visteon and Delphi have each announced intention to develop digital audio after-market products before the end of the year.

ONWARD AND UPWARD

The advent of satellite, wireless, and broadband Internet consumer products and services will be a boon for companies already well-positioned on the Net. Playing catch-up when that day arrives will be a daunting task. The focus for radio and music entertainment companies then must be to continue ongoing plans for infiltrating the web-user's daily experience. If consumers are already accustomed to relying on services from these companies in the early days of the Internet's growth, they will have a much higher marginal propensity to continue that relationship when new toys (and attendant services) begin to hit the shelves—and that could happen very, very soon. Are you ready? ■

STONERROCK.COM

The Little Guy Takes A Big Idea To The Net

BY KATHLEEN RICHARDS

When Dan Beland first discovered the Internet in 1995, he "immediately knew that it was his salvation from manual labor." In fact, Beland's instincts were so strong that he quit his job as a semi-truck driver and left his native Victoria, British Columbia, ending up in Sydney, Australia. With little experience under his belt, Beland went on to climb the ranks at a local website design company, eventually conceiving of a website he called StonerRock.com.

The success of StonerRock.com has afforded Beland self-employment as well as one full-time employee who goes by the name of Robwrong. And while Beland cites much of his site's success to things like the "open mindedness of our community members," much of its popularity can no doubt be attributed to the fact that StonerRock.com has secured a niche in a yet-to-be-exploited market. His site contains a plethora of information—from a 24-hour streaming radio station, to an interactive review page, to links to a whole host of music sites related to "stoner rock," as well as news and features.

Prior to founding StonerRock.com, Beland describes himself as a "humble fan" of the genre of music known as "stoner rock," which is comprised of bands like Monster Magnet, Queens of the Stone Age, and Fu Manchu, as well as a whole slew of other bands you've probably never heard of (e.g. Slo Burn and High On Fire). The sound, which is characterized by heavy, slow riffs, arose from the ashes of such

1970s psychedelic heroes as Jimi Hendrix and metal pioneers Black Sabbath.

"I conceived all of the basic framework [for the site] the first and last time I did speed," Beland explains proudly. While enjoying a sparsely attended rock show in Sydney, the idea hit him. "The sad audience turnout to such a good rock show, coupled with the strong drugs I was on, led to a flurry of ideas for a live rock music resource website and database."

Due to his drug-induced state, however, Beland completely forgot his idea until almost a year later, when he was back in his native Canada. "I was downloading Queens of the Stone Age and Slo Burn MP3s from a folder called 'stoner rock.' All of a sudden, my ideas for a site with a theme based around the term came flooding back. Immediately I rushed over to Network Solutions and registered the domain name."

On December 15, 1999, StonerRock.com was officially launched. "My initial plans were to create an online community environment and database where fans could congregate and help revive the fan base of heavy underground rock," Beland explains. "The ultimate hope was that the site would become popular enough to increase audience attendance at local rock shows internationally."

Beland's vision is now being shared with many fans around the world. There are currently close to 6,000 registered members of StonerRock.com with an average of 3,000 unique visitors daily. "Some days we get 1,500, some days 5,000 or more, and we're currently sitting

at two million page views per month and climbing," he claims.

And his visitors aren't all just fans, a fact that Beland prides himself on. "I won't try to guess the percentage, but I think a significant portion of our online community is made up of the musicians themselves." He continues, "Ever since we opened our



StonerRock.com founder, Dan Beland

virtual doors, the CDs have literally been pouring in for review. We have a frank, honest, and hype-free review system that the artists really seem to appreciate."

Targeting both musicians and fans means that Beland is sensitive to the role that the Internet (which he believes will "democratize the media") plays in helping, or helping destroy, the careers of musicians. "I am one hundred percent in favor of free digital music. On the other hand, I am one hundred percent against Napster, MP3.com, Farmclub.com, and other profit-centric Internet 'services' that exploit naïve young bands to propagate the 'popular

music' mentality for the sole purpose of increasing their profit margins and marketability," he explains.

Beland hopes the Internet will eradicate major label dominance and offer musicians a more egalitarian approach to publishing music. "I subscribe to Chuck D's 'one million record labels' prediction," he says of the Public Enemy founder who purports that the Internet will encourage the proliferation of indie labels. "It saddens me that he supports Napster but I do believe that he has predicted the future quite accurately."

In efforts to expand StonerRock.com's philosophical influence as well as its financial strength, Beland will be "universalizing" himself by taking his business mobile. "In approximately April, 2001 I will be taking StonerRock.com out on the road permanently. My van will be my office and bedroom on wheels and I'll be seeing as many stoner rock shows as possible and attempting to meet all of the North American StonerRock.com community members in person."

So while you'll be working hard in the office, Beland will be smoking bong loads in his souped-up Stoner Rock van. More important, if StonerRock.com's success continues, Beland will not only prove that small business is a viable avenue for music and the Internet, but also that smaller companies, who often have a more pinpointed market and hence are more in-tuned with their audience, may indeed have the competitive edge. ■

Kathleen Richards is a Music Research Editor with gavin. She can be emailed at kathleen@gavin.com



top 40/rhythm crossover

Notable Quotage: Drive-Bys, Fat Guys, Laughing Gas, and White Trash

compiled by Kevin Carter



TOP 40/
RHYTHM CROSSOVER
EDITOR
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Here's more weird but mostly true stuff captured from the lips of actual programmers during what they perceived as otherwise routine gmail phone calls:

"Somebody called and said, 'Congratulations' and I said, 'For what? Because only one out of the 22 shots fired actually hit someone?'"

—Tracy Cloherty, PD of Hot 97-New York, accidentally finding out she won a GAVIN Award...she thought the call was about the unrelated shooting outside.

"Can you send the award armor-plated, please?"
—Cloherty again, requesting special handling for her fragile glass plaque.

"My legal team noticed that we're already using the '9' and the 'point,' and we feel we have a strong case to stop that. However, we have no problem with the '6' and the '5.' We also choose not to contest 'Free Music Weekend,' or 'Family Four Pack,' but be warned—if they start using 'Dial recklessly and good luck!' we'll see you in court."
—Bob Lewis, PD of KISV (Kiss 94.1)-Bakersfield, embroiled in a "Kiss" battle with Clear Channel's KKXX (96.5).

"This is the biggest thing since the Brady girls got married...and that doesn't cost \$9.99 and appear discreetly on my hotel bill,"
—CPR/GAVIN's Paige Nienaber, on his company's strategic alliance with Lawman Promotions

"I'm on laughing gas right now, which makes me the perfect gmail candidate. My dentist told me it would wear off right away but I'm driving home down this windy mountain road and I felt like I'd had about three six packs."

—Just your average day for Cat Collins, PD of KQKS-Denver.



"Does a Hot A/C play Joe, Destiny's Child (out of the box), Pink, Mya, Lifehouse, Janet Jackson, and Jay Z? If so, then we're a Hot A/C. But there is a chance that we're a Mainstream Top 40...just a chance. I'll let the trades decide. This is too funny."

—KZQZ-San Francisco PD Casey Keating, addressing recent format change rumors.

"It's tough leaving America's best sports city for the Lightning, the Devil Rays, and those eternal bridesmaids the Bucs."

—Jeff Kapugi, leaving KSLZ-St. Louis to return to his alma mater, WFLZ-Tampa

"That was a scary night, considering Columbus is the fifth-fattest city in the country...we drew over 1500 'interesting looking' people...all trying to mate with each other."

—WNCI-Columbus PD Jimmy Steele on his recent "Meet Market" promotion.

"I've enjoyed my success at R&B and Crossover radio, but I didn't want to be pigeon-holed. Top 40 gives me a wider playing field."
—Tom Calococci, new PD of Mainstream Top 40 KZZP-Phoenix

"Usually we get calls after the first song asking if they're a winner. Of course, these are the same people who call at 10 p.m. asking for Goumba Johnny...and I have to explain that his shift ended 12 hours ago."

—WKTU-NYC MD Geronimo dealing with your average listener.

"It is possible to touch people on a differential level with this type of promotion, as well as leverage diaries by super-serving an overlooked niche like this. You would not believe the passion level of these

women."
—KTTB-Minneapolis PD Scrap Jackson, whose Destiny's Child ticket giveaway was limited to sin-

gle mothers only.

"We took four listeners to Hooters, where they had to stare down the ultimate temptation...no, not the waitresses...the food."

—WFLY-Albany PD Rob Dawes, describing (we think) their "Starvation Island" promotion.

"The funny part is, we're Top 5 18-34 with no show...we have no idea what to expect with a live body."

—WBTS-Atlanta PD Dale O'Brian, after hiring Mike "Woody" Woodward as the station's first morning show.



"This is where all of our good material comes from—other people's suffering."
—KXJM-Portland PD Mark Adams, after his morning show's "Safety Tip of the Week": How to escape from a submerged automobile," based a recent car-in-a-lake tragedy in Florida.

"You gotta be able to slide in with these freaks and continue to raise hell, while lowering the professional standards of Tampa radio. Our listeners have come to expect a blatant disrespect for anything remotely radio-sounding. Most importantly, you must be dump button-friendly, considering all the crap that's constantly spewed out over our airwaves."

—WLLD-Tampa PD Orlando, searching for a new morning show playa.

"A propane tank is traditionally what color?"
—A trivia question in KALC-Denver's "White Trash Survivor"—six people living in



Tracy Cloherty



Paige Nienaber



Cat Collins



Geronimo



Tom Calococci



Mark Adams

OutKast: Dre and Big Boi Are Funkier Than You. Say What? Read On!

By Kara Flanigan

They're the fruit of the tree that grew from the seed planted by pioneers like Funkadelic, Sly Stone, Jimi Hendrix, Graham Central Station, and Prince. Stankonia is the destination and it's the OutKast mothership that gets you there...or at least lets you get a taste of that style known as Dirty South.

First Stop: The Formation of Stardom

What began as a rivalry ended up in a partnership. Dre (born Andre Benjamin) and Big Boi (born Antwan Patton) went to high school together in Atlanta's East Point borough, and through a rap rivalry, gained respect for each others' skills, which led to the formation of OutKast.

The duo was hotly pursued by Organized Noize Productions, and they found themselves signing to the local LaFace label just after high school. When OutKast's first single "Playa's Ball" hit Number One on the rap charts in 1994, it was only the beginning. Playa's Ball was certified gold after six weeks at Number One, and paved the way for the debut full-length *Southernplayalisticadillacmuzik*, which went platinum.

Dre (a.k.a. Andre 3000) and Big Boi (a.k.a. Billy Ocean) won Best New Rap Group of the Year at the Source Awards in 1995, and followed up with *ATLiens* in August of 1996. It hit the #2 spot and went platinum with the single "Elevators" going gold. In 1998 OutKast released *Aquemani* (with Big Boi as the Aquarius and Dre as the Gemini) which also hit #2 and went double platinum. While it had no stand-out singles, the album was praised for its progressive sound, and labeled as a great leap forward in music.

Second Stop: The Industry

Hip-hop has had a tumultuous history in getting recognized by the music industry. Even though pioneering emcees are traced back to the days of the Last Poets and Gill Scott-Heron, when hip-hop finally nudged the mainstream in the early '80s, major industry events such as the Grammys didn't add hip-hop as a category until 1988. (For the

record the first Disco Grammy wasn't awarded until way after disco was considered dead, so the Grammys were not necessarily prejudiced in their late props to rap). Even then the award for Best Rap Performance (which went to DJ Jazzy Jeff and the Fresh Prince for "Parents Just Don't Understand") was not included in the televised portion of the show, and hip-hop was still considered to be a fad that would soon pass. Oops. That fad was in fact a natural progression of music. Consider the history of jazz, happens to be one of the main contributors to the formation of hip-hop as well. Along that road, for every innovation there is a catalyzing innovator, always one that was inspired by the countless musicians before them, and that brings us to the final stop on the this funk express:

Stankonia

OutKast has proved themselves to be one of the most innovative groups performing and making music today. The fact that one of the two singles from *Stankonia*, "Ms. Jackson," has appeared in Top 40 rotations, and is still steadily climbing its way towards the top ten, proves that Dre and Big Boi's music cannot stay confined to one genre. Both singles, "Ms. Jackson" and "B.O.B.," have received nothing but excellent reviews. The immaculate production on the album (courtesy of Organized Noize, Earthtone III, and L.A. Reid) is sample free, giving the album the added dimen-



sion that live musicians create, and that can be missing from music that just samples old hooks.

Stankonia is genuinely reminiscent of artists like Jimi Hendrix and Prince through its use of guitar,

and the depth of the funk comes through like Parliament and Graham Central Station, thanks to the use of a band over a machine to create the beats.

Lyricaly the album retains qualities that are becoming scarce these days; complexity without sacrificing humor. All 24 tracks (skits included) offer an intelligent view of the world, Atlanta style.

In the 28th Annual *Village Voice* "Pazz and Jop Polls," which queries over 500 music journalists from around the country, OutKast edged out artists like Radiohead, Eminem, and Madonna to secure the #1 Album and #1 Single for *Stankonia* and "Ms. Jackson."

The album went double-platinum in the first months of its release, and may prove to be not only a programmers' must, but a key part of a musical legacy that started way back when. Take the journey to *Stankonia*; you'll come back feeling "So fresh, so clean." [The duo's third single is scaling GAVIN charts now.

OutKast is funkier than you. Take a lesson. ■

The Go-Go's Beat Is Back... And Sounding Hot

By Annette M. Lai

with editorial assistance by Music Research Editor
Kathleen Richards

It's been 16 years since we last heard from them, collectively, but when we look back on 2001, one of the great music moments will be the return of that happening female fivesome, The Go-Go's. Belinda Carlisle, Jane Wiedlin, Gina Schock, Kathy Valentine, and Charlotte Caffey are back and their first single "Unforgiven" is starting to make some noise at and on the radio.

WBMX (Mix 98.5)-Boston APD/MD Mike Mullaney says of the new Go-Go's album and the single co-written by Jane, Charlotte, and their newfound friend Green Day's Billie Joe Armstrong, "Their new music is great and 'Unforgiven' takes them back to their roots...remember that they were a punk band and Billie Joe helps bring out that edginess in them." KYSR (Star 98.7)-Los Angeles APD/MD Chris Patyk echoes the sentiment, "The Go-Go's are back! 'Unforgiven' is the classic Go-Go's sound and people are already calling up for it! God bless 'em."

While all of the original members have been busy pursuing individual career interests or raising families—and lead singer Carlisle lives in France these days—one thing is for sure: they still love making music together. I recently caught up with Belinda, Jane, and Charlotte as they were gearing up for their recent promo tour in support of their soon-to-be-released CD, *God Bless the Go-Go's*.

Annette M. Lai: How did the reunion come about?

Jane: About three years ago Belinda, Charlotte, and I were approached by some movie producers that wanted to make a Go-Go's movie. We started talking to them about what kind of movie we would want to make and ended up contacting Kathy and Gina to see if they wanted to be involved. Once we all started talking, it turned into our doing some shows together, and it felt pretty good. Then it snowballed into us making an album.

How has Go-Go's music grown over time?

Belinda: We have a sound that's inherent when the five of us come together, and it's a sound that none

of us can even possibly hope to replicate when we're doing our solo things. Plus, through the last 15 years, we've actually caused 75 years of drama. We actually thought *75 Years of Drama* would be a funny name for an album. We all have plenty of experience to draw from.

Charlotte: The essence of who we were is still intact. We're a little more grown up and I'm gonna emphasize *little*. When we got together to write, the things that fell naturally together were the songs that made it on the record. There's an energy and a chemistry when we get together that just fires up. This isn't really a reunion since we've been together off and on these past few years. It's more about reforming as a band, making a record, and really coming back together. We're committed to this.

Does it feel different being back together?

Belinda: The energy is exactly the same as it was 20 years ago. I mean, we're all a little bit different, but deep down we're the same sort of people, and the same dynamics go on. But I think that I can speak for everybody when I say that we're all very excited about this album and really proud of it. I personally have no expectations and no idea what's gonna happen. But I know that the excuse to be able to come to L.A. and record a Go-Go's album was enough for me, and I had a blast. Whatever happens after that is dessert. Another difference this time is that there's a real sort of anticipation about this album, which is totally surprising and very flattering.

Your bio refers to you as "musically rebellious." Are you?

Charlotte: I think so because some of the songs on the record have some very punk undertones, which is just our roots. It's inherent in all of us. We're just sticking to our guns about not trying to follow any kind of "Oh God, who should we be now that we're a little older" formula, or "Look at what so and so is doing." You are what you are.



AC/HOT AC
EDITOR
ANNETTE M. LAI
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How did the collaboration with Billie Joe come about?

Belinda: We played in San Francisco a couple times this past summer and fall and he came to our shows. He also came on-stage and sang Jane's part during "Our Lips Are Sealed." Charlotte approached him afterwards and said, "Hey, we're all fans...maybe we could collaborate and come up with something [for the new record]." He was totally into it.

What are some of your favorite tracks on the new CD?

Belinda: "King of Confusion" is my favorite. Lyrically, it's very funny and it's just one of those songs that hit me. And I think the single, "Unforgiven," is great.

Jane: I love the first single and it was an honor for me to write with Billie Joe Armstrong. My other favorite would probably be "Daisy Chain" which I co-wrote with Jill Sobule and Kathy Valentine. It's a really cool song about the story of The Go-Go's and is kind of sentimental to us.

Charlotte: There's a song called "Stuck In My Car" which we've been playing live and we love it. We also had other guest writers, like Craig Roth who is the guitar player in Lenny Kravitz's band—he's great. He and Kathy wrote a song called "Vision of

Nowness" which has a great story behind it. Belinda met Sammy Davis, Jr. one time and he called her a "vision of nowness," which was an unbelievable thing...we were like, "OK, a song *must* be written with that title. You can imagine him saying that, you know: "Baby, you're a vision of nowness."

What would you like new fans to get from your music?

Jane: It's pretty simple. You just want new fans to like the music. My hope with people who aren't familiar with us is that, first of all, they hear the music, and second of all respond to it, and third of all, buy it. And then fourth of all like it! It's a hard battle to even get heard today and that's obviously the biggest step. But I have a lot of confidence that what we do is good and if people get a chance to hear it, they'll respond to it. ■

THE GO-GO'S NEW CD *GOD BLESS THE GO-GO'S* WILL BE IN STORES ON MAY 15.



Belinda Carlisle and Kathy Valentine recently stopped by Mix 98.5 (WBMX)-Boston to hang out with APD/MD Mike Mullaney (left), and morning man John Lander.

KATW-Lewiston, Idaho



GM: Dan Stellmon
PD/MD: Doug Erickson

On-air lineup:

Mornings: Doug and Mary In the Morning with PD Erickson, his wife Mary Love, and News Director Shain Bolland
Middays: Dan Scott

Owner: Pacific Empire Communications
Frequency: 101.5 FM
Slogan: "Today's Best Music"
Address: 403 "C" Street Lewiston, ID 83501
Phone: (208) 743-6564

Afternoons: "Idaho Don" Kelly
Nights: James Glenn
Overnights: Shain Bolland

Current major on-air promotion: We just finished our 101-5 Cat-FM's "Live In It To Win It" Survival Challenge, where we had six people in a car for six days, competing for \$6,000 in cash and prizes. Currently, we're gearing up for our "matchbox twenty questions" contest, where listeners have to answer trivia questions about the station and our jocks. One lucky winner and three friends will get tickets to see matchbox twenty, Everclear, and Lifehouse perform in Seattle on April 3rd.

Core artists: matchbox twenty, U2, Madonna, Goo Goo Dolls, Lenny Kravitz, Barenaked Ladies, Vertical Horizon, Sting.

Sample Music Hour
(weekday afternoon drive):

Green Day "Time of Your Life"
Madonna "Don't Tell Me"
John Mellencamp "Key West Intermezzo (I Saw You First)"
Vertical Horizon "You're a God"
Dido "Thank You"
Prince "Little Red Corvette"
Faith Hill "The Way You Love Me"
Nine Days "Absolutely (Story of a Girl)"
Bryan Adams "Summer Of '69"
The Corrs "Breathless"
Aerosmith "Jaded"
Del Amitri "Roll To Me"
matchbox twenty "If You're Gone"

A Conversation With KATW PD Doug Erickson

Doug Erickson, the one-year PD of KATW describes his market as an "island," due, he says, to its unique physical and demographic landscape. His market, which includes Lewiston, Idaho and Clarkston, Wash., is nestled in the Lewis & Clark Valley where the Clearwater and Snake Rivers meet, and is about 25 miles from nearby Washington State University and the University of Idaho.

I caught up with Erickson (who was recently named market program director for Pacific Empire) to discuss how he's improved the station in his short tenure, how he finds new talent, and what it's like working with his wife, Mary Love, on the morning show.

What was KATW like before you arrived, and how have things changed since?

Since its launch in the late '80s KATW has always been active with promotions and in playing a fair amount of new music. The station was in pretty good shape when I got here, it just needed some focus and a tune-up in the music department. We've tweaked the music so it's a bit hotter, and over the last year we've gone more current-intensive. We dropped some syndicated programs that didn't fit the positioning statement and added Casey Kasem's *AT 20* and *Top Hits* programs, and kicked things up several notches in the morning, going from a one- to a three-person, listener-interactive morning show.

What new challenges did KATW pose for you?

Getting everyone on the same page as far as where we were going and what we needed to do to get there was the first order of business. Strengthening the morning show (the "front porch" of the station) was next, and with the addition of Mary Love [his wife] we added a strong woman, wife, mom, teacher, and someone with a good sense of humor who lives the life of the target audience. Plus when I get out of line, the listeners hear my wife yell at me, so I figure it cuts down on complaints to the GM!

Finding talent that fits within my budget is another challenge. Although I've found a few people through

conventional methods (trades, networking, etc.), I found my midday guy waiting tables at an Italian restaurant in town. It's much easier to teach someone

the perfect match between serving the listeners, the advertisers, and the owners is the key to long term success no matter what size market you're in!



"I found my midday guy waiting tables at an Italian restaurant in town."

What is the best part of your job?

I enjoy wearing different hats throughout the day. The morning show is a blast! I can't imagine going back to doing this shift without my wife. When people come up to me at remotes and recite back funny stories we've told, or they tell me that we've brightened their day in some way, that's incredibly rewarding. Moving from "doing bits" to relating to people and talking honestly about our lives (and theirs) has been a big corner that I'm glad to have come around. As the new market program director for Pacific Empire—with three new signals in town to oversee—time management and delegating will be two skills that I will be working hard to improve on.

the technical side of radio than it is to teach someone to have a personality! My new overnight guy was tearing it up at the local karaoke bar, now he just has a much larger audience. The talent is out there, we just need to keep looking and in a few new places.

What is your main goal for the station?

Getting staff involved and giving them a sense of ownership so they work hard to help the group and themselves grow professionally and financially. No person is bigger than the radio station, and we work hard to get everyone "rowing together" instead of "drilling holes in our boat!" Though we're in a small market, we have all the tools that the big boys have and we're still the people actually on the radio. That's a responsibility that we take very seriously. Finding

What's your most memorable moment so far?

Our "Home for the Holidays" campaign. In early December we found a family of five that was living in substandard housing. Habitat For Humanity was having trouble raising the money needed to finish the house that this family had been working on. With the help of our listeners and advertisers KATW raised over \$18,000 in less than three weeks to get this family into their house two days before Christmas. To see three little kids running around in a new house and to get a hug and a "thank you" from a man that had put in over 1,200 "sweat equity" hours of his own into making this happen was something I'll never forget!

—Kathleen Richards

Meet DC's Buddy Rizer: A True Beltway Boy

By Richard Sands

Officially the PD at DC-101 for just a week now, Buddy Rizer is the newest program director in the Alternative format. But before we go any further, I know what you're thinking...is WWDC-Washington an Alternative station?

Just as KROQ considers itself to be the "rock station for Los Angeles," Buddy Rizer says DC-101 is "the rock station for our nation's capitol."

"I've never been comfortable with the categories that radio stations are put in," says Rizer, who explains his station position this way: "We are a 'rock' station. And we're a rock station for DC—that means playing less of the traditional Active Rock titles and more of the Alternative titles, at least based on the charts."

"They're unequivocally an Alternative station and have been for some time," chimes in former record executive Mike Jacobs, now retired. "It's just that most people weren't smart enough to notice. If you accept that WXRK-New York is Alternative, as most people should and do, then why not DC-101?"

For those not in the know, WWDC became "DC's Rock Station" in 1975 and has been the home to some of the country's biggest radio names, including Howard Stern (the station was featured in *Private Parts*) and The Greaseman. "When Grease left is when the station began the musical evolution we have today," elucidates Rizer, who's spent plenty of time behind the microphone, himself. "Almost two years ago when we upgraded from a 'more music morning' show—the DJ was...um...me," he admits.

Like many PDs, the 38-year-old Rizer's road

to programming began with jocking, although at first he was just a lowly intern. "I've been in radio since I was 15 years old, starting at WARK-AM in my hometown of Hagerstown, Maryland. I started as an intern for my favorite DJ, 'Uncle' Ed Alexander and then started run-



Buddy Rizer

ning the board for Orioles games. One Saturday night the game got rained out and they had no other options but to let me on the air!"

Rizer's rise through the ranks at WARK continued through his college years and upon graduation, he became the music director, program director, then operations manager. Then he took a fateful phone call. "On a day in May back in 1988, DC-101 Program Director Dave Brown called and invited me to join the 'Boss Jock' staff." Rizer started as a night jock but eventually became production/imaging director and eight years ago added the responsibilities of assistant program director/music director. "Now," he says proudly, "I've realized my life's dream, to be program director of DC-101."

Much like WBCN-Boston, DC-101 has a rock station heritage that's evolved over time. How would Rizer describe the station now? "DC-101 is very much a hit-oriented rock station. We're current- and recurrent-based, and gold for us is Pearl Jam and Nirvana, not Rolling Stones and Led Zeppelin. We play Bare-naked Ladies and Train, and Rage and Limp. [see sample hour p22]

As a program director, I always liked to have a picture in my mind of my typical listener—it's a powerful tool for defining the station and tells me whether or not a promotion or a song fits the station. So who is the typical listener in Rizer's



ALTERNATIVE
 EDITOR
 RICHARD SANDS
 richard@gavin.com

mind? "He's a white male, 28 years old. I like to think of him as a young professional, politically incorrect, and Internet savvy. In short, I'd say, he



lives a rock lifestyle." So, does this hypothetical young professional think of DC-101 as an Alternative station? "Listeners are unaware and couldn't care less what chart we report to. Musically, listeners know what to expect from the station—and that's the best of the current Alternative and Rock music."

The 800-pound gorilla in the D.C. area, of course, is Infinity-owned WHFS. "HFS has a progressive music history even longer than DC-101, and has built up a solid reputation over the years. Rizer doesn't stick his head in the sand. "HFS is the station we share the most with—so, sure, they're our competition. But I've always been more worried about being the best DC-101 we can be, and making that the number one priority. I have a lot of respect for

CONTINUED ON PAGE 20



Buddy shares a moment with morning man Eliot Segal at the Chili Cookoff

CONTINUED FROM PAGE 20

those guys, but I don't spend a lot of time worrying about them. The key for us is to just keep focusing on our competitive advantages and maximizing on them."

Still, mention WHFS, and the "HFStival" immediately comes to mind—it's a market insti-



The DC-101 Chili Cookoff on Pennsylvania Avenue.

tion, and this year it expands to a two-day (May 27 and 28) event. That means the station

Rizer shares the most audience with will be selling approximately 120,000 concert/event tickets—an amazing feat regardless of market size or station format.

"The festival is a fact of life—it's a great event," states Rizer, "but we have a bunch of great events, too. Foremost is our Chili Cook-off in May. We get a huge crowd of people in downtown Washington DC. We're right on Pennsylvania Avenue, right in front of the Capitol Building. We think it's the best venue in the country—and it's a charity event that raises over \$650,000 for the National Kidney Foundation. We're also doing 101 concerts for 2001, giving listeners a chance to enjoy shows all year long, from in-studios to stadium shows."

So in competing with an Alternative institution like WHFS, does Rizer feel that DC-101

gets the respect he feels it should from the record community? "There are a lot of companies who get what DC-101 is about, and have reaped huge benefits by partnering with us on projects and events. Others have been slower to get past old ideas and dated perceptions about the rock situation in Washington."

Ex-record executive Jacobs is more blunt in his assessment: "If any record promotion person is afraid of any radio station because of the potential competitive situation, he's in the wrong fucking job and should exit stage left. Buddy's a nice, honest guy, and he loves music. Plus, he doesn't do business via threats like others in our business do—he delivers!"

Rizer says it's a major goal of his to better educate the industry about the "facts." "DC-101 is consistently the number-one or number-two cuming station in the market," he offers. "We play lots of new music, we sell lots of records—just pick any record and then look at the sales increases when we start playing it."

DC-101 is a Clear Channel station, which means Rizer is keenly aware of any possible synergies. He's quick to credit his boss, Executive VP/GM Bennett Zier. "He's been

CONTINUED ON PAGE 22

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CONTINUED FROM PAGE 20

great about finding us ways to maximize our position as a cluster, and working with our partners at SFX concerts and SFX sports. It really puts us in a great position to do huge events and have an impact in the area."

Another staff member who has been a big key to DC-101's success. It's the man who replaced Rizer in the morning drive slot two years ago—Eliot Segal, host of the *Eliot in the Morning Show*, formerly with Z-100, New York. "I said last summer that we had what was going to be one of the next great radio shows—but I had no idea that we'd grow like we have," confesses Rizer. "The show is great—as a fan, I look forward to listening every morning. Elliot is amazingly talented, incredibly hard working, and has terrific radio instincts."

The morning show's made a big impact on the Washington area. "It's been amazing," says Rizer. "Eliot's done everything from having people living in a porta-john for a week [for 'Sewervivor'], to getting hundreds of people to dye their hair blonde in honor of the Capitols' Richard Zednick." In the tradition of the Greaseman, Segal's show has also seen its share of controversy. "Yeah, Eliot's stunt boy, Flounder, recently got in trouble with the Secret Service for a remote where he flashed passers-by in front of the White House 'Shots of Bush' from a porno mag the day after a gunman fired at the White House," winces Rizer, before acknowledging a particular lack of humor from the Secret Service. "Seems you can't make double entendres when it comes to presidential security—who knew?"

Beyond music and mornings, what other weapons does DC-101 have in the arsenal? "We try constantly to out-do ourselves—I've been charged with making sure everything we touch is bigger and better than before," explains Rizer, before tipping his cap to his team. "We have a great staff—our Marketing and Promotion

DC 101 Sample Hour

3 p.m. Saturday

3:00	RED HOT CHILI PEPPER	Californication
3:04	NIRVANA	Dumb
3:06	INCUBUS	Drive
3:10	CAKE	The Distance
3:14	WALLFLOWERS	6th Avenue Heartache
3:18	3 DOORS DOWN	Loser
3:22	MIGHTY MIGHTY BOSTONS	The Impression That I Get
3:26	RAGE AGAINST/MACHINE	Renegades Of Funk
3:30	JANE'S ADDICTION	Jane Says (Live)
Stop Set	BREAK	Commercials/Promos
3:42	CITIZEN KING	Better Days (& The Bottom...)
3:46	R.E.M.	The One I Love
3:48	BLIND MELON	No Rain
Stop Set	BREAK	Commercials/Promos

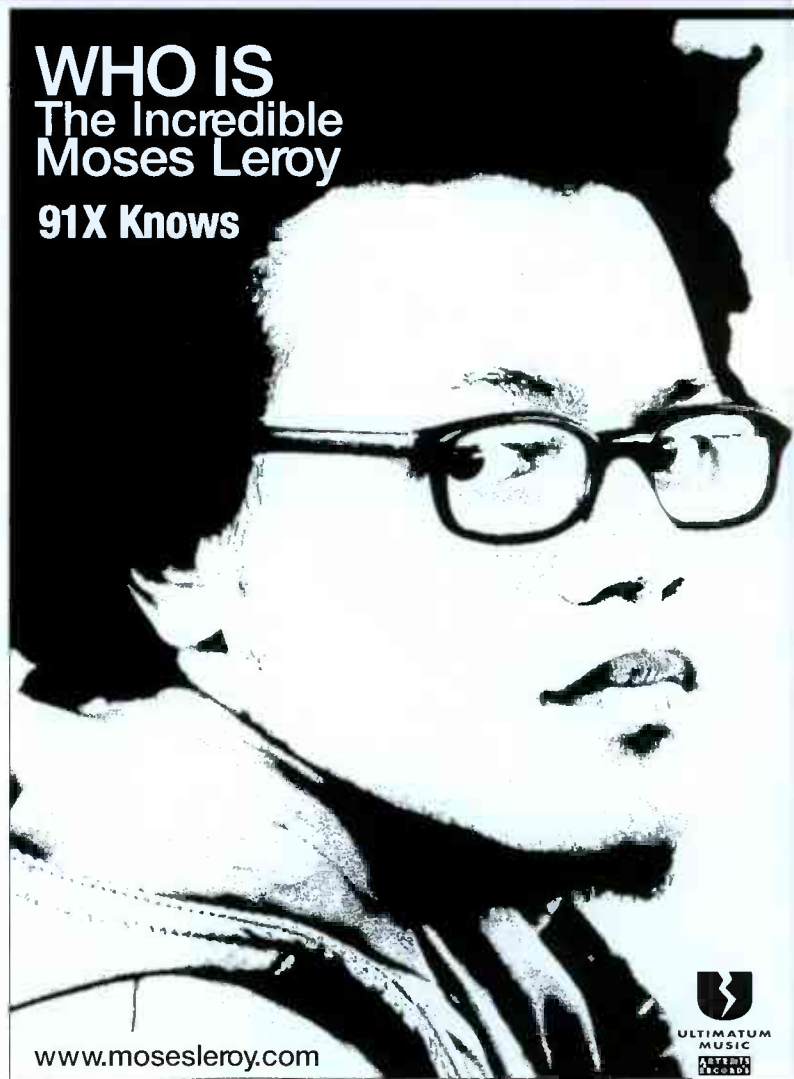
Director Colin Campbell is one of the most passionate people I've ever worked with. He has a great vision about what this station is supposed to be doing. Our GSM Melissa Kelly is not only a great sales manager but also is a great partner in making DC-101 the best it can be. Ann Dewig's imaging is cutting edge and off the wall, and our afternoon guy Jon Ballard is one of the best out there."

Rizer, who gets up every morning at 5 a.m. to work out, tells me he's living his dream, and couldn't be happier with where he is right now. "I'm in a great position to succeed at a radio station that I've loved since I was a kid! I'm also in a great position to learn and to continue to grow as a programmer, working with people like Tom Poleman, Gene Romano, Jeff Wyatt, and Steve Allan."

Only then does the sports-loving Rizer turn his sights on what he'd like outside of his life in radio. "I'd like to finish that novel that I've been working on since college, and I want to get my golf game under 80." Now there's a man after my own heart! ■

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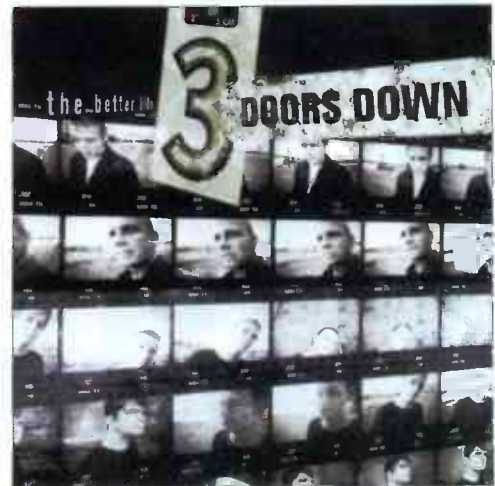


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19 - **17** R&R Alternative
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THE RETURN OF *Diary of a New Morning Show*

By Mark Hamilton

Back in November 2000 KNRK-Portland put mid-day personality Gustav together with existing morning talent Daria, and added a new morning show producer to create the *Gustav and Daria Show*. Two months ago we introduced you to the team. Now GAVIN award-winning PD Mark Hamilton shares with us his thoughts about the trials, tribulations, and growth of the new show, and tells why it's put a spring back in his step. —Richard Sands

A couple of weeks back we received the first Arbitrend that fully reflected the new show. While the ratings are still flat at this point, I'm very encouraged. I know that we've got some nightmarish months (November/December) that we still need to flush out of the system. But beyond ratings, there definitely seems to be a buzz building on *Gustav and Daria*. There have been a couple of great newspaper articles about them with very

favorable comments. Also, my research is showing tremendous growth and passion for the show. The internal research shows that if people have heard it, they love it.

My focus these first couple of months has been on executing the basics and working out some of the "mechanics." The talent and the chemistry are definitely there, and producer Nik Miles has brought the content of the show to the point that it's a real show now. But every morning we still get together to dissect what happened that day. The main things we've been concentrating on might seem small, but they're essential. For example, we've been going over the roles that Gustav and Daria take. We talk about things like who starts, and who ends each break, who does the teases, and who does the bulk of an interview—that kind of thing. Might sound basic, but it can make a huge difference to the listener. And since this is still a new show, we have to go over other radio basics such as the timing—like hitting stopsets at the right time, and actual lengths of each break, and so on. Basically, I guess you could say, it's just the overall flow and time management within the show that we're working on the most so far.

The show has several benchmark features and several benchmark characters. It probably would bore you, so I won't go

CONTINUED ON PAGE 26



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CONTINUED FROM PAGE 24

through each them, but to give you a flavor of the show I'll touch on a few. Probably the most popular is "Daria's Local Entertainment Guide." This is a wonderfully entertaining monologue—basically a story from Daria's past or present that ties into a local restaurant/bar/club/store/locatior...you name it! The most well known character is "Mark Trail," a nature expert who makes a weekly appearance with a humorous and bizarre twist, and it's very funny. Other reoccurring characters include Miss Dish, a local food critic; Lyle the Hairdresser from West Hollywood; and Steve Humphries, the editor of our edgy local free rag, *The Portland Mercury*. Then, on Fridays, Grant Butler, the editor of the Arts & Entertainment section in *The Oregonian*, does a sort of "cool things going on in Portland this weekend" feature. Finally, your truly comes in every Tuesday morning and reveals "The Dancing Monkey," which essentially is the KNRK "pick of the week."

Naturally, I think it's very important that Gustav and Daria are out in public a lot doing fun events or whatever. We have an advantage over most morning shows: One, we're local (such syndicated shows as *Howard Stern* and *Mark and Brian* do run here in Portland with varying degrees of success.) And two, physically, these two are very "marketable," if you catch my drift. The two most recent events they did were a "Lose in Love" Valentine's Day Singles Party, and "Phat Tuesday in Town" on Fat Tuesday with Richard Cheese performing lounge songs. I must admit that both events were very successful. The turnout for each was phenomenal and the reaction from the listeners, amazing.

As far as my marketing goals, we just sent out a morning show sticker that went out with 10,000 CD samples to help introduce and reinforce the new show. In the long run, I'm looking to market the show next

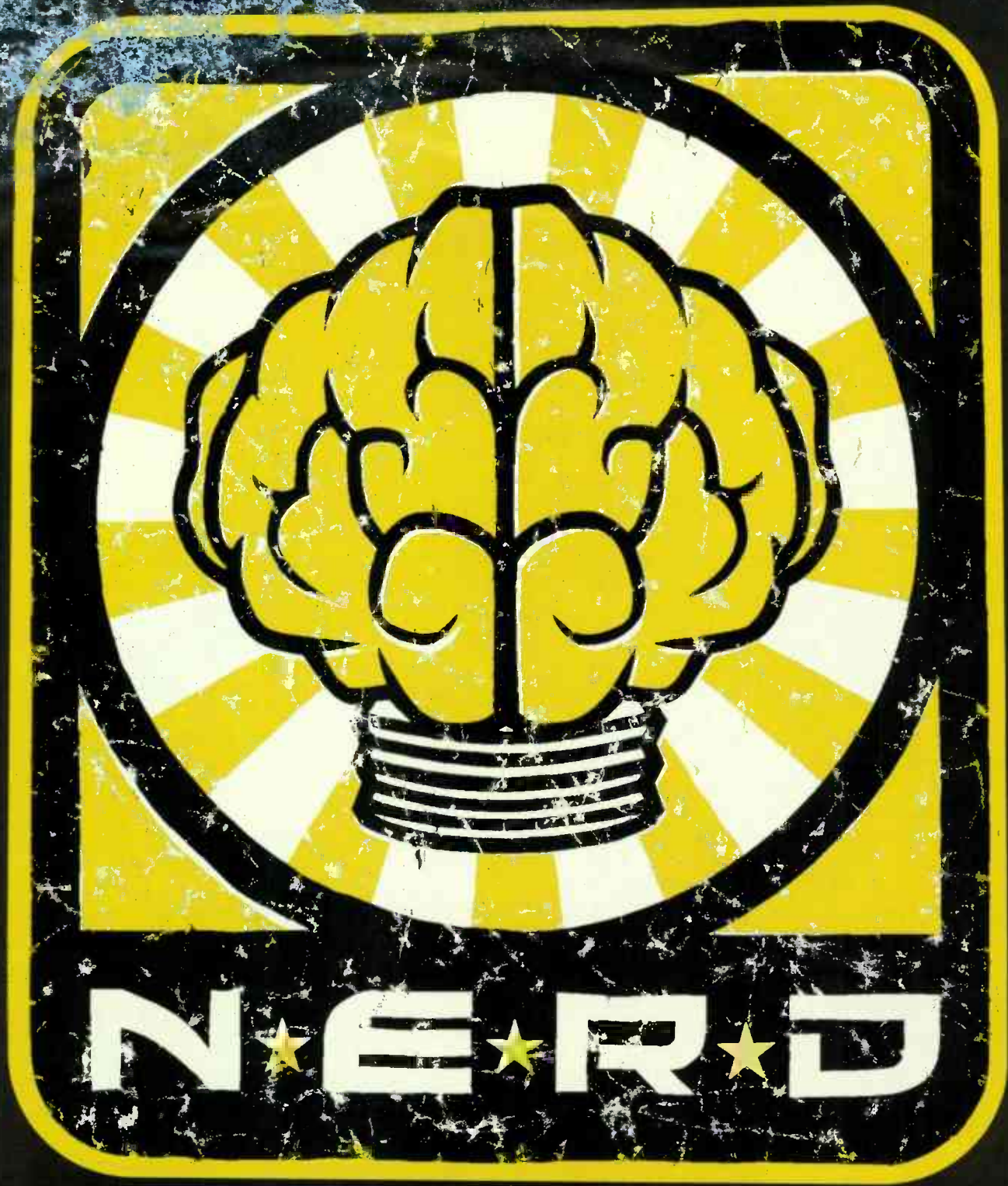
year on TV and with billboards.

But let's not get ahead of ourselves. My short-term goal right now is to make sure the show is fun, compelling, and relevant. By the end of spring book, it's absolutely crucial that we see some significant ratings growth. Not to put too much pressure on them, but here's why I feel that way: competitively, KNRK is in a very tight corner right now. In my market there are two Modern A/Cs ("Rosie" and "Star") that are playing a substantial amount of NRK artists, plus there's an Active Rock station (KUFO) playing a substantial number of NRK artists and there's a Top 40 (Z-100) playing all our hits. So, really, without sounding overly dramatic, the success of *Gustav and Daria* is critical to KNRK's survival!

Overall, I'm having more fun working with this team than I've ever had before in any morning show situation. What I've found is that it's not a continual struggle. There hasn't been the resistance to everything I suggest that I might have found with past morning teams, and there's not a war of egos every morning in our meetings. From a personal standpoint, it's put an element of fun back in programming for me. I'm working with three very creative, intelligent, dedicated professionals, and it's been awesome.

Thanks Mark!

This is an ongoing series. We'll check back in on 'Gustav and Daria' in an upcoming issue of GAVIN to monitor their progress, including hearing from producer Nik Miles. If you want to brainstorm about building your own morning show, you can reach Mark Hamilton at hamilton@knrk.com. ■



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A New Word For Your Spring Festival: "Outsourcing"

By Richard Sands

Let's face it—putting on a festival sucks. About the only good thing is the actual event day itself. Nah...scrap that. Even the day itself sucks because you're too stressed out to truly enjoy it. Certainly Mel, Randy, and/or your general manager like seeing the bottom line of the station fest, and there's the publicity it generates... so obviously you're going to do a show. But there has to be a better way, doesn't there?

A new company, TouringPro, just might have the answer. Company President Eli Lande explains:

RICHARD SANDS: Eli, what exactly is TouringPro?

ELI LANDE: TouringPro organizes, manages, and promotes concerts for radio stations. Enormous opportunity exists for us to help stations design and implement their live music strategy. Last year Clear Channel, when it purchased SFX, sent a very clear message about the

at all because they're owned by their rival, Clear Channel.

Tell me about your concept for putting together station festivals.

In addition to working on individual concerts, TouringPro offers radio stations access to talent and production efficiencies that individual stations, and even station groups, can't replicate. We group together similarly formatted stations in a geographic region and organize their events so that we can group buy talent and amortize production costs. Even though stations generally have different owners, by grouping them together we're able to pass along the efficiencies from the group buying of talent—not to mention the additional leverage with labels. We can spread the production costs over multiple shows. For example, production equipment is generally rented on a weekly basis, so if

events.

Our company has advantages in booking talent resulting from our ability to offer talent a package of multiple shows rather than one-off radio station events and its industry experience and relationships with leading artist representatives (i.e., agents, managers, record executives).

Most large market stations can put together their own show, so who is your target market?

All stations, big and small. Although the larger stations may have the experience of having produced their own event, it's not cost efficient for them to maintain the necessary internal infrastructure since, typically, a station does one or two of these shows per year. The station suffers when its employees are diverted from their day to day tasks to organize an event. TouringPro can save station personnel time and

distraction and our company contributes and shares the expertise

it's developed from producing concerts across the country. Of course, our approach is flexible and we welcome a station's participation in any aspect of producing a show (for example, talent booking). I recently spoke with a PD who spent three months last year solely devoted to the show his station was promoting, rather than his regular duties.

What's been the biggest objection to overcome, so far?

Stations that have never been involved in the promotion of a concert are insecure about the

number of tickets they think they can sell for their first show. They try to minimize their risk by planning shows in small venues, and with high-profile talent. Of course, the profit margins from such shows are small. Stations are generally too cautious about the size of the show they can promote and the number of tickets they can sell.

Okay Eli, let's get to the bottom line...what's it gonna cost?

Generally, TouringPro structures its deals so it only makes money when a show is profitable and the station makes money. Depending on the size of the show, our company also receives a minimum fee to cover its expenses. Overall, this structure presents the least risk to the station and incentivizes us to work for a successful show. In general, we share the risk on a show with the station unless the station wants to take all of the risk. Although there is the possibility of losing money on a show, when promoting a concert only a small amount of money must be laid-out up front for various deposits which we can process and administer.

How can people contact you if they're interested?

I can be reached by phone at (310) 468-5800, or at elande@touringpro.com. I'm very happy to meet with stations to help them evaluate whether or not they should be involved with concerts, and to help them design the solution that is right for them. Obviously, stations outside of Alternative can be involved in very successful shows and, regardless of format, should not be hesitant about contacting me. For example, we're in the process of talking to a number of Classic Rock stations. We're very confident we can create very successful shows for them too. ■

TouringPro 

ABOUT ELI LANDE

Prior to founding TouringPro, Eli was vice president, business development for Tickets.com where he was responsible for developing and managing business opportunities among venues, talent buyers, and artists. His résumé also includes heading the touring division for Left Bank Management, the largest music artist management company in Los Angeles. Before joining Left Bank, Eli worked as a financial manager and tour organizer for artists including Elton John, Neil Young, Eric Clapton, Rod Stewart, and Pearl Jam.



way that it sees radio and the live music industries working together. Now, not only do other station groups need to design a live music strategy to keep up with Clear Channel, but they often feel they can't use the local SFX promoters

you're paying for a full week you might as well use it for other shows and share the cost. These economies have been used to significantly increase the profitability of music tours but have not typically been achievable with radio

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Treble Charger Takes "a Stab" at the US with "American Psycho"

By Kathleen Richards

Being a rocker from Canada isn't easy. Being a successful rocker from Canada is even harder. Yet, Toronto's Treble Charger—singer Greig Nori, guitarist Bill Priddle, bassist Rosie Martin, and drummer Trevor MacGregor—have thrived in the northern territory thanks to their successful first album, *Maybe It's Me*. Now, with the follow-up, *Wide Awake Bored*, Treble Charger is widening its scope to the Lower 48. Recorded in sunny Los Angeles, the album incorporates the energy of the band's live show and explores such subjects as America's obsession with psychopaths, as in their pop-heavy single "American Psycho."

With its cleverly crafted lyrics ("Now I know how far you'd go/ to be the next freak show/American Psycho") and catchy pop tunings, the lead single has already scared up major airplay at HFX, 89X, and KNRK, for starters. But despite the single's cursory pop appeal and sing-a-long chorus, singer Greig Nori explains from the band's tour bus (en route to British Columbia for MuchMusic's "Snow Job") that it was inspired by the Columbine shooting. "Columbine just happened when we were recording our album and that was really weighing heavy on me—it hit me hard. And also I had just read the book *American Psycho*. The phrase had been hanging around in my head and I wanted to use it in a song because I thought it was very applicable to right now; to how far we go to raise freaks to celebrity status."

Despite such sobering themes, Nori says the songs on *Wide Awake Bored* have an overall sunny disposition, thanks in part to having

recorded it in the City of Angels. "Having LA as a backdrop was probably the biggest single influence on the album. Coming from Toronto in the winter, we got to leave the grayness and go to sunshine. And that's when 'American Psycho' came out. Almost the day that we got there, I sat down and wrote the chorus."

While the eleven songs on *Wide Awake Bored* have a definite pop-punk feel, Treble Charger also shows off undeniable songwriting skills—primarily those of Nori and guitarist Priddle—in melodic and insightful songs such as "Brand New Low," "More's The Pity," and "Just What They Told Me."

Part of the "LA rock" feel on *Wide Awake Bored* is also due to a conscious effort on the part of the band to capture the raw and unabashed energy of their live show. "What we found was that, on our last albums, we would play the songs a lot harder and faster [live] than how they were on the album," Nori discloses. "This time around the only guideline was just to write songs how we play them live. We tend to be a lot more energetic live, and we build a lot of things into our show like where we get people up and do funny stuff. I'm a real firm believer in bringing entertainment to shows."

Nori says that Treble Charger's musical influences have little to do with growing up in Canada and more to do with childhood musical influences, which is why Nori feels a close affinity with similarly-sounding US pop-punk bands like the Foo Fighters. "What I've discovered is that most of my influences, those embedded in my brain, came from growing up with the music my parents listened to, like classic rock: The Beatles and CCR. I used to think I should be going back to that for influences for writing now, but then I realized that that stuff has already played its role growing up. I really



L-R: Trevor MacGregor, Rosie Martin, Bill Priddle, Greig Nori

like Dave Grohl's approach to music, I like the energy, I like the fact that he never takes himself seriously. Their live shows are fun and energetic. And I feel a real positiveness in the way he approaches things. I tend to be drawn towards that side of music rather than the dark, cynical stuff, like what a lot of the rap-metal stuff is about. I'm more about having fun, jumping around, and the So-Cal punk rock kinda feel. That's the stuff that really excites me. I don't think we're like So-Cal punk, but I certainly come from those influences; I really like that kind of music."

The Foo Fighters are just one of the bands, including the Dandy Warhols, that Treble Charger toured with in the past three years since the release of their first album. Also in that time, Treble Charger caught the ear of Nettwerk, who signed them for *Wide Awake Bored*. "We had been with a sort of one-man management, and it just didn't go that great on our last album. It was too big of a venture for him to handle. So we just let it out that we were after management. Nettwerk contacted us and it just grew out of that. We were really excited, let me tell you, because Terry McBride is a big name and we didn't even think he'd be interested in us."

Nettwerk is also helping Nori co-manage Island/Def Jam's Sun 41, a project Nori has been working on for many years. "I found those guys about four years ago. Derrick and

the band used to come out and see our band and I befriended him and worked with him for three years—I'm pretty much the principal manager of the band and I'm gonna remain that." Despite his busy schedule Nori says he'll try to maintain all his obligations, so don't expect a career change anytime soon.

"We have a really strong career up here and regardless of what happens in the States I know that we'll continue up here," Nori clarifies. "In fact, we're just waiting to see what happens down there and if it doesn't really take them we're just gonna go and record a new album and keep our career going up here. I'm really happy with the way it is up in Canada. To sell platinum up here, it's not a lot, it's 100,000, compared to the States. But up here that's actually really hard to do, and it's given me a pretty good living up here. So I'm really happy. Nothing to complain about."

If Nori's philosophy is any indication, Treble Charger has the makings of a solid foundation for a long-lasting and successful career. Meanwhile, Treble Charger is gearing up to hit the road as "American Psycho" continues its momentum on radio. "We just got ten acs in the States. One of the first ones was Portland. I heard from Gavin Seminar that mark Hamilton is a strong supporter. Sounds like it might be a slow build. But I think that's pretty good, so I'm happy." ■

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Downer's Not All They're Bummed Out To Be

Roadrunner Newbies Navigate Post-Grunge

2nd from left: John Scott

By Kathleen Richards

As the aggro rap-metal trend begins to loosen its grip on the Alternative format, bands like Downer get their chance to step up to the plate.

Having toured for the past seven years and successfully developed a firm local following, the LA/Orange County quartet's been waiting patiently to release their major label debut since signing with Roadrunner two years ago. Their first single, "Last Time," a hypnotic head-noddin' track that mixes hammering riffs with atmospheric guitar work, a hyperactive bass line, and singer John Scott's charging voice, shows that Downer can be heavy without being abrasive.

"I draw a lot of our energy and inspiration from maybe depressing or negative themes and I try and bring those out and look at them in a way that you can find something positive about it," Scott says of Downer's not-so-down lyrical messages. "I try to be as positive as possible. And I think I,

like everybody else in the world, have problems and issues that you deal with the best you can and try and get through it."

The members of Downer—frontman Scott, guitarist and principle songwriter Aaron Silberman, bassist Jed Hathaway, and drummer John Dahlgren—were able to gain exposure, as many breaking bands have as of late, by paying their dues and starting from the ground up. Though Downer has toured with bands like Earth Crisis and Ignite and played a couple Lollapalooza side stages, the band is aware that they're still a fairly unknown act. "When we play at home we'll pack one of the local clubs no problem. But we still gotta promote. We just gotta take it on the road, get to those towns where nobody knows who the heck we are yet and try and blow 'em away."

That philosophy helped the boys attract the attention of Roadrunner's Mike Gitter. "Gitter got the disc through a mutual friend and was totally into it. He started to follow us around a little and, basically, when we were about ready to record on our own he came up

and hit us up. We were ready to go," recalls the singer.

"Last Time" is already getting major rotation at KXTE-Las Vegas, which took an early liking to it. The song is a perfect anthem for tax time hell, with lines like, "I live to produce for the State, trying to protect my family from starving to death. I know a person, who lost it all in a day, job, wife, and his friends."

"It's basically about dealing with the problems that everyday people go through or a daily basis and about dealing with your issues," says Scott. "You can either take all these negatives in life that come at you, taxes, work, family problems, bills, everything, and let it really get to you—climb to the top of the nearest building and jump off. Or you can face it and work through 'em and deal with it and make something positive out of it."

Though their name and music might seem a bit serious, a conversation with Scott revealed that he wasn't all their name implies. When I asked about why they're called "Downer" he replied, "We were going to call ourselves 'Jacuzzi' but we had a lawsuit."

While it's good to know Downer isn't strictly about anger-management, the band is serious about its career and is planning to start a tour this spring or summer. "We're more or less in that in-between phase where the record hasn't come out yet, it's hitting radio, we're getting the hype that we're trying to get and at this stage now we're just gonna figure out what's next; touring, lots of promotion for the record, as much as possible," reports Scott. "Just getting some things together to get ready to jump in the van and go."

Though signed with a major, Scott and his bandmates still have a grassroots mentality. Instead of leaving his past behind, Scott hopes to take it with him. "There are a lot of bands that are not on the radio that deserve to be, or deserve recognition. The way to get your scene going is to go to the shows, get on their websites, buy their merchandise, and support their cause. And I think that's the number one thing about Downer—we're a band that likes to get out there. It's one big happy family, and if you don't support those local bands and the people in your scene, you really don't have much besides a whole lot of boredom. So, just get out there to the shows and support everybody." ■



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Both Sides of the Fence

Barry Mayo Crystallizes the Conflict

Between Wall Street and the Art of Radio

By Kevin Fleming

Former programmer, general manager, owner, consultant, and all around Urban radio expert Barry Mayo is a walking, talking treasure trove of knowledge and experience. He's often cited as mentor to many of today's top programmers and general managers, and there are few people in the country who can match wits with him on radio. Recently this veteran blessed me with his wisdom as we discussed the state of radio today. But first, for those of you who may be uninformed or a new-jack in the business...a little background:

Barry started his career at Howard University where he broadcast on the school's carrier current radio station. After a stint in Little Rock, Lee Simonson brought him to WXLO-New York and together (along with programmer Don Kelly) they changed 'XLO to what today is known as 98.7 Kiss FM (WRKS). Mayo later replaced Lee as GM, jumping from programming to the business side. After four successful years at Kiss, and with the backing of venture capital money, Barry and his partners bought Dorton Broadcasting, which consisted of five stations. Barry took the opportunity to develop the first Urban Adult radio station: WVAZ-Chicago. In 1995, Broadcasting Partners, Inc. cashed out and the company was

sold to Evergreen. Since then, Barry has gone back to college to obtain his degree from Howard University. He's taught at Columbia. He's consulted ABC Radio Networks. Today he's now on numerous boards and has been doing "my civic thang."

GAVIN: Let's talk about the state of radio today. From where I sit, it has its problems...

Barry Mayo: When you speak to Barry Mayo, you have to decide which Barry you want answers from. Barry Mayo the businessman and investor feels that radio, with the exception from the potential attack from satellite and Internet radio, is in better shape than it has been in a long time. In the short term, it's been affected by the advertising slow down. When you look at what's recently happened with the stock market, big radio companies like Clear Channel and Radio One—have done better than the market has. The goal of the Telecommunications Act and the result of consolidation have done well for business. Margins are higher than ever, and this is a great business to be in.

And what does Barry Mayo the programmer have to say?

Now I have to change hats. For a guy who has spent the last 24 years of his life in this business, because of his love of music and the intimate relationship between radio and the community, that guy's heart is broken right now. In many markets, the competitive atmosphere has been

"When you speak to Barry Mayo, you have to decide which Barry you want answers from. Barry Mayo the businessman and investor feels that radio...Is in better shape than it has been in a long time...When you speak with Barry Mayo the programmer—that guy's heart is broken right now."

lessened or is non-existent. The concept of having competing stations owned by one company seems almost un-American. The business principles that this country was built upon had everything to do with competition. It's impossible to produce the best product in any business—radio especially—in a non-competitive atmosphere. Competition breeds quality, period. If you think that's not true, ask the big three automakers back



in the '70s. When the Japanese came in with those fuel-efficient cars it forced General Motors and Ford to become better companies. It's all because of the competition, and it's the same thing in radio.

What about guys who want a career in radio?

It's certainly not a great time for disc jockeys. If your name is not Tom, Doug, Russ, or Skip. It really needs to be a labor of love to want to be an announcer in this business today. Between voice tracking and national syndication, there's no farm system for developing great talent. This isn't a great time to want to get into the business unless it's on the sales side. There will always be opportunities for someone in sales because radio has become almost totally a revenue and cash flow business. The investor side of Barry Mayo is not pissed off about that at all. A 70 percent margin at a big station is great—of course they may only have five employees but...[laughs]. And you can see the difference. The money is not being put back into the product. There's less money being spent on research and marketing.

Feet are being held to the fire.

The business is on a 90-day schedule now—and therein lies the challenge. Back in the '80s, Wall Street discovered that radio was an undervalued asset and realized that the licenses of these stations were worth a lot more than what the stations were trading for, and thus public money discovered radio. It's hard to believe that 10 years ago a company could only own one AM and one FM in a market. The good news is that a lot of cheaper public money became available to buy these stations, and value skyrocketed. The bad news is that the companies that went out and bought all these stations now have a fiduciary responsibility to their shareholders to keep the stock price up. There's only a couple of ways to do that: one is to increase cash flow by greatly increasing the revenue or by decreasing expenses.

I recently talked with a programmer who told me that his station is running 28 units per hour. How do you build and service an audience when you run that many spots?

You don't. You rationalize 28 units per hour when you own most of the stations in that format in that market. How you rationalize it to yourself is when you say, "Where else are they going to go?" What suffers is Time Spent Listening and the shares will go down because of that. There are things on the horizon that may make the cume go down as well. The people who are working at Sirius and XM are *counting* on a shift in cume. I told my good friend Lee Abrams, "I'm going to be the first person on my block who spends \$9.99 on some of the reduced commercial and commercial-free music."

Some companies have hired PDs that have very little programming and management experience. Then those companies give them responsibility over one, two, or more stations?

They haven't been trained. I've spoken to people like Doc Wynters, Alfred Liggins, and people at research companies who deal with these programmers on a day-to-day basis. It's scary. When you have 50 or more radio stations, and one person overseeing them, who's going to train those people? Who's going to teach today's young programmers? Who teaches them how to coach announcers, or about how to deal with average quarter-hour maintenance and forget about the relationships in the community and things like that. The people who have the jobs, like Doc Wynter, are busy flying around the country putting out fires. What time does he have to train people coming up?

But isn't the company to blame?

That type of behavior will absolutely bite those companies in the ass at some point. That bite will be exacerbated by the economy if it keeps going in the direction that it's going. Many of these companies got their stock price up over the last few years by acquisition, but there is very little growth left through acquisition. Now these com-

panies have to beat the expectations of Wall Street through *operations*.

I had heard from a large radio group employee that his company's future plan is to have one general manager per state. Not per cluster, per state. When you hear things like that, what do you think?

I've done some things in the business over the last 25 years that people didn't think could be done, so far be it for me to be so arrogant as to say that that's impossible. However, I would like someone to share with the class exactly what that plan would be. Historically, radio has been a local business. On the announcer side, people like Tom Joyner, Doug Banks, and the people at ABC Radio Networks have proven that there *is* a level of entertainment value that supercedes a lower level of entertainment with local presentation. But, even they have done a masterful job of localizing their product.

At the end of the day, there's a relationship

"That type of behavior will absolutely bite those companies in the ass at some point... Many of these companies got their stock price up over the last few years by acquisition, but there is very little growth left through acquisition. Now these companies have to beat the expectations of Wall Street through operations."

between radio, its listeners, and its advertisers that's being affected. I'm not sure the sales strategies of some of these companies will produce results. There are some efficiencies and economy of scale, but competition breeds quality and success.

There are some very bright people at the helms of these companies. It's not a mistake that Clear Channel and Radio One, amongst others, have investments in satellite radio. They have certainly covered their ass. I think their share of radio will decrease until and unless they change the business model. Terrestrial radio is not going away. These companies have gotten very tight. You rarely see these businesses marketing themselves, especially on television; unless the station is bleeding or there's a change in format. And you don't hear the kind of big money and big-ticket promotions any more.

Why aren't you running one of these major groups?

Many companies don't have to have a Barry Mayo right now because of two things: One, I'm expensive, and two, they don't have anybody in their face. The time for people like me, who have track records, to come into favor again will be if this economy continues to go bad. None of these operators has a history of running companies of their current size. There never has been a com-

pany in the history of radio broadcasting that owned 1100 stations. Clear Channel, Radio One, and Infinity—*none* of them have ever run companies of that size successfully. If nothing else, we're getting ready to find out who the real good operators are.

If you were running one of these big radio groups, what would you be doing now?

I'd be spending more money on sales training because at the end of the day that's what saves your ass. I'd be spending at least as much if not more money on research. The bottom line is, I'd still make sure I had the best product and I pay for top line sales. In good times, radio stations sell numbers. When the good times aren't there, you have to sell ideas and solutions. You have to look at your customers not as someone you can throw into an 11- or 12-unit stopset, but someone whose problems you can help solve. Then you can keep your rate up or even raise it. If radio

doesn't stop disrespecting the listeners then there's going to be more problems. That was the sales philosophy of Broadcasting Partners. Unfortunately, many people are doing just the opposite. Because of short-term pressure to hit Wall Street numbers, these companies are actually throwing the baby out with the bath water. It's sad to watch.

So what advice do you have for the people who want to stay in radio?

Let me put my business hat back on. It's still a business and businesses are always in a state of change. The real challenge is if you're in this business, you have to ask yourself how do I best prepare for the future. When I see people on the programming side start to cozy up to the sales side, I say, "Good for you." When I see program directors start to understand that it's stupid in 2001 to be the enemy of the sales manager (a relationship that historically has had friction) I say, "Smart guy, smart lady." When I see people going back to school to make sure they're computer literate, I say, "Smart people." It's not going to be like it was ever again. "What can I do to make myself valuable to this company and this business?" That's the questions young disc jockeys, program directors, and people who want to be in this business have to ask themselves. ■



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Mic Patrol

By The Poetess

Lucky Dogg, Lucky Dogg (They Don't Bite)

Dogg Pound crooner Nate Dogg (aka Nathaniel Hale) is one lucky dog. He's facing weapons possession charges. Wait. What's so lucky about that? Three of the four charges were dropped, including kidnapping, battery, and terrorist threats. The case stems from some drama that took place between him and his ex-girlfriend last June. The rapper/singer famous for contributing to hits with Snoop Dogg, Warren G, and East Coast emcees Mos Def and Pharoahe Monch, was accused of kidnapping his ex and setting her car on fire. The three charges were dropped because his baby's mama refused to be served with a subpoena. The weapons charge stuck because police found a pistol at the scene. Hale had a prior felony conviction and it's against the law for a felon to possess a gun.

Nate ain't missin' a beat tho'. It seems like every other hip-hop jam on the radio is laced with his ghetto-sweet vocals. I had the opportunity to hear a song he recently recorded called "Living The Good Life" from the forthcoming FUBU Collection album *The Good Life*. The off-the-hook track was produced by ALLSTAR, who was behind the boards for that hot Koffee Brown joint "After Party." What was so dope about the track, other than Nate Dogg's cameo, was the friendly competition between Nas and Kurupt. Being two of hip-hop's tightest emcees on the same track, they knew they had to come wit' it. Look for that heater to burn this summer.

Speaking of Nas, he's blowing up with that "Oochie Wally" song by him and his crew, QB's Finest. I have to admit, that one had to grow on me, but now I definitely think it's smokin'. Nas is also featured on "Finer Things" from the new Jon B LP *Pleasures U Like*. The Queens, New York rapper is doing more than just writing rhymes these days, too, he's co-written a movie



called *Sacred Is The Flesh*. He'll also star in the film alongside Isaiah Washington. The rapper plays a talent agent looking to make it big in Hollywood. No word on when it will be released...but we'll keep ya posted.

Mack 10 Is Ballin'

Inglewood, California rapper Mack 10 has signed to New Orleans-based Cash Money records. Don't know the dollar amount of the deal, but Mack 10 compares it to Kevin Garnett figures. That's big! 10 is currently in the lab working on *Bang or Ball* which will be the follow-up to *The Paper Route* on Priority Records. Ice Cube and The Hot Boys are just a few of the artist expected to be on the CD. Cash Money producer Mannie Fresh and West Coast icon Dr. Dre will be amongst the producers to work on the effort. Look for *Bang or Ball* in September.



On the Burner

Ruthless Records just released *Thug Nature*, a solo album from L-Burna (aka Layzie Bone) of the rap group Bone, Thugs & Harmony. I attended the album release party the other night at The Key Club in Hollywood and Bone members Krayzie Bone and Wish Bone were on deck to do a few cuts with Layzie. Also joining him on stage was Snoop Dogg protégés Doggy's Angels. Krayzie Bone is getting ready to drop his solo joint called *Thug On The Line* on his own label Thug Line Records, which is distributed by Loud Records. *Thug On The Line* drops June 5th. For those of you who don't know: Bone, Thugs & Harmony were protégé's of the late Eazy E. March 25th marked the sixth anniversary of Eric "Eazy E" Wright's death. R.I.P. Eazy...

Phoenix Rises

Also on the burner is Tiye Phoenix. This sista emcee has been burnin' mics for quite some time and has co-written songs for folks like Public Enemy. Tiye has also toured with R&B songstress Teena Marie and has touched down on "Hip Hop for Respect" with Rawkus Records labelmates Talib Kweli and Mos Def. Be on the lookout for the rapstress. She's definitely holding her own on



THE POETESS
poetess92@aol.com

the rhyme skills and is currently in the studio working on her debut solo album due on Rawkus sometime this summer.

DMX Gives Seagal a Boost

Multi-platinum artist DMX hit a lovely weekend debut at theatres with his flick, *Exit Wounds*, starring Steven Seagal. The movie debuted at #1, grossing over \$19 million in its first weekend out. This is reported to have been Seagal's best debut



ever. There's a rumor going around that Seagal and Lil Kim might have a little sumpin' sumpin' going on. Steven denies any romantic involve-

ment but admits to being good friends with the Queen Bee. The first single to drop from the *Exit Wounds* soundtrack is from DMX; his rendition of the Bill Withers classic "Ain't No Sunshine." X is getting ready to star in yet another movie. He will soon be on the set of *Lazarus*, the fourth film in *The Crow* series. Recently released from jail after a 10-day stay for a traffic violation, DMX is back in the studio working on his fourth album, *The Ear*.

Souljah Boy

Master P and Lil Romeo recently stopped by the *Steve Harvey Morning Show* on 100.3 The Beat to promote No Limit Records' latest arrival, Lil Romeo. The 11-year-old rapper happens to be the son of Master P, and he's following in his dad's big footsteps by steppin' to the mic. The debut album, *Souljah Boy* will feature production from Diesel, C-Los Beats, and Jermaine Dupree. Lil Bow Wow is also featured. "My Baby" is the first single from the youngster's album and is on its way to radio. Look for the album to hit stores June 5th. ■

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And The Winner Is...

Dave Koz!!!

By Deborah Lewow

Accepting the coveted morning drive chair for Smooth Jazz trailblazer KTWV-Los Angeles is a fitting climax to an extraordinary year for Dave Koz, the big-hearted, photogenic, and gifted saxophonist who is already one of the busiest musicians on the planet.

Koz is no stranger to the airwaves; the weekly radio program he started in 1995, *The Dave Koz Radio Show*, is heard on 100 affiliates, and Koz has a reputation for being one of the most accessible performers for radio interviews and television appearances all over the world. Said Koz in a recent radio interview, "The folks at The Wave have always been so supportive. We've been talking about doing this for several months—it just seemed that the time was right." Koz, who will have a co-host, does his first shift this spring. "As a native of Los Angeles, I grew up listening to the WAVE, so it's a privilege and an honor to be a part of WAVE'S morning team," Koz says.

There was another big announcement involving Koz last week. Along with Michael McDonald, Norman Brown, and Brian Culbertson, Koz will embark on a national tour later this year. Dates in Sacramento and Los Angeles are already confirmed.

And if the aforementioned wasn't enough, Koz was a big winner at the recent National Smooth Jazz awards presentation in Chicago. Deborah Lewow of Warner Bros. Records attended, and took copious notes that she graciously offered to share with us: —Steve Williams

National Smooth Jazz Awards

The Second Annual National Smooth Jazz Awards took place March 2nd at the sold-out Chicago

Theater, and featured an all-star lineup of presenters and performers—almost everyone in Smooth Jazz was there. Man of the hour Dave Koz acted as co-host with *JAZZIZ* magazine publisher Michael Fagien. Keyboardist Jeff Lorber was the musical director, and his stellar band backed most of the evening's performers.

The event began with a performance from Bonafide, which later picked up the PRISM Award for "Best New Artist." After Peter White claimed his award for "Best Guitar," Paul Taylor hit the stage and proved to be quite a crowd favorite.

Ever modest, Koz collected four major awards, including "Best Sax," "Best CD" (for *The Dance*),



JAZZ/SMOOTH JAZZ
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took the "Best Percussion" award. Too bad they weren't there when Bob James joined Larry Carlton (after he performed "Fingerprints") for their awesome version of "Blues Force." Whew! Chicago's own Brian Culbertson got a very warm reception from the crowd... (and he can't have *that* many relatives!) After his tune, presenters offered awards to Al Jarreau ("Best Vocalist"), WNUA ("Best Smooth Jazz Radio Station"), Humphrey's in San Diego ("Best Venue"), and Montreaux ("Best Festival").

Jeff Kashiwa got the audience to sing "Ahh-Ahh-Oooooo" along with his "Hyde Park" hit, and then the search was on for Russ Freeman... Seems he had won "Best Producer," but was so unprepared to actually win that he was two flights up in the dressing rooms when it was announced! Boney James and Rick Braun, who were not there, were honored with awards

for "Best Collaboration" (for "Shake It Up") and "Best Song" (for "Grazin' In The Grass").

The lovely Keiko Matsui joined a tuxedoed Bob James for a "four-hands-on-one-piano" duet that was show stopping! Keiko later won the "Best Female Artist" award. After, Joe Sample and David Sanborn were honored with Lifetime Achievement awards. Sanborn did not attend, and while Joe *was* there; he, unfortunately, did not play. Bummer!

Another Chicago homeboy, Steve Cole, was well received, and then once again, the search

was on for Freeman, because his group, The Rippingtons, had won the "Best Group" award. Found upstairs again—we learned that Russ is certainly modest.

After Brenda Russell performed the Grammy award-winning "She Walks This Earth"—which she had written for Sting—Dave Koz punctuated the evening by picking up the "Artist of the Year" award.

It was a letdown that there was no "all-star jam," but there were union and timing restrictions to consider. Oh well, maybe next year!



Dave Koz (center) and other luminaries take a bow at the National Smooth Jazz Awards in Chicago. Koz took home awards for Artist of the Year, Male Artist of the Year, CD of the Year, and Best Saxophonist.

Photo by: Scott Nurni, RemoteReality.com

"Best Male Artist," and "Artist of the Year." For his first acceptance speech, he eloquently thanked Jeff Lorber, who had given him his first gig and helped him get his first record deal.

Jeff Golub then performed "Dangerous Curves" and picked up the "Best Brass" award for his best friend, Rick Braun. Euge Groove gave us "Vinyl," and David Benoit, who was not there, got the "Best Keyboard" award. Marion Meadows wowed the attendees, both with his playing and *that shirt* (you had to be there)! Nimble-fingered Chuck Loeb, who joined him, seemed to coax the notes from his guitar.

In the next round of presentations, Fourplay's Nathan East got "Best Bass" and Harvey Mason

DEBORAH LEWOW IS SENIOR DIRECTOR PROMOTION, JAZZ AND SMOOTH JAZZ, WARNER BROS. RECORDS

Programming Jazz for Generation Y

WEAA's Gary Dawkins "Tunes" To Youth

By Steve Meicke

A hot topic at the GAVIN Seminar's Jazz Programming Session in Miami was how to broaden the jazz audience to younger listeners.

Many jazz stations are trying to shake the stuffy stereotype earned when a dry, snobbish DJ spins nothing but classic records and drones on and on about every musician from each tune.

There is a new generation of jazz programmer out there, like WEAA-Baltimore MD Gary Dawkins, for example, who is rotating Smooth Jazz, R&B, progressive, and funk/acid jazz on his playlist. The minds behind WUMR-Memphis, WNJ-Rockford, KTSU-Houston, and KCCK-Cedar Rapids have also found success in their markets by including Smooth Jazz in their programming.

Dawkins' WEAA is one of the few stations that programs a 50-50 mix of jazz and Smooth Jazz. "WEAA has always combined the two," Dawkins says. "Kwiese Mfume, WEAA's first PD in 1977 and now CEO of the NAACP, built the station on traditional and contemporary jazz (now dubbed Smooth Jazz), and I'm carrying on that tradition. And, of course, if you know me, I'm takin' it to the next level!"

Only 23 years old, Dawkins stresses the importance of programming for today's younger generation. "As a younger person, I know what a young person can be interested in. This is why I'll program Jill Scott and follow it up with Joshua Redman. I can play Eryka Badu and follow it up with Billie Holiday."

Despite his youth, Dawkins approaches programming like a sea-

soned vet. As a Baltimore native, he knows his market well, and simultaneously keeps his eye on the big picture, nationally. "I've learned as a programmer that the station is not about you. My role is to introduce great music to a variety of people. My programming strategy is to give the people what they want and to draw their attention to what I want. As an MD you have to have an ear for songs that will be hits in your

ee. He joined the station three years ago under former PD Kyle Larue, and took over as MD about one year ago. "Kyle was the mastermind behind WEAA's recognition as GAVIN magazine's 1999 Jazz Station of the Year. He was probably the brightest and most innovative PD/MDs I have ever met," says Dawkins, giving credit where it's due.

Diversity opens a station up to a wider audience, but with a larger pool of artists to select from, does each artist get fewer spins overall? WEAA's heavy rotation is 12 spins for both jazz and Smooth artists. This isn't a low number compared to other jazz stations, but it's a bit lower compared to many Smooth stations. Dawkins had this to say

about rotation: "If the album is a great crossover record it will definitely stay heavy for a while. Some examples of good crossover records are Nneena Freelon's *Soul Call*, Eryka Badu's *Mama's Gun*, Fertile Ground's *Spiritual War*, and George Benson's *Absolute Benson!* I say to the artists, make good music and your spins won't suffer." ■



Gary Dawkins



city. What works at WEAA may not work with you, but we as programmers have to be open minded if we want to stay in jazz radio for the long run and if we want jazz radio to last forever."

Typical jazz listeners may not like Smooth Jazz and vice versa, but Dawkins' strategic scheduling seems to work for the station's target audience. "On the morning show and on the afternoon show we mix the two formats. During our midday (10 a.m.-2 p.m.) shift we only play Smooth Jazz. People love to turn it on at work. In the evenings we have a different specialty show each night, each showcasing a different avenue in jazz, like avant garde, Latin, Smooth, Big Band, or progressive."

Gary is an alum of Morgan State University, which is WEAA's licens-

Reviews

Bob Belden

Black Dahlia (BLUE NOTE)

A veteran saxophonist/arranger, Bob Belden joined the A&R staff of Columbia Records in 1997 and took on the job of preparing the label's inimitable collection of Miles Davis recordings. Among the projects was the award winning re-release of Davis's orchestral sessions with Gil Evans and, as you might expect, the music had a tremendous effect on Belden. His first studio record since he shepherded that project is *Black Dahlia*; a sterling confession of the power, grace, and potential of the jazz orchestra. Belden uses the best musicians money can buy including a 60-piece orchestra for what could be his finest in a long line of ambitious and inventive works such as his tributes to the Beatles, Carole King, Prince, and Sting. Ironically, this gorgeous music is inspired by one of most infamous and sickeningly gruesome murders in history, the so-called Black Dahlia murder of 1947, which remains unsolved. —Steve Williams



Rick Braun

Kisses in the Rain (WARNER BROS.)

With each new release, Rick Braun expands the capacity of Smooth Jazz. Like his previous efforts, *Kisses in the Rain* is nothing like what many pundits would call a typical record from the idiom but will be universally accepted and applauded by fans and professionals alike. *Kisses* is his first for Warner Bros. and it's clear that the label's high regard for the format is a perfect match for Braun's desire to enrich the palate. The title track is a perfect example of the genre bending that we've come to expect from Braun, which is the only predictable thing about the music of this supremely gifted improviser.

—Steve Williams



The "Guds" on Ohio's New Country Dynamo

A conversation with WGUD-Merrimont, Ohio GM Cal Dowripple about his amazing Country success story



COUNTRY EDITOR
JAMIE MATTESON
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By Jamie Matteson and Todd Spencer

Nearly six months ago, Feliz Communications' Classic Rocker WGUD flipped to G101 "Great Country and Good Times." From the onset, WGUD



GM Cal Dowripple (pictured below right) set out to create a Country station unlike any other. The results have been as impressive as they were fast: WGUD went from nearly non-existent ratings to #3 12+ and #2 25-54 in the latest Arb. We asked Dowripple how the heck he does it!

our First Annual Piggly Wiggly BBQ Bash. We just laughed and laughed (sigh). What a blast! In late February Tim McGraw sat in on our morning show for a week. He just wouldn't leave.

You've created a program for staffers called P.E.R.C.

It stands for "Positive Employee Rewards Campaign." There are several facets, including full-body massages for the whole staff and catered lunches for our brainstorming sessions. We want all our staff to feel they're a part of the team—everyone from the PD to the receptionist. Balance in work and personal life is another issue. I've been at stations where the employees are worked so hard they forget why they got into broadcasting to start with. I discourage overtime, but when it's necessary, we compensate not only financially, of course, but with personal time off. We've also put together pre-recorded specialty shows for Thanksgiving, Christmas, New Year's, and George Jones' birthday so our part-timers can also enjoy that precious time with their families.

What about revenue goals?

If everyone's having fun, the revenue follows. No big deal!

How does your station avoid the sales vs. programming scuttle that plagues other radio stations?

Sales is absolutely critical to our success, but so is our product. To that end, we give our program director the final say on sales-related promotions. We also believe that eight minutes of commercials per hour is about as much as our listeners want to hear. We approach remotes and station-sold events such that our talent always has the information they

need and that the talent fees are paid in cash on the spot. Striving for a successful event means going the extra distance, and the account reps do, too—they've been known to drive the van to events themselves. They're the best!

What recent promotions have been successful?

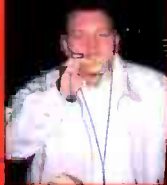
We believe in a healthy marketing budget, so for the spring book we're launching some great new television spots featuring such artists as Faith Hill, George Strait, and Garth Brooks; and we're doing a fantastic direct mail campaign that will correspond with our spring promotions: 101 Ford Explorers and daily \$25,000 cash giveaways.

Tell us about the station's music philosophy.

We hired our ace music director Harmony Hamilton because we believe she has a great set of ears and her age (30) and lifestyle put her in our target demo. Harmony, along with our PD Chris Content, have the final say on what music gets heard on this station. I never stick my nose in their business. Harmony knows our market and our listeners' taste and has a tremendous passion for the format; all day long you can hear country music blasting from her office because she listens to every piece of new music that comes into the station. She also spends hours talking with each of her record reps. Also, to inspire creativity and increase excitement in the trenches, we allow our jocks veto power to play what they want if they don't feel like following the log. I mean, who wants to play songs you're not in the mood for? Not me! We've all been there. That helps give each daypart a unique quality, just like WGUD as a whole [big, gleaming, perfect smile]. ■

MORE CRS PHOTOS!

T'N'T!
KSNI's Tim Brown hangs out with DreamWorks' Toby Keith.



STEFAN GETS STUFFED!
KUBB's Stefan Carpenter fuels up during CRS!



ARE WE HAVING FUN OR WHAT?
(L-r): WGTR's Joey D., independent promoter Ralph Carroll, and WUSJ's Benji Kurtz.



ONE FAB FOXX!
GAVIN's Jamie Matteson gets wrapped up with WPOC's Michael J. Foxx.



CHEZ J's
What were Sony's Jack Lameier, Joe Diffie, and WCMS' Johnboy Crenshaw cookin' up during CRS?

Country On The Edge

By Jessie Scott

Yahoo! Let's hear it for the end of winter. And while the weather is temperate, let's take advantage of those windows being down, which, of course, simply must be accompanied by the radio blasting tuneage. It's a defining American "simple pleasure." Here is some fresh stuff to sample for your station, and to stick in your neighbor's ear while you're at it!

Gretchen Peters "Love Is A Drug," (Valley Entertainment) Boulder, Colorado bred, Gretchen Peters joined the



Nashville creative community 13 years ago. Her songs have seen the light of day via Bonnie Raitt, Trisha Yearwood, Faith Hill, and Bryan Adams, just to name a few. Her self-titled album, *Gretchen Peters* is the follow-up to the 1996 *The Secret of Life*. Peters cuts loose on "Love Is A Drug," awash in fat production value and colorful lyrics. Peters makes it pop.

David Frizzell "You've Just Been Robbed By Jesse James" (Nashville America)



Entertainer, producer, and songwriter David Frizzell releases his newest CD project, *David Frizzell 2001* on Nashville America Records on April 17. "You've Just Been Robbed By Jesse James," is the first single. Pathos abounds on this track, which moves and grooves. The opening strains are vocally reminiscent of Kenny Rogers; the song is a throwback to outlaws and the old west, yet it's tasty and today.

Toni Catlin "Wrong Side Of Me" (Western Beat)

Heartache on the Run is a solid debut from Toni Catlin, who, with producer Preston Sullivan, has put together a talented group of players including guest vocalists Jon Randall, Britt Savage, and



Walt Wilkins. "Wrong Side Of Me" is a "he done me wrong" female throw-down tune that's country flavored and gently rocking. Catlin's voice is rich and distinctive, the song a definite must play!

Your comments are welcome, as are suggestions for music to review. ■

JESSIE SCOTT IS THE ALTERNATIVE COUNTRY PROGRAM DIRECTOR FOR XM SATELLITE RADIO. SEND PACKAGES TO HER AT 1500 ECKINGTON PL. NE, WASHINGTON DC 20002. CONTACTS ARE (202) 380-4469 OR JESSIE.SCOTT@XMRADIO.COM

ARTIST PROFILE

Cyndi Thompson

Single: "What I Really Meant To Say"

Album: *My World*, in stores July 31

Label: Capitol

Hometown: Tifton, Georgia

The Road To Nashville: After seeing a Trisha Yearwood concert when I was 12 years old, I knew I wanted more than anything to be a country singer. Because my parents encouraged me to follow my dreams, my journey began. Performing became a constant pursuit—and that's not easy in a small town. I knew Nashville was the place for me.

Done Deal: I was writing songs with Tommy Lee James, and Autumn House (who worked with Tommy's publisher, Barbara Orbison Music) provided the link to Capitol Records. Autumn called a friend of hers in the A&R department and told her about me. Eventually I got an appointment



with Capitol A&R VP Larry Willoughby. Tommy Lee and I sang three songs acoustically, and Capitol offered me a record deal on the spot.

Songwriting Inspiration: Life. I find that if you pay close enough attention to what's going on around you, you'll never miss a song.

I'd Love To have Written: The Dixie Chicks' "Cowboy Take Me Away."

Currently In The Walkman: Martina McBride, David Gray, and Nelly Furtado.

Ultimate Duet Partner: Sting. As a performer and musician, he's truly incredible. His voice cuts right through me. He ain't bad looking either.

Before My Big Break: I've had many jobs. The most unusual was getting hired to shave my legs at Deana Carter's platinum party for *Did I Shave My Legs For This?*

Down Time: I love flea markets. I like telling people how little I pay for the junk in my house. It makes me feel good!

Favorite Recent Book and Movie: *Billy Elliott*. It was about following your dreams. I loved it. I'm reading a book of prose and poetry by Christina Rossetti. I love her work! She makes me smile.

One Question: To Julia Roberts: "Can we be friends?" And to Marilyn Monroe: "How did you really die?"

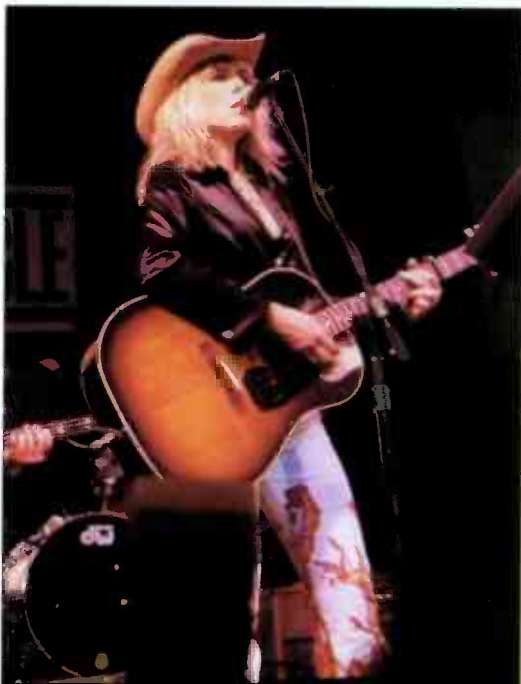
Status: Single. If anyone that listens to my album thinks I have the love thing figured out yet, they're not listening close enough.

Adult Alternative Austin

KGSR, Lost Highway, Rounder, and New West Bask in the SXSW

Photos & Text by Jimmy Leslie

People in the Longhorn State know bullshit when they see it, when they smell it, and especially when they hear it. When it comes to music, which the people of Austin know a thing or two about, there's a "no bullshit" policy. From Buddy Holly to the town's patron saint Stevie Ray Vaughan, Austinites have always demanded their music be served straight up. Bring some of that Milli Vanilli, teenie pop, drum machine bullcrap to Texas? Your lip-synchin', dance-steppin' ass might wind up as barbecue. In other words, Austin, Texas is a great place to operate a Triple A station.



WORKIN' FOR LOST HIGHWAY Chris Stacy & Co. kept Lucinda busy at SXSW as she played on KGSR, at the Austin Music Awards, and at the label showcase. In them fiery jeans she looked as good as she sounded.

KGSR and its PD Jody Denberg are the beneficiaries of Austin's elevated tastes and standards, and also of the abundant pool of talent that comes available for live on-air performances dur-

ing the world-famous SXSW.

During the four days of the conference, KGSR broadcast better than 20 live performances by the likes of Willie Nelson, Bob Schneider, the Holmes Brothers, and Ryan Adams. Nelson and Schneider



EVERYBODY LOVES JODY, EVEN RAYMOND! Kinks frontman Ray Davies, SXSW keynote speaker and soon-to-be solo artist gives KGSR's Denberg a "Yoo Da Man" for winning his fourth consecutive GAVIN Programmer of the Year award.

appear on the station's recently released *Broadcasts Vol. 8*, which celebrates KGSR's 10th anniversary and is a coveted item in town. To show that they appreciate the musicians of Austin as much as the musicians do the station, all proceeds benefit SIMS, which offers low-cost health services to Austin musicians.

When I went down to visit KGSR I found Denberg in a downright jovial mood. He had just gotten an intimate performance of "Waterloo Park" from Ray Davies for his audience. During my stay he was also nearly brought to tears by Lucinda Williams, who performed songs from her upcoming *Lost Highway* debut. Denberg then spun the world premiere of her new single, "Essence" (which sounds amazing) before rushing off for a taping of *Austin City Limits*. And when I suggested that he pose under his banner for a snapshot he replied, "We're not really into



TRIPLE A
EDITOR
DAVE EINSTEIN
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the self-promotion thing."

The indie spirit is high in Austin, as are expectations for *Lost Highway*—the new niche label spinning off of Mercury Nashville. In this time of downsizing and mergers, even the other labels are pulling for *Lost Highway* to succeed. And judging by the reaction in Austin, they will. I spent some time with the label's newly promoted VP Chris Stacy, who was brimming with excitement. The label showcased Tift Merrit (a woman I met at breakfast was raving about her), William Topley, Kim Richey, Ryan Adams (whose performance a guy at Antone's was raving about) and commercial cornerstone Lucinda Williams at Austin Music Hall to a captivated crowd. *New West* made a splash by bringing down Delbert McClinton and Tim Easton, and the *Rounder Records Showcase* at Momo's was packed with people eager to catch a glimpse of Sarah Harmer



WHAT ABOUT BOB? Bob Schneider swept the Austin Music Awards with wins in almost every applicable category including Best Album, Best Musician, and Best Male vocal. He would have won for best girlfriend (Sandra Bullock) if that was on the board. Maybe next year.

and later a reunited Blake Babies. Other great Triple A events were the Columbia showcase at La Zona Rosa (capped by Tone-Cool's North Mississippi Allstars) and performances by Virgin artists David Byrne and John Hammond.

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Badly Drawn Boy

By Jimmy Luslin

Single: "Disillusion"
 Album: *The Hour of Bewilderbeast*
 Label: XL/Beggars' Banquet

The buzz on Badly Drawn Boy continues with the release of "Disillusion," the second single from his full-length debut *The Hour of Bewilderbeast*. The new tune's neo-disco is a far cry from the intimate singer-songwriter feel of his breakthrough hit "The Shining."

Daemon Gough, who operates under the Badly Drawn alias, explains: "For that one I started with the chords and I think I just happened to have a keyboard around with some pre-set beats. I pressed 'Disco' and it seemed to work." The album version features members of doves. "We used to do shows together and they would be good enough to act as my backing band."

Gough lends some insight into the title of the new single: "I was at a point in my life where I was finally committing to one woman, and then all of the sudden all these other women started

coming out of the woodwork—so the title refers to the disillusionment I was feeling, like, "Where were you before?"

Before this record, Gough says that he was criticized for "dabbling in this and that" on a string of EPs. "I really wanted to show that I could write a solid album's worth," he says. And show them he did, with *The Hour of Bewilderbeast* winning Britain's esteemed Mercury Prize. "People tell me it's the equivalent of winning a Grammy in America, but after watching the Grammy Awards for the first time this year myself, and seeing how farcical they were, I'd prefer not to think of it that way. To win a Mercury Prize is more credible artistically—you don't have to sell a ton of records to be nominated."

Gough can take extra pride in the album considering he co-produced it. He did get some help of note, though, with Ken Nelson (Coldplay, Kings of Convenience) working on a few tracks.

One that Nelson was involved with was "The Shining," which may never have broke the way it did without the help of The Gap ad campaign that featured it. "You have to be careful about what you let your music become associated

with," he says. "I'd turned down several offers for the album. I just decided, 'Fuck it, I'm going on for the next while, plus I had a baby on the way, so for once in my life I took the money. Plus, I figured it'd be nice for my mum to see it on the table.'"

In response to those who would criticize him for that decision Gough counters, "I've had people send the record back to me for selling out, but I say those people need to chill out. It's one song, and hopefully I'll have a long career of hundreds."

Badly Drawn Boy is currently doing his first extensive tour of Europe. Concerning the immediate future, he says he's shooting the video for the third and last single, "Pissin' in the Wind," which he actually

has to re-record because, as he says, "They won't play it here with the word *pissin'* in it, so I have to change it to *spittin'*."

Gough then heads to America for another month of touring before returning to the studio to record *Bewilderbeast's* follow-up. Gough says he wants to get it done by Christmas.

With the current reaction to the over-abundance of rap-metal and teen-pop out there, Badly Drawn Boy has a strong chance to make good again. Contact: Jen Lanchert, (212) 343-7010



Reviews

Los Super Seven

Canto (COLUMBIA/LEGACY)

In 1998 seven of the biggest names in Tejano music got together to record one of the most critically acclaimed albums of that year. Originally a one-off project, Los Super Seven is back with four of the original seven members, including David Hidalgo and Cesar Rosas of Los Lobos, and well-known Mexican-American singers Ruben Ramos and Rick Trevino. This version of Los Super Seven incorporates Cuban culture with the addition of 1995 Grammy Winner Raul Malo (The Mavericks) and Alberto Salas. Brazil and Peru are represented by 1999 Grammy winner Caetano Veloso and Susana Baca. This is a special collection of vocalists who are all virtuosos in their own right. Some of my favorites are David Hidalgo's "Teresa" and Raul Malo's soaring vocal on "Siboney." *Canto* is one-stop shopping for a pan-Latin musical excursion. Contact Trina Tombrink, (212) 833-8505. —Dave Einstein



The Supers

Spklangg! (PERMANENT PRESS)

Guitar pop-ers The Supers, who hail from Toronto, have cross-pollinated with Barenaked Ladies by opening for them on recent tours and using BNL producer Michael-Phillip Wojewoda on *Spklangg!*. The band's creative core is vocalist/bassist Maury Lafoy and guitarist Graham Powell, who were previously in a Toronto outfit called Fall Down Go Boom. The Supers were born

when the duo reinforced itself with new recruits Tim Bovaconti (guitar) and Jeff MacPherson (drums). Musically they owe a big debt to '80s bands like Squeeze, XTC, Nick Lowe, and Elvis Costello. The uptempo "Secrets" is the first single to go to Triple A and Modern A/C. "Only You," "Fall," and "1+1=3" are three more well crafted winners. Contact Nick Namett, (818) 981-7760. —Dave Einstein



The Prayer Boat

Polichinelle (ATLANTIC)

After sailing around Europe on Setanta Records for two years, The Prayer Boat finally llocked in the U.S. to debut their first domestic album, *Polichinelle*. Recorded by Dick Meany (My Bloody Valentine, Beth Orton), this melancholy collection of exquisitely crafted confessionals has already garnered rave reviews from both sides of the Atlantic. This month South by Southwest showcased the Dublin-based quartet, whose American inspirations include Bob Dylan and Joni Mitchell. Songwriter Emmett Tinley's lyrics speak about the hope that follows love's misery. Backed by equally soulful acoustic guitars, piano, and soft percussion, Tinley's shiver-inducing vocals have been compared to those of Jeff Buckley, Travis' Fran Healy, and The Waterboys' Mike Scott, only with a bit more pop sensibility. *Polichinelle* will convince you that Dublin has pro-



duced yet another great act when you walk away from it, sighing wistfully, strangely uplifted. Contact Bonnie Slifftin, (212) 707-2247. —Delphine Hwang

Anders Osborne

Ash Wednesday Blues (SHANACHIE)

Everybody in New Orleans has the blues on Ash Wednesday because it's the day after Fat Tuesday, and the whole town is hung over. Blues-based gumbo rocker Anders Osborne, a native of the Crescent City, knows all about that. His road band is sousaphonist Kirk Joseph (Dirty Dozen Brass Band), saxophonist Tim Green (Peter Gabriel), and drummer Kevin O'Day. Contributors include Hammond B3 wizard Davell Crawford and percussionist Cyril Neville, as well as 'Keb' Mo and Jonny Lang, who have both recorded Osborne's songs. His slide guitar style and soulful vocal bait comparisons with late Little Feat lead man Lowell George. The title track and "Soul Livin'" will further that opinion. The single, "Stuck On My Baby," has more of a rootsy feel while "Snake Bit Again" has the faint echo of "All Along the Watchtower" and a mainstream rock anthem vibe. "Aim Way High" evokes early Santana jams and displays Osborne's formidable slide work. *Ash Wednesday Blues* is full of energy and shows the manifold sides of Osborne in a fine light. Contact Frank Ritchie, (212) 334-0284. —Dave Einstein



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REALLY... THE LAST WORD ON THE SEMINAR...

"The Richard Marx one-on-one was one of the best sessions of the Seminar. It was great to see that he still has a passion for what he does and to hear about his beginnings. His voice was in fine form as he played some requests from the audience. I was also pleased to find out that he's a Cubs fan!" —Stan Atkinson, WLTX-Milwaukee



"The GAVIN Seminar lived up to its high standards, as always. The Big Picture panel was the highlight for us. Clearly, consolidation challenges every facet of the industry to reinvent itself—not just radio, but labels, indies, promoters, consultants, and trades, too. Given the quality of this year's panelists and events, GAVIN has proven up to the task." —Mike Del Rosso & Genevieve Shanahan, Del Rosso & Associates

"The convention was great. The sessions were interesting, especially the Big Picture. The One-on-One with Richard Marx was interesting and fun, also I enjoyed hearing Lou Pearlman talk about how all these groups like the Backstreet Boys and 'NSync got started. The highlight for me was Lionel Richie on Friday night. The Grammy Party was fun on Wednesday, too. It was just the right mix of good sessions and entertainment."

—Gary Nolan, PD, WLTE-Minneapolis

"You'd think my GAVIN Seminar highlight would be winning Station of the Year, right? However, being referred to as 'Etoile Zisselmar's dance partner' was the highlight. Don't worry, there was no show dancing. Another highlight: APD/MD Michael Gifford kept his pants on all weekend."

—Ron Harral, DM/MD, KIMN-Denver

"Now more than ever, it's all about outthinking, outsmarting, and outperforming the competition. GAVIN is a chance to not only attend sessions that feature the best and the brightest in the business, but to network with your peers and brainstorm. Case in point: I talked to a small market MD after one of the sessions. He was asking me a million questions about programming and how to make it to a bigger market. To me, that's what it is all about. I remember going to conventions early on in my career and it was always the highlight for me if I could get some helpful advice or feedback. Now, it is really satisfying if I can help someone else." —Tony Coles, PD, KRWM (Warm 106.9)-Seattle

"The best part of the GAVIN Seminar was the warm weather, which I didn't have time to enjoy because I was too busy! Seriously, I enjoyed the people...especially getting to know the

Wild Bore

"In Nashville our music is totally boring, and I'm partly responsible. I think we've let ourselves be manipulated too much by radio." —MCA NASHVILLE PRESIDENT TONY BROWN ADDRESSING COUNTRY MUSIC'S WOES

Liar, Liar

"If you were to poll label heads on Music Row, the ones who didn't lie to you would tell you they don't listen to Country radio. How sad is that?" —MERCURY RECORDS CHAIRMAN LUKE LEWIS VOICING HIS CONCERN FOR NASHVILLE'S FUTURE

F-Stop

"This album is so fucking brutal. It's brutal to the point it's fucking almost insane. It's ten times darker, ten times crazier. We were saying, 'buy your suit now because we're gonna have to go to court.' It's fucking amazing." —SLIPKNOT SINGER COREY TAYLOR HYPING THE GROUP'S UPCOMING F&S#ING ALBUM

Shooting Star

"Now that he's gone people are embracing him more than ever because he was really saying something. He's a real role model because of his strength and his I-don't-give-a-fuck attitude toward bullshit. He died too early, right at his peak. That's why I feel people can't let him go." —PRODUCER DJ HI-TEK ON TUPAK SHAKUR'S ONGOING NECRO-STARDOM

Rip-Off

"The offensive part was not so much that Ray Parker Jr. had ripped this song off, it was kind of symbolic of an industry that wants something. They wanted our wave, and they wanted to buy it...it's not for sale. In the end, I suppose they were right. I suppose it was for sale, because, basically, they bought it." —HUEY LEWIS COMMENTING ON VH1'S BEHIND THE MUSIC ABOUT RAY PARKER JR.'S "UNAUTHORIZED ADAPTATION" OF LEWIS' "I WANT A NEW DRUG" AS THE "GHOSTBUSTERS" THEME. AS PART OF THE SETTLEMENT OF A 17-YEAR-OLD LAWSUIT, LEWIS IS NOT SUPPOSED TO TALK ABOUT THE CASE

Reefer Madness

"We have been stupid and know that we've made a big mistake. We feel that we have let a lot of people down, and have learned our lesson the hard way." —STATEMENT FROM THE S CLUB 7 BOYS—JON LEE, PAUL CATTERMOLE, AND BRADLEY MCINTOSH—WHO WERE ARRESTED FOR SMOKING POT IN LONDON



IMPACT DATES

APRIL 2 & 3, 2001

BB MAX "Ghost of You & Me" (HOLLYWOOD),
MAINSTREAM A/C
BIG PUN "How We Roll" (LOUD/COLUMBIA /CRG),
RHYTHM CROSSOVER
JO DAVIDSON "Kiss Me There" (EDEL AMERICA),
HOT/MODERN A/C
ANGIE MARTINEZ "Coast To Coast" (ELEKTRA/EEG),

INNOSENSE "To Know the Unknown" (KOCH), TOP 40
JERSEY AVE "tba" (MCA), CROSSOVER
MARCUS "Pop Musik" (J RECORDS), TOP 40
R.E.M. "Imitation of Life" (WARNER BROS.),
HOT/MODERN A/C

APRIL 16 & 17, 2001

P.J. HARVEY "You Said Something" (ISLAND/IDJMG),
HOT/MODERN A/C

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