

gavin

OCTOBER 12, 2001 • ISSUE 2352

album in stores november 6th.

outerstar



Produced by Outerstar
Mixed by Ed Buller

www.outerstar.com

www.jaggorecords.com

“you love it when it rains”

The first single from their self-titled debut album.



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We're already getting a lot of
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- Rob Lucas/ MD/ WTSS/ Buffalo

"Everybody's talking about the video.
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- Ron Harrell/ PD/ KIMN/ Denver

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WSTR/Atlanta
WVMX/Cincinnati
WSNE/Providence
WKZN/New Orleans

WMTX/Tampa
WKRQ/Cincinnati
WPRO/Providence
WKZL/Greensboro

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WMBX/West Palm Beach
WHOT/Youngstown
WZAT/Savannah
KRUZ/Santa Barbara

KRSK/Portland
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OCTOBER 12, 2001 • ISSUE 2352

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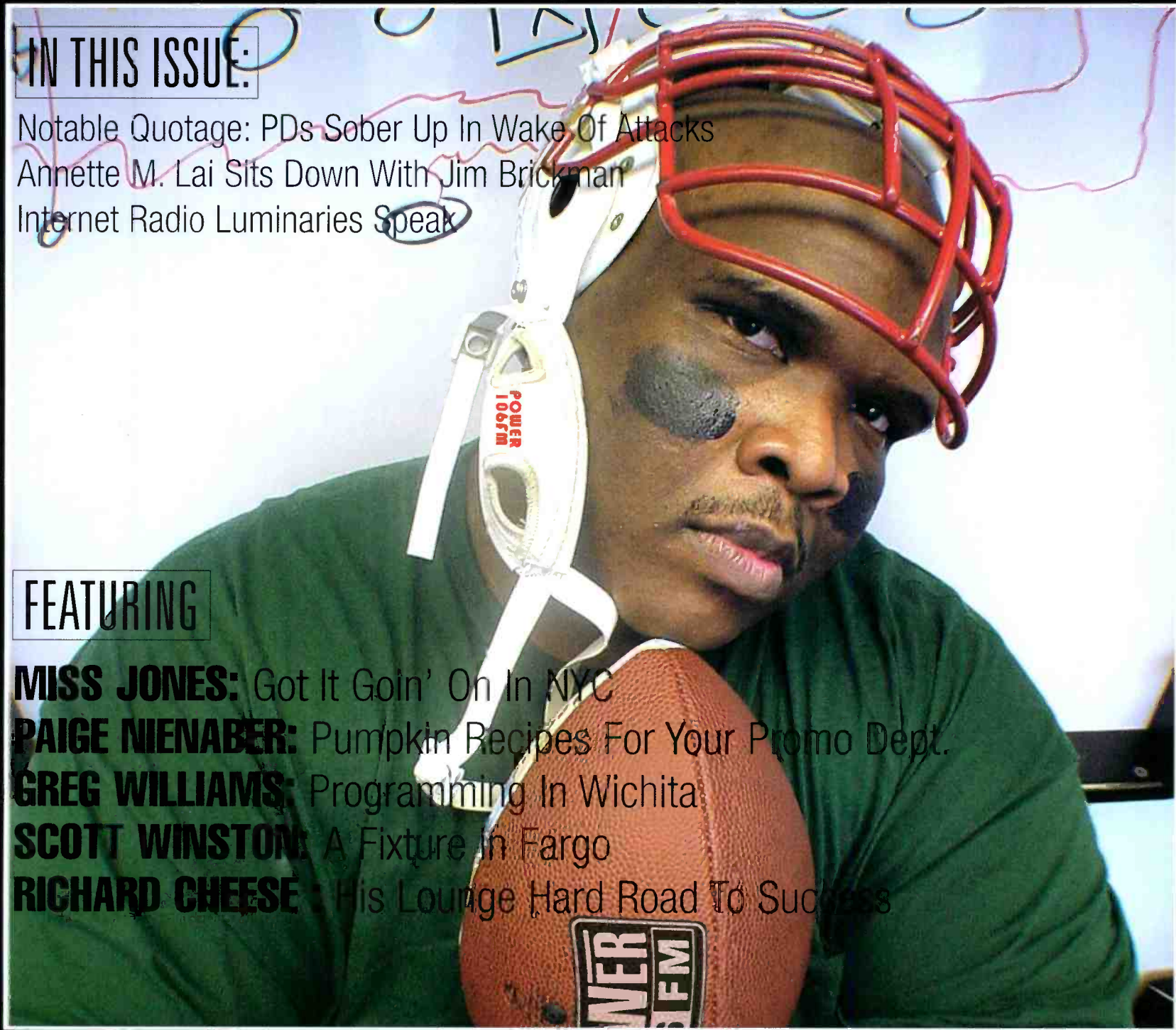


photo by Frank Lozano

COVER TALENT: Power 106-L.A. Morning Man Big Boy

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

From the Publishers of Music Week, MBI and fono
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SPECIAL INSIDE:
More Pigskin P1s:
Rhythm Crossover
Football Conference

THE **ON the LINE** ALL-STARS



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featuring

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MANDY MOORE,
CHRISTIAN BURNS** from BBMAK,
and **TRUE VIBE**

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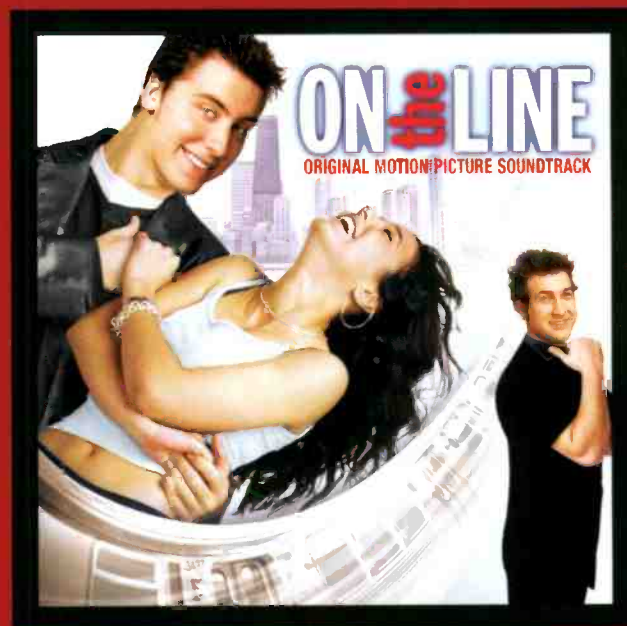
- Watch for the video on MTV's TRL
- Already on Radio Disney
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Ricki Lake 10/26

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FEATURES

10 INDUSTRY LUMINARIES DISCUSS THE STATE OF DIGITAL ENTERTAINMENT.

In cooperation with GAVIN, Audio Alley recently held a panel discussion of industry luminaries about issues facing radio and technology companies engaged in Internet radio. The discussion touched on licensing issues, how they may be resolved, technology developments, emerging business models, and evolving consumer behaviors. GAVIN's Doug Wyllie reports.

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Sometimes, it's not all goofy or carefree...after the events of September 11, radio became a deadly serious, and caring business...

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Carson Daly, Adam Carola, Jimmy Kimmel, Matt Smith, Rob Goldklang. The list of KROQ alumni who have

gone on to bigger and better things is long and storied. The latest success story is the station's former morning show producer, 35-year-old Mark Jonathan Davis, who performs Alternative songs in the style of a lounge singer, as Richard Cheese. GAVIN Alternative Editor Richard Sands check out his cheesy story.

30 MISS JONES GOT A THANG GOIN' ON.

WQHT-New York's Miss Jones has been kicked to the curb and gotten up again, and has a story to tell. After you read her conversation with GAVIN Urban & Urban A/C Editor Kevin Fleming, you'll know why she's got a thang goin' on.

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For 25 years WNCS in Vermont has been a Triple A station, and on October 1st, 20-year vet of the station Jody Peterson took over as the PD. GAVIN Triple A Editor David Einstein gets the inside story.

36 SCOTT WINSTON: A FIXTURE IN FARGO.

In the radio business, where most people have charge accounts with U-Haul, it's rare to meet someone who has spent his whole career (and half his life) working at one station. This month, Froggy 99.9 KVOX-Fargo, N.D. MD/afternooner Scott Winston (Hopalong Cassidy) celebrates his 20th year with the station and his 6,000th show! GAVIN Country Editor asked Scott for some of his thoughts and memories on this milestone occasion.



1st PERSON

PAUL KELLY
OPERATIONS MANAGER
KELLY MUSIC RESEARCH
AS TOLD TO TODD SPENCER



ATTACKS AFFECT MUSIC PREFERENCE AT ALTERNATIVE

What our research has been showing in trends over the past couple of weeks is that those programmers who instinctively, using their gut, decided to pull back on titles that they thought may be in question were correct.

The research data that we are seeing is following a trend toward more melodic texture and more positive themes. You might compare it to the loss of a loved one and the five stages that one goes through, starting off with mourning and grief. It's a similar process that our nation is going through right now and music is basically a reflection of the listener's mood in the moment, and the listening audience is still in that mourning, and reflective stage.

Reviewing our All-Market Call-Out reports, which monitor Alternative and New Rock radio listener preferences nationwide, there have been noticeable spikes in appeal for slower to mid-tempo songs such as Train's "Drops of Jupiter" which is up 13 percent, Fuel's "Bad Day" which is up 11 percent, and "Be Like That" by 3 Doors Down, which is up 9 percent since the attacks.

Various breakouts of our research show that the appeal for the more melodic tones is highest in the Northeast; New York, Philadelphia—the areas hit hardest by the attack.

There's no question that things have changed. But to what degree still remains to be seen. There are still people waking up on a daily basis who are less affected by the tragedies than others—they're particular lives haven't changed—and they want to hear heavy, angry music. I don't see the entire format scaling back and changing the imaging and attitude. I think it's minor adjustments here and there. These are the ones that are going to make the difference.

I don't believe Alternative radio is going to change forever, but it's going to be more scrutinized until this thing is over. And how long is it going to be? How long does it take before that acceptance stage kicks in. And what if the country takes on that angry/aggressive mood? Aggressive titles might start scoring better. It could happen that way. It will be a test of how versatile radio can be.

FOR MORE DETAILS ON THIS STUDY, OR TO FURTHER TRACK WHAT MAY BE MERCURIAL MUSIC PREFERENCE TRENDS THROUGH THE COURSE OF THE WAR ON TERRORISM, REACH PAUL KELLY AT (610) 446-0318 OR KELLYRESEARCH@AOL.COM.

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Concert to Benefit Breast Cancer Treatment and Research

Kaye Popofsky, founder and president of Step Up Women's Network, recently announced a massive benefit concert to benefit breast cancer research and treatment. The event, which will take place October 27 at the Greek Theatre on in Los Angeles, will feature performances by Artists Nikka Kosta, Crazytown, Deftones, Julia Fordham, Liz Phair, Run DMC, Sugar Ray, Third Eye Blind, and others. Dubbed Breathe, the evening of music will benefit The UCLA Breast Center and the Breast Examination Center of Harlem (BECH), an outreach program of the Memorial Sloan-Kettering Cancer Center.

The event is being produced by Step Up, a non-profit membership organization that unites female professionals, and Stephan Jenkins of Third Eye Blind. Breathe began

when Popofsky and Jenkins—whose mother is a breast cancer survivor—explored ways in which the music community could widen the scope of awareness and support for breast cancer treatment and research.

"What struck me most in talking to my friends in the music community about playing Breathe, is just how many artists have connections to this disease similar to my own," said Jenkins, who will serve as the event's musical director.

Jenkins is working to finalize the line-up for the event including Lil' Kim's performance with Run DMC. The show will combine several other unique collaborations of artists including Crazytown & Sugar Ray, Seal & Stephan Jenkins, Run of Run DMC & Jurassic 5 and Liz Phair & Stephan Jenkins.

Other artists and celebrities to appear include: Lil' Kim, Rebecca Romijn-Stamos, Breckin Meyer, Tom Morello, Rachael Leigh Cook, Michael Rapaport, and Portia de Rossi. Additional artists and pairings will continue to be announced in the weeks leading up to the event.

"We're thrilled by the outpouring of industry and artistic support for Breathe. It's an excellent illustration of how an incredibly diverse group of people can pool their resources and talents for such a worthwhile cause," Popofsky said. "The incredible musicians and actors who are rallying together for this cause truly demonstrates that breast cancer is not just an issue for women, but an issue for everyone," she added.

For ticket and other information on the event call (323) 549-5347.



DOUG WYLLIE
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Merrill Lynch Lowers Clear Channel Expectations

Merrill Lynch has cut financial estimates for Clear Channel Communications based on lower expectations overall for the radio and outdoor industry from the weak advertising climate.

Merrill Lynch analyst Jessica Reif-Cohen reduced third-quarter 2001 sales to \$2.14 billion from \$2.18 billion and earnings before interest, taxes, depreciation, and amortization (EBITDA) to \$569 million from \$585 million. Estimated after-tax cash flow went to 72 cents a share from 75 cents.

Merrill has also lowered expectations for estimated revenues next year. Revenue projections for 2002, which had been \$8.4 billion, were cut to \$8 billion while EBITDA was revised to \$2.18 billion from \$2.46 billion. Projected after-tax cash flow per share fell from \$3.05 to \$2.90.

In a written report, Reif-Cohen said that radio is less dependant upon advertising categories that were most severely affected by the September 11 terror attacks: Airlines, tourism, and leisure account for less than 2 percent of total radio ads.

Rebecca Allmon, Clear Channel's director of public relations told GAVIN that the company is one of many that have had estimates revised since the September 11 terror attacks. "Since the tragedy of September 11th, we've seen a number of Wall Street analysts review or reduce their estimates," Allmon explained.

Geoffrey Weiss Named VP of A&R at Hollywood

Rob Cavallo, Hollywood Records senior vice president of A&R, has announced that Geoffrey Weiss has been appointed to the position of vice president for the label. Based in the company's Burbank headquarters and reporting to Rob Cavallo, Weiss will be responsible for the discovery and development of new musical talent.

Commenting on the appointment, Cavallo said, "Geoffrey has a keen

sense of what works in the modern music marketplace as both an A&R man and a marketing executive. We look forward to having his expertise here at Hollywood. Also, he makes a great soufflé."

"I look forward to helping make Hollywood Records a great label," Weiss added.

Before joining Hollywood Records, Weiss served as head of musicology at Artist Direct from 2000-2001. Prior

to that, he spent nine years at Warner Bros. Records where he held the positions of vice president of marketing and vice president of A&R, working with artists such as Green Day, Dinosaur Jr., Ice-T, Sir Mix-A-Lot, My Bloody Valentine, Ministry, and Cibo Matio. From 1986-1989 Weiss was a product manager at A&M Records, where he played a key role in the success of Soundgarden, Matthew Sweet, and Soul Asylum.

Max Siegel Named President of Verity Records

Max Siegel has been named to the role of president of Verity Records as well as vice president of Zomba Music Group, USA. Siegel will be charged with running the operations of Verity Records and will seek strategic opportunities for the rest of Zomba's network of music companies. The announcement was made last week by Barry Weiss, president of Jive Records and Tom Carrabba, Jive's senior vice president and general manager. Siegel will be based in Verity's New York offices.

"Max's rich experience coupled with his entrepreneurial spirit makes him the perfect choice to help take

Verity to the next level of success," said Weiss. "We will also look to utilize Max's vast contacts and experience to help serve other areas of the Zomba Music Group beyond Verity."

Siegel joins Verity from Tommy Boy Records. Prior to Tommy Boy, Siegel practiced law and represented recording artists and producers including Steve Huff, Ketara Wyatt, Sparkle, Krystal Harris, Yolanda Adams as well as Verity artists John P. Kee and Fred Hammond. In his law practice, he has also represented professional athletes such as Tony Gwynn, Reggie White, Antonio Davis and Ricky Guitierrez.

Siegel's work in entertainment and sports also included the representation of several U.S. Olympic governing bodies and the Seattle Mariners.

"Zomba is the world's leading independent music company and Verity is the leading gospel label," Siegel said. "I feel very fortunate to be given this opportunity to build on the success that Verity has already achieved and to initiate and expand company marketing and promotional opportunities across all Zomba music divisions, thereby helping to continue Verity's and Zomba's role as industry leaders."

Boo!!

By Paige Nienaber

People deal with stress in different, sometimes unusual ways. I've found that smack has always been a really calming device for me. Other people work out. Other people find escapism on the big screen, on the small screen, and on the radio. The hardest working, most on-edge individual I know is my wife, who turns on the tube and immerses herself in "My Thirteen Year Old Dresses Too Damn Sexy." Mellows her out like 20 mgs of Thorazine.

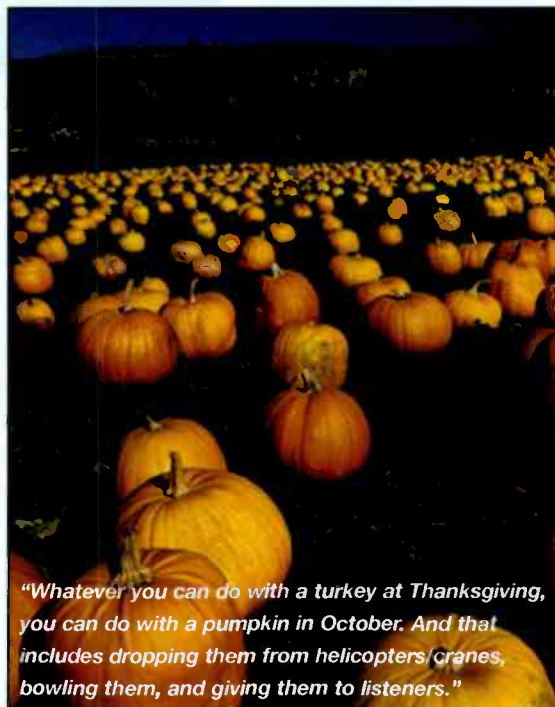
To say that we live in stressful times is an understatement. So maybe what we all need right about now is just some stupid, sophomoric, foolish fun. And we're just the people to provide it!

Rarely has our nation needed Halloween more than this year.

First off, we need to dispel the notion that Halloween is just some kiddie holiday. I once had a GM try to explain that to me. What he didn't understand is that it's quickly eclipsed St. Patty's Day as the second biggest adult party night of the year. It's more than an excuse to drink and let our hair down. It's a vibe. I remember flying back to Minneapolis on Halloween 1993 and the flight attendants on my Delta jet had hung rubber spiders from the ceiling of the cabin and donned fake vampire teeth. As we boarded the plane, the pilot was playing spooky SFX over the speakers. Halloween is a state of mind that we as promo people need to drape ourselves in. It's not just "Join us at The Golden Bucket this Saturday night for drink specials, the Tight Buns In 501's contest, and a Halloween costume contest

with \$50 for the winner." Which, unfortunately, is what Halloween has become for most of this industry: just a themed club night.

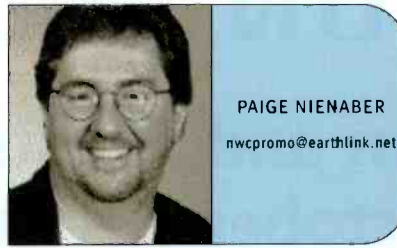
To understand what this holiday means to our listeners, you need to go out and be a part of *their* world on October 31st. For at least one day, they're all behaving like we in radio used to behave: they're dressing up, playing pranks, being goofy. On Halloween '91 when I was mar-



"Whatever you can do with a turkey at Thanksgiving, you can do with a pumpkin in October. And that includes dropping them from helicopters/cranes, bowling them, and giving them to listeners."

keting director at the soon-to-be-Wild 107 in San Francisco we sent Renee Taylor and a bunch of costumed interns around to offices and workplaces all day, throwing Halloween parties. And the listeners were *into* it. There was apple bobbing, pumpkin carving, and a general sense of bacchanalia. Good. For at least one day, we enabled our audience to take a break from the grind and live it up.

But Halloween offers more to the promotional professional than just costumes and parties. Pumpkins are one of the great under-utilized resources we have. Whatever you can do with a turkey at Thanksgiving, you can do with a pumpkin in October. And that includes, but is certainly not limited to, dropping them from helicopters/cranes, bowling them, and giving



PAIGE NIENABER
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ing them to listeners. In fact, why not include a pumpkin with every on-air giveaway between now and the 31st? Jammin' 95.5 in Portland is doing both: they're launching pumpkins at a target ("Attack of the Killer Pumpkins") at their haunted house, and they're also giving them away with on-air contesting and on the streets at remotes and appearances.

Every market has a supposedly haunted house or building. In the Bay Area, there's a Toys 'R Us in San Mateo that allegedly is inhabited by a departed employee. So for Halloween, Mancow went there and did a séance. Fantastic radio. Ditto with The Beat-Austin channeling Jon Benet Ramsey last year. In Minneapolis at KDWB, Dave Ryan and his co-hosts opened the phones and found a listener who believed her home—a former school—was haunted. So they slept over, had a psychic, and did one of the creepier morning shows ever.

Like I said, it's more than a club promotion. It's taking children from single-parent families trick or treating. It's dropping pumpkins out of a helicopter, trying to hit a turbaned target ("You Bomba Bin Laden"). It's having adults doing a candy-eating marathon to see who can "keep down" the sugary mess the longest. It's escapism. And that's not always a bad thing.

PAIGE NIENABER, WHO HAS DEFILED PUMPKINS IN EVERY POSSIBLE AND CONCEIVABLE FASHION DURING HIS CAREER IN RADIO, IS VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. HE CAN BE CHANNLED AT (651) 433-4554 OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET

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MP3.com and Artists to Donate October Receipts to Red Cross

MP3.com has announced that through October 31, it will match Artist Cash donations to the American Red Cross that are accrued through programs such as MP3.com's Payback for Playback promotion. Following the September 11 terrorist attacks on the United States, an online community comprised of more than 170,000 artists rushed to offer support for the victims of this and other national disasters. The offering is retroactive to September 21 and donations will continue through October 31.

"We are awed at the demonstrations of support from this global community of artists," said Derrick Oien, president of MP3.com. "We often talk about the power of the Internet, but nothing is more powerful than outpouring of support that is being demonstrated by the artists who congregate on our site. MP3.com is

happy to match Artist Cash donations made in October and we wish the Red Cross well in meeting the needs of this most recent and other disasters."

Artists making their music available on MP3.com and who are enrolled in the company's Premium Artist Service earn Artist Cash through programs that include Payback for Playback, CD sales, Channels, and Back the Band.

"American Red Cross disaster assistance is made possible by generous donations of time and money," said Sue Irey, public information officer for the San Diego chapter of Red Cross. "The artist community is an inspiration and the American Red Cross is grateful for both contributions and the awareness created through relief efforts taking place on MP3.com."

INTERNET LISTENING HITS ANOTHER ALL TIME HIGH

According to MeasureCast, Internet radio stations measured by the company streamed more hours of news, talk, and entertainment programming during the week ending September 30 than ever before, pushing the MeasureCast Internet Radio Index to 265—another all-time high.

The increase (11 percent) follows on an increase of 11 percent the previous week, demonstrating a steady growth in listening to Internet radio, which has increased more than 165 percent since January.

For the week, 20 of the MeasureCast Top 25 stations saw an increase in the total time spent listening (TTSL) to their programming, while 11 webcasters attracted larger audiences.

The top terrestrial webcaster for the week was London-based Virgin Radio. The leading Internet-only webcaster was MEDIAmazing.com. New to the MeasureCast Top 25 list was WTOP/AM and FM (number 14), a Bonneville station streamed by the Local Media Internet Venture, or LMiV, a joint effort by several broadcasting companies to establish an industry owned streaming radio network of local member stations.

MP3.com COO Goes Presidential

MP3.com has promoted Derrick R. Oien, formerly the company's chief operating officer, to the post of president. Oien, 34, will manage day-to-day operations and focus on company profitability while continuing to report directly to MP3.com's chairman and chief executive officer, Robin Richards.

"In any great organization, performance and production are rewarded," Richards said. "Derrick's performance as chief operating officer has been stellar and it's a given that he'll be a shining star in his new capacity."

Oien joined MP3.com in July 1999 and has served as vice president of operations and as chief operating officer for the website that currently hosts more than 170,000 artists. Prior to MP3.com, Oien held positions with Sony Pictures Studios, Computer Sciences Corp., and Universal Music Group.

Webnoize: Pirated Downloads Up 50 Percent in September

New research points to the possibility that Napster's demise is actually exacerbating the spread of Internet piracy of copyrighted materials. According to research firm Webnoize, consumers transferred more than 1.5 billion digital media files during September using FastTrack, the back-end technology of Kazaa, MusicCity, and Grokster.

In July, Webnoize forecast that FastTrack would reach 1 million users by the end of September, and it appears that they were correct. During September, roughly 1 million users were typically logged on to the network at any one time, compared to 580,000 simultaneous users in August. Webnoize estimates 1.51 billion files were downloaded using the network in September, up 56 percent from 970 million files downloaded in August.

"FastTrack has pulled clear of competing systems to become the dominant player in post-Napster file sharing," said Webnoize Senior Analyst Matt Bailey, who led the study. "The FastTrack system offers consumers fast, reliable and free access to more material than any commercial subscription service is likely to offer."

More than 25 music and movie companies have filed suit against MusicCity, Grokster, and Consumer Empowerment (also known as FastTrack), the company that licenses peer-to-peer technology to MusicCity and Grokster. Consumer Empowerment maintains and develops Kazaa, which offers users access to music, movies, software, and games. The lawsuit accuses the defendants of "massive" copyright infringement.

Webnoize Senior Analyst Ric Dube predicted that music companies will focus most of their legal strategy against Consumer Empowerment.

EMI to License Catalog to Pressplay

EMI, one of the companies that has formed MusicNet, has agreed to license its catalog of music to rival online distribution destination Pressplay.

Pressplay and EMI have announced that the EMI has agreed to license music from its extensive catalog to the online music company comprised of Sony and Universal. Pressplay currently expects to launch its consumer music subscription service later this fall.

EMI is one of the backers of MusicNet, which also expects to launch a subscription service this fall. MusicNet is the digital music distribution company formed by RealNetworks, AOL Time Warner, Bertelsmann, and EMI Group.

Pressplay will offer access to a vast catalog of digital music through an array of affiliates, including Yahoo!, MSN, and MP3.com. The Pressplay service will offer streaming and downloads through a secure delivery system designed to respect and protect artists' rights.

"This agreement represents another major

step forward for Pressplay as we prepare to launch our service," said Pressplay president and CEO Andy Schuon. "By combining EMI's extensive library with the vast amount of music from Sony Music Entertainment and Universal Music Group that we have already secured, Pressplay will offer consumers the single most comprehensive online music experience. We will continue working to secure agreements with other labels that will enable us to enlarge our offering."

Jay Samit, senior vice president of new media for EMI, said, "We are always looking for new ways to expand the reach of our artists' music as long as our artists' rights are fully respected, and pressplay offers a great new opportunity for us to do that. There is clearly huge demand for music delivered digitally and we want to support as many innovative and competing online music services as possible."

Pressplay and MusicNet are seeking to snap

up users of Napster, which has remained dormant since U.S. District Judge Marilyn Hall Patel shut the service down saying that Napster's promises of 99.4 percent effectiveness in blocking illegal file-sharing is not good enough. Napster contends that it will also launch a legitimate subscription service this fall.

Meanwhile, the only existing subscription service, EMusic, has quietly been building a small but growing subscriber base, eclipsing the 25,000 user mark last week. Despite the company's growing subscriber-base, and the promise of a new Napster, some concerns exist that Pressplay and MusicNet may pose a threat to competition and consumer protection.

Neither Musicnet nor Pressplay has responded publicly to reports that the U.S. Department of Justice has launched an antitrust investigation the two online music distribution services to determine if there are any antitrust issues associated with the pending duopoly.

Vivendi Universal Signs North American Distribution Deal

In another move toward embracing digital music distribution, Vivendi Universal Publishing have signed a three-year marketing and distribution agreement for the U.S. and Canada. eJay AG, a global supplier of music entertainment software based in Stuttgart, Germany, will work with Vivendi to develop and distribute MP3 software that will enable consumers to convert, generate, and manage MP3 music files.

Under terms of the contract, Vivendi Universal Interactive Publishing North America gains the exclusive rights to market and distribute eJay's interactive music software. eJay will retain responsibility for product development.

"Interactive music is a thriving category in the entertainment software business, and eJay has already established a loyal following in the market," said Philip W. O'Neil, senior vice president of sales, Vivendi Universal Interactive Publishing North America. "We believe consumers across North America will respond favorably to eJay's high-quality interactive music generation and management software."

"Vivendi Universal Publishing's strong market position will enable us to expose our products to a much broader consumer base," said Rainer Zipp, eJay chief marketing and sales officer. "In 1999 and 2000, we already had best sellers in the U.S., but as a result of this new relationship with Vivendi Universal, we expect an even greater increase in the North American music software market."

Listen Secures Licensing Agreements with Independent Labels

In advance of the launch of its Rhapsody subscription service for digital music, Listen.com has reached licensing accords with major Indie labels.

Listen.com has secured licensing agreements from a number of the world's leading independent record labels. The agreements will enable the company to include thousands of songs through Rhapsody, a new digital music subscription service the company plans to launch this fall.

The service will give listeners access to music from many groundbreaking independent labels, including Alligator Records, Bar/None Records, Bloodshot Records, Eighteenth Street Lounge Music, Knitting Factory Records, Ninja Tune Records, What Are Records, Future Farmer Records, Heyday Records, J-Bird Music Group, Lost Cat Records, Om Records, Pandisc Music, Strictly Hype Records, as well as Sugo Music, Monarch Records, and

Soundecor, three record labels of Tambourine, Inc.

"Since its inception, Listen.com has delivered legitimate products and services that balance consumer interest in digital music with the concerns of labels and copyright holders. The Rhapsody service continues that tradition," said Sean Ryan, president and CEO of Listen.com. "These agreements are a crucial step toward launching Rhapsody, and underscore the value artists and labels see in using Listen.com's services to reach a diverse audience of online listeners."

"This is a great opportunity for us to expose a very large and active group of listeners to our music," said Mark Lipsitz of Bar/None Records. "Listen.com's Rhapsody service will provide Bar/None a chance to deliver our artist's music to the online music community in a quick and user-friendly manner, while ensuring us a secure mechanism for tracking song royalties and honoring copyrights."

Sirius Satellite Radio Dismisses Lawsuit

Sirius Satellite Radio dismissed as "frivolous" to a lawsuit filed against it in the U.S. District Court of Vermont.

Patrick Donnelly, Sirius senior vice president and general counsel said, "These claims are frivolous and without merit, although the complaint was an entertaining piece of fiction. We have fully complied with all SEC disclosure requirements and will vigorously defend ourselves."

The law firm of Johnson & Perkinson has filed a class action

lawsuit on behalf of purchasers of Sirius stock between August 13, 1998 and December 6, 2000. The complaint alleges that defendants violated the federal securities laws by failing to disclose facts known to them, or recklessly disregarded by them, which demonstrated that the announced commercial launch dates for the company's satellites required for Sirius' service were "impossibly ambitious."

Papers filed with the court allege

that Sirius knew that it would be impossible for the company to offer its service commercially by the end of 2000, as initially disclosed, or early in 2001, as subsequently disclosed. The complaint also alleges that Sirius made materially false statements in press releases that may have led investors to purchase the company's stock, and as a result of purchasing those shares "at artificially inflated prices," those investors have suffered damages.

Internet Radio

Industry Luminaries Discuss the State of Digital Entertainment.

BY DOUG WYLLIE

Audio Alley, in cooperation with GAVIN, recently held a panel discussion of industry luminaries about issues facing radio and technology companies engaged in Internet radio. The lively discussion touched on licensing issues, how they may be resolved, technology developments, emerging business models, and evolving consumer behaviors.

The event was held at The Black Cat & Blue Bar in the famed North Beach district in San Francisco. More than 100 music technologists gathered in the popular club to listen to a panel of industry visionaries discussing matters involving Internet Radio. The panelists included Sandy Skeie, Executive Director, GAVIN; Alan Wallace, Senior Vice President of Communications, Live365; John Adams,



THE DISTINGUISHED PANEL L-R: John Adams, Sandy Skeie, Malcolm Maclachlan, Alan Wallace, and Brad Porteus.

President and CEO, Music Buddha; and Brad Porteus, VP and General Manager of MTVi's radio unit. Moderated by Malcolm Maclachlan, IDC Managing Editor of Client Partnerships and former Senior Analyst for eMedia., the illustrious panel engaged the crowd for more than an hour, ending the evening by addressing

a lively volley of questions from the audience.

Opening the session, Maclachlan remarked, "There are two things on everybody's mind that are constant while also changing: One is revenue models. There are a million of them out there but none of them seem to work. The other is licensing; where the RIAA, among other groups, is making a big land grab—that's most people's perspective anyway—in terms of getting fees from online broadcasters that they've never gotten in the real world."

Maclachlan knows what he's talking about. In December 2000, he authored a detailed report on the subject. Dubbed "Online Radio Scorecard: New Media, Old Rules, and Many Business Models," the study is a treatise on the challenges facing the emerging marketplace. In the report IDC says, "Internet radio faces a number of ongoing challenges. These include: unprecedented audience fragmentation, an unclear regulatory and content licensing environment, high cost of bandwidth, lack of portability, inadequacy of the PC as a music device, slow growth of broadband, and possible declining access to the prime at-work audience." The report goes on to say however, "IDC believes that Internet radio will be a strong business going forward. The medium opens up too many possibilities to ignore; the value proposition for consumers too strong."

License to Entertain

The panel jumped immediately into the fray, first addressing the issue of licensing. Porteus said, "Traditional radio has never had to pay the performance fee to copyright holders, but a ruling has been made that webcasters will have to pay that licensing fee, and we as web-

casters support that. We feel that it's fair that the copyright holders get paid for their work. It's a question of how much they receive. At



RAPT: All eyes (and ears) were trained on the stage as the discussion got underway.

this point in time there's a discrepancy between what the webcasters feel is a fair rate versus what the license holders feel is a fair rate, and we're off by a factor of 40. If the ruling goes against the webcasting organization [DiMA] then webcasting as we know it will no longer continue to exist. Therefore the right holders themselves will suffer because they will not be able to expose audiences around the world about varieties of music."

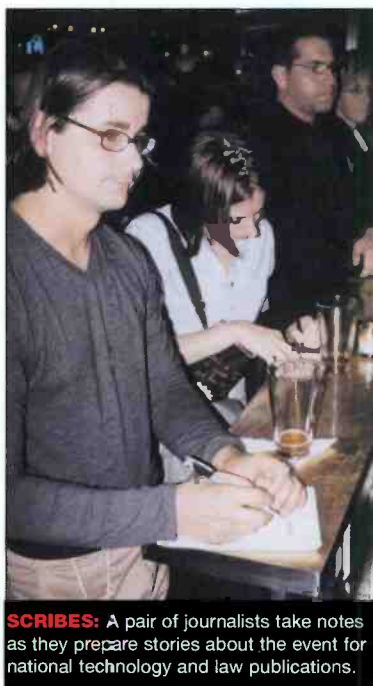
Licensing fees determined by the Copyright Arbitration Royalty Panel (CARP) will be announced early next year. Many believe that, because webcasters will have to pay royalty fees retroactive to October 1998, just about every webcaster now in existence will be rapidly put out of business if the fees are set above five percent.

"The newest thing to be a guide for us in terms of royalty payments," opined Wallace of Live365, "has been the XM and Sirius deal with the RIAA, which was pretty much the same thing, and it settled close to six percent. So a lot of people are looking at that as hopefully being the model of what will happen, and that still leaves room for companies to breathe."

In addition to licensing issues related to the music, terrestrial broadcasters are also

stymied by enormous fees associated with streaming any advertisement intended for radio. The AFTRA contract, signed last October, stipulates that doing so will cost an additional 300 percent hike in fees.

In order for stations to begin



SCRIBES: A pair of journalists take notes as they prepare stories about the event for national technology and law publications.

(or return) to streaming on the Internet, it's nearly certain that groups will have to employ the services of ad insertion companies like Hiwire and others to replace AFTRA advertisements with streamed ads that do not cost stations those enormous fees.

It's clear that as the licensing issues are resolved, terrestrial radio stations will again return to streaming their signals, perhaps even supplementing them with Internet-only side channels. That will surely have a substantial impact on the popularity of many web-only entities like MEDIAmazing and NetRadio, which now dominate the MeasureCast top 25. Already, many terrestrial stations are steadily making their way up the online ratings ladder. Some feel that because of listeners' connections with their favorite radio stations brand identity, terrestrial radio is in the best position to be successful on the web.

"There are so many sleeping giants that have yet to flex their marketing muscle," Adams said. "If you talk to the station groups, it's all about making money. If the listeners were going away, and the cume was going down, and they

were making less money, they would be changing things. You've got this medium [radio] that has millions and millions of listeners attention, with something like 98 percent penetration rate, and once radio starts promoting its brand in an online offering, the tables will be turned so much more significantly than we're seeing right now."

Business Models

The traffic for Internet radio has grown substantially in just the last year. MeasureCast reported recently that listenership has more than doubled since January. But many still recognize that the viability of the medium as an advertising platform has yet to be proven.

"Terrestrial radio is an advertising medium, and it's radio's job to try to maximize their audience," said Skeie. "The most important thing for Internet radio is to present a legitimate advertising vehicle."

Live365 may have an answer to the question of building an advertising model that will make Internet radio successful. At the 2001 NAB the company announced an offering of IP-based geo-targeting. Wallace told the assembly, "IP-based geo-targeting is going to be incredible not only on the content side but also on the advertising side. With it, we can deliver down right to where the listening device is located. So if that content is cus-



BEAMING: Some of the event organizers celebrate a successful evening: GAVIN Business and Media Editor Doug Wyllie is joined by Susie (left), and Marianna Marino of Marino Inc., Public Relations, as Moderator Malcolm Maclachlan of IDC looks on.

tomized weather or a local advertisement, it can all be done through the servers and can be one source of content, the stuff that fills the audio feed can then

be based on where the listener is located."

But many experts feel that webcasters will have to rely on subscription models because the Internet radio streams (by virtue of their sheer number) cannot obtain a critical mass of listeners. Unlike terrestrial radio, there is not an incrementally increased return on investment with each added listener. For each new stream there is an increase in the cost of operations, primarily in bandwidth costs.

Regardless of how revenue is generated—be it from advertising



INCITING DEBATE: Maclachlan stokes the coals as the discussion heats up.

or subscription or some combination of the two—Internet radio costs money. Lots of money actually. Live365 is among the myriad companies that provide the technology and services necessary to get a station's signal. The company recently announced a new pricing structure for its

professional streaming services (currently being used by several commercial stations).

The "Basic" package, priced at \$150 per month, provides capacity to serve 100 simultaneous listeners, and 365 MB for file storage. The "Premium" package comes with a

500 simultaneous listener capacity, and 500 MB of storage, for \$750 per month. For those broadcasters with lower streaming needs, the "Special" package

offers a 25 simultaneous listener capacity, and 100 MB of storage, for \$75 per month. Setup fees for the "Basic" and "Special" packages are \$200 to develop a tuner branded with the station's logo and a customized message board. For "Premium" broadcasters, a setup fee of \$1,000 results in full customization of the tuner window, including logo, color scheme, and the ability to specify the "Buy" and "Community" buttons.

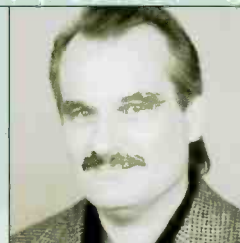
Looking Ahead

At the upcoming GAVIN Seminar (February 20-24, 2002) in San

Francisco, GAVIN will again host an array of "Music on the Net" panel discussions and presentations. GAVIN invites technology companies throughout the country to attend, present, and sponsor sessions that will help educate GAVIN readers as to how the Internet can help terrestrial radio profit and prosper.

In the coming year, GAVIN and Audio Alley (which was founded in 1999 by Susie and Marianna Marino of Marino Inc., Public Relations) will continue to host mixers at local clubs and watering holes on the third Tuesday of each month. Also planned are informal discussions, roundtables, and panels on mission-critical issues like digital rights management, satellite radio, and subscription models. The entire panel discussion from the most recent event can be either streamed or downloaded by visiting the link below, or by clicking on this story at Gavin.com. <http://www.playondemand.com/present/brianw/mtgbios/internetradio2001092501.htm>

Notable Quotage



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

Sometimes, it's not all goofy or carefree...after the events of September 11, radio became a deadly serious, and caring business...

"New York is like a shrine right now. Everywhere you look, there are pictures of all the missing people posted on walls...you don't want to look—but you do." —**Tracy Cloherty, PD of WQHT (Hot 97), just 15 blocks away from the World Trade Center**



"Out of work—but not out of love." —**a message scrawled across a crumpled one dollar bill sent to Hot 97.**

"The first thing we did was to look out the 36th floor window back to where the World Trade Center was. While Jewel was on the air, it was very surreal listening to 'Hands' echoing through the hallways, while looking out at the rubble, where the smoke is still coming up." —**Atlantic's Steve Ellis, on an unforgettable promo trip to Z100.**



"What happened Tuesday is a seminal moment in our history. There will now be American history up to September 11, 2001—and history forward from that moment. Fifty years from now, history teachers will be telling students how America changed forever on that date, much like Pearl Harbor. Especially with our younger audience who thinks they're gonna live forever, this event was a wake-up call—and we should all be wide awake right now." —**Russ Allen, former PD of Hot 97.1-Houston**

"We've all seen and heard things that have left us shocked, but nothing I have ever seen or heard can compare with the tragedy that struck New York this week. Materially, losing the two biggest landmarks in modern day



New York, to see them missing during my morning commute, will forever be a reminder of 9/11/01. But far more than that, it's the loss of life, still not known as a number. We all work with, have a relative or friend who has someone very close to them who's currently unaccounted for. How many kids are still waiting, hoping for mom or dad to come home...a mom or dad they will never see again?"

—**WLTW-New York OM/PD Jim Ryan**

"We have to give our listeners a place to go and let them know that we care about what's going on...give them a sense patriotism and confidence. We had Jerry Brown, the Mayor of Oakland on—he reminded us that terrorism is all about disrupting lives and shaking confidence. The best way to combat that is to get back to normalcy as quickly as possible."



—**Casey Keating, PD, KZQZ-San Francisco**

"Hip-hop has historically been a much-maligned format...when something goes less than smoothly, hip-hop is an easy culprit, but here's a legendary figure of hip-hop stepping up in a big way. I'd love to see this action inspire icons in other formats to step up in a similar fashion." —**Jimmy Steal, PD of Power 106-LA, after Dr. Dre kicked in a million dollars to relief efforts.**

"When I got into this business 20 years ago, nobody gave me a manual on how to handle a situation like this...The most important thing is, you have to take your cue from your listeners, and react accordingly."

—**Mr. Ed Lambert, PD, WWWQ-Atlanta**

"At one point I stepped over a woman's shoe with the heel missing...Let's just say that we saw a lot of stuff that the media hasn't shown." —**Darren Pfeffer, promotions director for Z100-New York, walking through Ground Zero with relief supplies.**



"This is one of the toughest weeks I've ever experienced. Many people from this area commute to New York, and a lot of our listeners lost relatives. This station did an amaz-

ing of covering the events, and just being there for our listeners—I'm very proud of this staff." —**WKCI-New Haven PD Danny Ocean**

"Radio will fundamentally change for the better after the attack. We have a responsibility to serve the community, and if that means supplying them with news coverage when they need it, how can that hurt us? I would like to think that if we are at war and we interrupt blink-182 to inform our audience about how we as a nation are faring in that battle, that wouldn't hurt us. I've received many emails from listeners thanking us for keeping them informed and *not* playing music—if we do it intelligently, it can only makes us stronger." —**KDGE-Dallas PD Duane Doherty**

"I loved those stupid buildings. Like so many have done before me, on my first, life-altering trip to New York I made a beeline for the observation deck to gaze at that unique man-made perspective in the sky; to stand at the bottom looking up, fascinated by such a ridiculously enormous feat of architecture. Thrusting up into the sky past the clouds on many days, looming over every block in my neighborhood, they were a welcome shadow of the hugeness,



strength, and power of New York City. To watch them come down with numbing reality and denial was...this is the space where all New Yorkers, for the first time in their lives, can't find the words. After the collapse, my whole house smelled like jet fuel and burning electrical wires—a gross, thick stench that made me violently ill. Maybe part of that reaction was the actual smell...maybe another part of it was the magnitude of what just happened sinking in." —**Michelle S., VP/Crossover, J Records ■**





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ALL STAR TRIBUTE Comes To The Rescue

By Delphine Hwang

On September 21 radio stations broadcast the all-star remake of Marvin Gaye's "What's Going On" simultaneously across the nation. On the same day, MTV's *Total Request Live* aired an original video montage of the song. Since then the single has shot up the Mainstream and Rhythm charts in a matter of days, with stations like KQKQ (Top 40) and KQCH (Rhythm) leading the way in spins.

Sponsored by Artists Against AIDS Worldwide, the song was originally intended to raise awareness and funds to fight against AIDS in Africa. However, in the wake of the September 11th attacks, Artists Against AIDS Worldwide decided to donate half of its proceeds from the song to the United Way's September 11th Fund and half to the AIDS relief effort.

Less than a week before the attacks, some of the biggest names in pop and hip-hop gathered in New York City to update the Marvin Gaye classic. Back in his day, "What's Going On" delivered a resonating emotional message to the American public, who at the time, was reeling with ambiguity from the political dissent and havoc of the '60s. This time around, that message hasn't fallen too far from the tree.

"When I was a kid, I remember hearing about the war and Jews being put on trains and sent off to the gas chambers, you know, the Holocaust. And I remember thinking, 'How did that happen in your time? How did you let that happen?' But in our day, we are letting it happen, the same thing. An everyday holocaust is happening."—Bono

Bono, who contributed his talent to the project, talks about this recurrence in history: "When I was a kid, I remember hearing about the war and Jews being put on trains and sent off to the gas chambers, you know, the Holocaust. And I remember thinking, 'How did that happen in your time? How did you let that happen?' But in our day, we are letting it happen, the same thing. An everyday holocaust is happening." Gaye's daughter emphasizes, "That's why it's really important to do the things that we're doing now. Even in the face of all the horrible things we have to deal with every day, we're still trying to make a difference."



Seven mixes of "What's Going On" will be available as an e.p. in stores on October 30. The "main mix" by Jermain Dupri features in order of appearance: P. Diddy, Dupri, Bono, Gwen Stefani, Aaron Lewis, Nona Gaye, Backstreet Boys, Christina Aguilera, Britney, J-Lo, Destiny's Child, Ja Rule, Nelly Furtado, Michael Stipe, Alicia Keys, 'N Sync, Mary J. Blige, Darren Hayes, Nelly, Nas, Eve, and Fred Durst.

Fred Durst's "reality check mix" hit airwaves a week after the "main mix." The rock remix by the Limp Bizkit frontman features the vocals of Scott Weiland (Stone Temple Pilots), Perry Farrell (Jane's Addiction, Porno for Pyros), and Bono. Members of Limp Bizkit and Korn back the band.

Other stars contributing talent to the project include Amir and ?uestlove (The Roots), Wyclef Jean, and Lil' Kim. For more information, audio clips, behind-the-scenes footage from the making of the song, downloadable banners and icons for the project, and other related links, visit www.whats-going-on.org or www.columbiarecords.com. ■

PD Profile

Greg Williams

Program Director

KDGS/FM and KFBZ/FM-Wichita

Entercom

Hometown: Wichita, Kan.

Most recent ratings highlights: Beat our direct competition (KKRD) 18-34 persons with 8.8 share (#3 in the market). We're also #1 25-54 with my 80s station, KFBZ

Quick career recap: KLEO/AM-Wichita (Top 40) air talent/public service director; KEYN/FM-Wichita (Top 40) air talent/public service director; KCBQ/FM-San Diego (Country) air talent; KKRD/FM-Wichita (Top 40) air talent/music director; KDLE/FM-Wichita Rhythmic Top 40 program director/mornings; KKRD/FM-Wichita (Top 40) nights; KDGS/FM-KFBZ/FM-Wichita (Rhythmic Top 40/'80s) program director.

What ever possessed you to get into this business? I knew I wanted to be on the radio since I was 12 years old. My mom bought me a Sony transistor AM radio and I would wake up in the middle of the night to tune in stations from as far away as possible. I would hear stations in San Antonio, St. Louis, Oklahoma City, and I thought how cool it was for me to hear these voices from places so far away. I knew that this was what I wanted to do with my life: to reach out and touch people. I was the co-founder of my high school radio station, and the rest, as they say, is history!

Early influences:

Bob McKay: He first told me that I would never make it in this business. Two days later he called and offered me a job. He told me to shut up, listen, and learn—and that's what I did! He taught me so much and he is a great radio programmer.

Jack Oliver: I told Jack that I wanted to become a programmer, but I never thought I'd be programming against him someday. Jack taught me the ropes. He showed me how the radio and music industry worked. He took the time to explain why things happened and why they did not happen. He spent more time coaching and teaching me than I will ever know. It's because of him that I'm who and what I am today.

Most influential radio station(s) growing up: KLEO, KCBQ/AM, WLS, KOMA, KPRS, and KKDA.



Most exciting gig: The first time I was named program director.

Family: A daughter, Heather, 14

Current pre-sets on car radio: KDGS, KFBZ, KKRD, KRBB, KMXW, and KICT.

CDs in the car player right now: Various Artists, Mary J. Blige, Jagged Edge

Hobbies: Reading and home improvement projects

Guilty pleasure: Ice cream

Secret passion: Getting a massage

The one gadget I can't live without: My remote control

Wheels: 2000 Chevy Trailblazer

Favorite sports team(s): Kansas City Chiefs, NY Yankees

Favorite food: Prime rib/seafood

Favorite local restaurant: Scotch & Sirloin

Favorite city: New York, San Diego, Miami

Favorite vacation getaway: Southern California

Favorite TV show: *Who Wants To Be A Millionaire*

Last movie you saw: *American Pie 2*

Read any good books lately? Robert Kennedy biography

Favorite non-trade mag: *Time*

What current radio stations do you admire? B-96-Chicago, and Power 106-Los Angeles. I have a great respect for the programmers of those radio stations.

Name several non-industry people you admire: Bernice Williams (my mother), George Whitfield (my high school football coach), Martin Luther King, President Clinton, Johnnie Cochran, and Michael Jordan.

—Kevin Carter

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GF2K1RC

GAVIN Rhythmic Football Conference

By Kevin Carter

On the heels of last week's Top 40 Football Special comes our "equal time for the Rhythm-Crossover" issue. Same basic premise, except it's been remixed for your listening pleasure.

This year we asked for four crucial pieces of information: As always your 2002 Super Bowl prediction, a favorite football game or moment, favorite quarterback and head coach of all time, and, for those label QBs, those must-win 4th quarter releases.

Here now, your starting lineup:

MARK ADAMS KXJN-PORTLAND



Super Bowl 2002: The Oakland Raiders over the Rams, 23-17. The Raiders defense will shut down Marshall Faulk and those other guys.

Favorite football moment: I remember watching the '84 Bears demolish New England and thinking, "How the hell does the Fridge *move*, much less *rush*?"

Favorite coach: Gotta go with Mike Holmgren when he was with the Packers. As a long-suffering Green Bay fan, it was awesome that Mike finally took us to the promised land. (And we won't talk about the Green Bay/Denver debacle the following year.)

ERIK BRADLEY WBBM-CHICAGO



Super Bowl 2002: Miami Dolphins over St. Louis Rams, 27-24

Favorite football moment: That would definitely be



photo by Frank Lozano

Power 106-LA's Big Boy. Don't piss him off

the Miami Dolphins vs. Indianapolis Colts in Indy. That's the day Dan Marino broke the record for throwing the most touchdown passes in NFL history, and I got to meet him after the game. He's a wonderful person—you would think on a day when he broke this incredible record he would have been difficult to talk to, but he was the opposite—a real legend in every sense of the word.

Favorite players: Dan Marino is my favorite old school player. My two faves today are Payton Manning ('cuz he has Dan Marino tendencies), and Brian Urlacher from the Chicago Bears (cuz quite simply, he's a bad-ass).

JOEY CARVELLO UNRESTRICTED FREE AGENT



Super Bowl 2002: Tampa Bay 37, Green Bay, 24

Favorite football moment: The Jets winning the championship in '69!

Favorite QB: Joe Namath. I was running football betting cards in high school in 1969, and everybody bet on the Jets. I made a big score that week...and got expelled the following Monday. Let's just say that phone calls were made, and I graduated with honors the following year—thank you very much, "Broadway Joe!"

JOHNNY COPPOLA CAPITOL RECORDS



Super Bowl 2002: Giants over the Raiders

Favorite football moment: Probably when the Patriots beat the Raiders to go to the Super Bowl in '86....

Favorite QB: Namath, Unitas, Montana, Grogan, Marino, Roman Gabriel.

Favorite coach: Raymond Berry, George Allen, Parcells (plus he's Italian, so you gotta love 'em...). I also can't forget Al Smith, my Pop Warner football coach for the Medford Spartans. I was the quarterback. We were so bad we couldn't score any points all year. We only had 11 guys on our team—to cover both offense *and* defense, so all of us had to go both ways. We were playing teams that showed up in buses with 50 kids, including subs. Things got so bad that Coach Smith offered \$50 to the first kid to score a touchdown or a field goal...anything that put points on the board. I happened to get the team's first touchdown, and I was mentally counting the money. Of course, it got called back on a holding penalty by my stupid cousin Stevie. We ended up never scoring a point the entire season and we lost every game. I was so ashamed to wear the number 12...I changed it at the end of the season.

NINO CUCCINELLO INTERSCOPE RECORDS



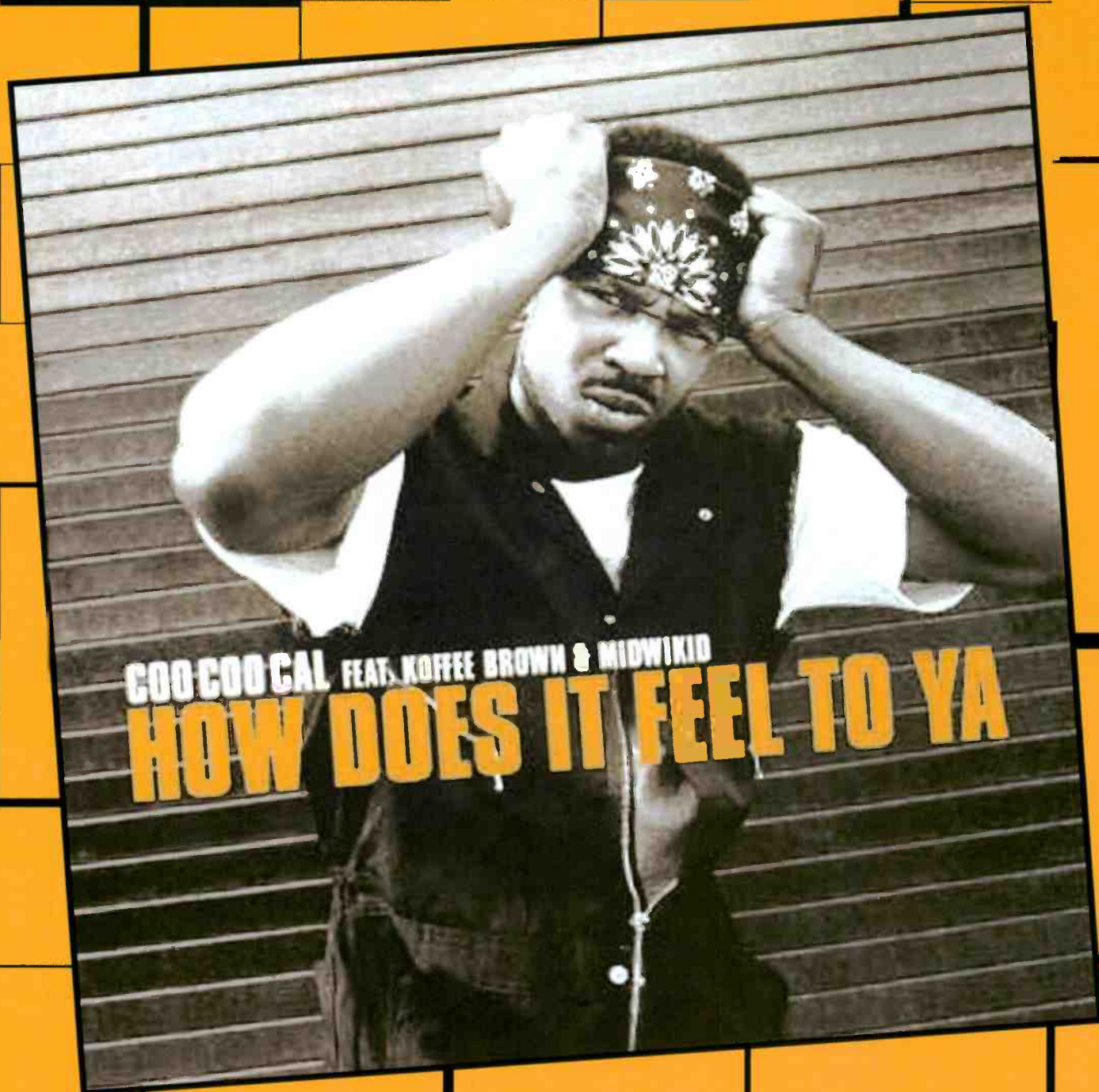
Super Bowl 2002 prediction: Philadelphia Eagles beat the Denver Broncos, 21-17

Favorite football moment: When Joe Theisman snapped his leg on *Monday Night Football*.

Favorite QB: Warren Moon

Favorite coach: Bum Phillips

Interscope 4th Quarter highlights: *The Wash*



GOD COO CAL FEAT. KOFFEE BROWN & MIDWIKID
HOW DOES IT FEEL TO YA

GOD COO CAL

“HOW DOES IT FEEL TO YA” ft. Midwikid & Koffee Brown

The follow up to his new hit single “My Projects”

IMPACTING IN NOVEMBER 13



soundtrack (Aftermath/Doggy Style/Interscope) featuring Dr. Dre, Snoop, Truth Hurts, and many other artists. Also a new single from Bubba Sparxxx; new music from the Ruff Ryders, Vol. 3 compilation; the *All* soundtrack featuring R. Kelly and many other artists; a new single from Jadakiss, "Keep Ya Head Up"; new Isley Bros. single "Secret Lover"; and a Swizz Beatz compilation.

KID CURRY
WPOW-MIAMI



Favorite football moment: I bleed Bronco Blue. I loved my first game at Mile High, 1964...against the Vikings.

Another favorite moment: The Broncos first Super Bowl victory...then they won another one...cool.
By the way: the Dolphins are OK, too...

LISA ELLIS
COLUMBIA RECORDS



Super Bowl 2002: The Washington Redskins in a surprise comeback—don't laugh, I'm from DC and there's no other team for me. At least I'm a true fan—I stay with my team no matter what. They are always my pick.

Columbia 4th Quarter Rhythm highlights: October 16: Blaque "Can't Get It Back," October 23: Cypress Hill "Low Rider." Coming soon: A new single from Lil' Bow Wow from the new LP, *Doggy Bag*; and Mobb Deep "Burn" in October (LP in-store, December 4). Coming in November: NAS "Salute Me" from new LP; Xhibit "TBD" from his new LP; Destiny's Child "8 Days of Christmas," November 27; and Wu Tang "Wu-zie."

DAWN FOX
UNRESTRICTED FREE AGENT



Favorite football moment(s): When I was a senior in high school in Hamilton, Montana, playing in a Powderpuff football game. The varsity football guys were our cheerleaders (we dressed them in skirts, make-up, etc...hey, it was Montana). I hurt my knee or something on the very first play of the game, and the "cheerleade-s" had to run out and carry me off the field. That was fun.

My second favorite moment: When the Chicago Bears won the Super Bowl in 1986. My poor father is a life-long Bears fan, and this was the first (and probably the only time) he'll ever get to see them win the big one. I've never seen that look of pure joy on his face since.

GERONIMO
WKTU-NEW YORK



Super Bowl 2002: I like the St. Louis Rams over last year's champs, the Baltimore Ravens, 28-17.

Favorite football moment: Being a Saints fan...last year when they won their first playoff game. I'll always be indebted to Aaron Brooks!

Favorite all-time QB: Archie Manning. C'mon...a great QB on a really lousy team!

Favorite all-time head coach: I always loved Bill Parcells—a no-nonsense, no bullshit leader. Always told it like it was!

SHELLIE HART
KUBE-SEATTLE



Super Bowl 2002 prediction: The Oakland Raiders 21, Tampa Bay Buccaneers 17.

Favorite football moment: Steve Largent's retirement.

Favorite QB: Fran Tarkenton of the Minnesota Vikings...he oozed with poise & coolness.
Favorite coach of all time: Vince Lombardi...look up discipline in the dictionary, you'll see his picture!

FRANK HIGGINBOTHAM
CURB RECORDS



Super Bowl 2002: St. Louis Rams over the Baltimore Ravens, 38-14.

Favorite football game or moment: When Bo Jackson of the Raiders ran over Brian Bosworth of the Seattle Seahawks. I was at that game and all I can remember saying, was "Damn! That looked like that hurt!" Sure enough, game over for Bos.

Favorite QB: Joe Montana—hey, he was the shit! I'm from the Bay Area, so I got to give him props.
Favorite coach: John Madden—and not because of his record but because of his style, as well as his play-by-play ("They cut here and move a few guys there...and then they go boom!").

Curb 4th Quarter Rhythm highlights: We're working the Leann Rimes "Can't Fight The Moonlight" with the Graham Stack Remix, and there will be some other cool new stuff coming.

ERIK JOHNSON
KQCH-OMAHA



Super Bowl 2002: Nebraska Cornhuskers 21, Florida State Seminoles 17. What? *Professional* football? We ain't got no professional football around here.

Most memorable football moment: The 1984 Husker Orange Bowl 31-30 loss to Miami on a 2-point conversion attempt to win the National Championship—I was crushed.

Favorite coach: Vince Lombardi. He never minced words. He wasn't there to make anybody feel good. He was there to make somebody bleed. "Winning isn't a sometime thing; it's an all-the-time thing." No outcome-based education here.



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BYRON KENNEDY
KFSM-SACRAMENTO



2002 Super Bowl: The Pittsburgh Steelers shut out the St. Louis Rams, 55-0. (This may sound crazy, but I bleed Black & Gold.)

Favorite football moment: That was a few years back (the last time the Steelers were in the Super Bowl against the Cowboys). My friend and I were at a Super Bowl party, got drunk, and got into a brawl two Cowboys fans. After we got tossed, we found out that one of the guys we were fighting owned the house—no wonder he was pissed about that hole I put in the wall when Neil O'Donnell threw the interception that cost us the game!

Favorite QB of all time: No, it's not Bubba Brister, it's Terry Bradshaw!

Favorite coach: Chuck Noll

TOM MAFFEI
PRIORITY RECORDS



Priority's 4th Quarter highlights: On the album front, we have the *Bones* soundtrack, which is Snoop's new movie. The *Training Day* soundtrack is out there, and we'll have another couple of singles from that. The Dr. Dre/DJ Quik record is also out now, and look for the new one from Pharoahe Monch: "F— You," or "Got You," which is the cleaner version—it's an amazing record. We have an album from C-Murder coming, along with Ice Cube's *Greatest Hits* featuring two new singles, one of which features Fred Durst and is produced by the Neptunes. The second one is a Rockwilder production. Also in the pipeline: Snoop's *Greatest Hits*, which includes eight new tracks. Other than that, we got nothing...



GARY MARELLA
UNIVERSAL/MOTOWN



Super Bowl 2002: St. Louis Rams 21, Baltimore Ravens 10

Most memorable football moment: The only time I saw my father cry—the AFC Championship game between the Cleveland Browns and the Denver Broncos (the fumble)—Cleveland running back Ernest Byner fumbles the ball on the Denver three yard line. A score would have tied the game.

Favorite coach: Tom Landry of the Dallas Cowboys
Universal/Motown 4th Quarter highlights: In no particular order: Mack 10, Warren G, Master P, Ms. Toi, Nelly, Benzino, Mr. Cheeks, Bee Gees *Hits*, Boyz II Men *Hits*, Cash Money *Hits*, and Bell Biv DeVoe.

PHIL MATARAGAS
TVT RECORDS



Super Bowl 2002: Jets 20, Bucs 15

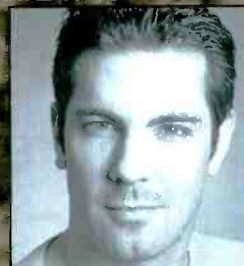
Most memorable football moment or game: At the Meadowlands, when Mark Duper of the Dolphins took that hit that spun him around in the air like three times.

Favorite QB: Phil Simms

Favorite coach: Tom Landry of the Dallas Cowboys because of the respect he commanded.

TVT 4th Quarter highlights: New Lil' Jon single "Put Yo Hood Up."

JOHN 'THE HORSE' McMANN
ATLANTIC RECORDS



Super Bowl 2002 prediction: The Indianapolis Colts beat the Green Bay Packers, 34-27.

Favorite football moment: The Doug Flutie "Hail Mary" pass when he was at BC.

Favorite QB: Joe Montana, 'cuz he's the man.
Favorite coach: Vince Lombardi, for his legendary leadership.

Atlantic 4th Quarter Rhythmic highlights: Radio singles: Fat Joe featuring R. Kelly "We Thuggin,'" Craig David "7 Days," and Drama "Big Ball."

Albums: Jewel, Kid Rock, Fat Joe, Bush, and Greg Street.

TONY MONTE
RCA RECORDS



Super Bowl 2002: Considering what's gone on in New York, I gotta go with the sentimental fave, Giants vs. the Colts in the AFC—the Giants win in an emotional victory, 21-17.

Favorite football memory: I remember when I was about six years old, my dad came home from the Jets ticker tape parade after they won the Super Bowl, and gave me a Jets button, which I have to this day.

Favorite QB: Joe Namath, no question. He was the whole package. I had a chance to meet him recently and he exceeded all my expectations. He was taking off his Super Bowl ring and letting children try it on...he even signed an Alabama helmet and a Jets helmet for me.

Favorite coach: Bill Parcells—truly a winner and a leader.

RCA 4th Quarter Crossover highlights: We have a new Christina Aguilera project coming, and other stuff TBA.

FRANK MURRAY
ROBBINS ENTERTAINMENT



Super Bowl 2002: St. Louis Rams over the Baltimore Ravens, 24-10.

Most memorable football moment or game: The Giants winning the Super Bowl in '86.

Favorite QB/coach of all time: Phil Simms, because he had guts, was a great leader, and performed under pressure. Bill Parcells, for the exact same reasons.

Robbins 4th Quarter highlights: We will continue to break Ian Van Dahl's "Castles In The Sky." New projects breaking include Dee Dee "Forever" and Kate

JAY-Z

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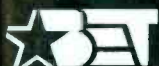


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Ryan "Scream For More." To be released: Lasgo "Something," which is currently a Top 10 hit in their native Belgium. New full-lengths include *Best of Trance, Volume 2* and *Dance Party Like It's 2002*.

ORLANDO
WLLD-TAMPA



Super Bowl 2002: The Tampa Bay Bucs beat the Indianapolis Colts, 38-17.

Favorite football moment: 1986—the Chicago Bears vs. the New England Patriots, Super Bowl XX. It was the first time that someone my size, William "The Fridge" Perry, scored a touchdown in a Super Bowl.

Favorite QB of all time: Randall Cunningham, Philadelphia Eagles

Favorite coach: Mike Ditka, the Chicago Bears

LIZ POKORA
EPIC RECORDS



2002 Super Bowl: I live for pro sports. For my birthday I got tickets to the Giants/New Orleans game. I'd love to tell you that the Giants will win the Super Bowl, but they're not...the Broncos will win it all against the Rams.

Favorite football moment: Super Bowl XXV, Giants/Bills...when "Wide Right" Scott Norwood missed the game-winning field goal and the Giants won. I went crazy.

Favorite QB of all time: I gotta go with Montana. OK, I get the whole 49ers thing, but back at Notre Dame, Montana wasn't even a starter, and I love that. Talk about the comeback kid...have I mentioned he has a great butt?

Favorite coach: Lou Holtz. Look at Bob Davie at Notre Dame (1-3); Lou Holtz at S.C. is 4-0. Do the math—what were you people thinking?

Epic 4th Quarter highlights: New Jennifer Lopez "Ain't It Funny," teaming up with Ja Rule again. This record by Glenn Lewis, "Don't You Forget It," is an amazing ballad—he reminds me of a young Steve Wonder. Also, B2K "Uh Huh," and we're really excited about Ghostface Killah's "Never Be The Same" featuring Carl Thomas—a rap record with an R&B hook. And look for another possible Ginuwine cut.

ERIC POWERS
KUBE-SEATTLE



Super Bowl 2002: St. Louis over Indianapolis, 31-21

Favorite football moment: Peyton Manning's performance the other week.

Favorite QB of all time: Dan Marino, because he took care of the hands that took care of him.

Favorite coach of all time: Vince Lombardi because if he was a program director he would never lose in the ratings.

BRUCE REINER
MCA RECORDS



Super Bowl 2002: Tampa Bay will beat the Ravens 21-20 because of a misseo field goal...later, Ray Lewis will be charged with murdering the kicker.

Favorite football moment: When I was playing college football I took a hit to the chin from somebody's helmet that was so hard, I forgot my own name. I ran to the sideline and said to my coach, "I don't know who I am!" He told me to shake it off and get back in the game. On the very next play, I sacked the quarterback.

Favorite football player: Ice Namath—'cuz he looked good in pantyhose.

MCA 4th Quarter highlights: From Big Yard Music: Rayvon "Two-Way" and the next Mary J. track, "No More Drama."

NAT SCHELLIN
JAGGO RECORDS



Super Bowl 2002: I'm a total studio rat, so I can't remember the last time I even watched a football game...the Super Bowl would be the only time would watch one...if I'm lucky enough to even get invited to a Super Bowl party.

4th Quarter highlights: Schellin is also a singer/songwriter in a two-man collective (with Chris Martin) known as On the Border. "Our self-titled debut album will be released November 6, distributed through EMI. The first single is called "You Love It When It Rains," and that will be worked at Triple A, Hot 100, Modern A/C, Alternative specialty shows, and Top 40. The whole nine yards.

MOTTI SHULMAN
ISLAND DEF JAM



Super 2002: I predict \$2.8 million for a 60-second spot, and the commercials will probably be more exciting than the game.

Favorite football memory: Let's see...they throw an oblong ball, right? They have four downs, and it's a first down after ten yards, right? And isn't it six points for a touchdown and one point for an extra point...which is possibly why they call it that....

4th Quarter highlights: The Ja Rule album *Pain Is Love* is out now, as is Jay-Z's *Blueprint*, quite possibly the hip-hop album of the decade. In November we have the new Ludacris album, *Word of Mouf*, featuring the new single "Roll Out." On October 23 the new DMX album, *Great Depression*. Look for the Redman/Method man soundtrack for the movie they star in, *How High*, which will be hip-hop Cheech & Chong...and the perfect Christmas movie.

MICHELLE SANTOSUOSSO
J RECORDS



2002 Super Bowl: Denver Broncos

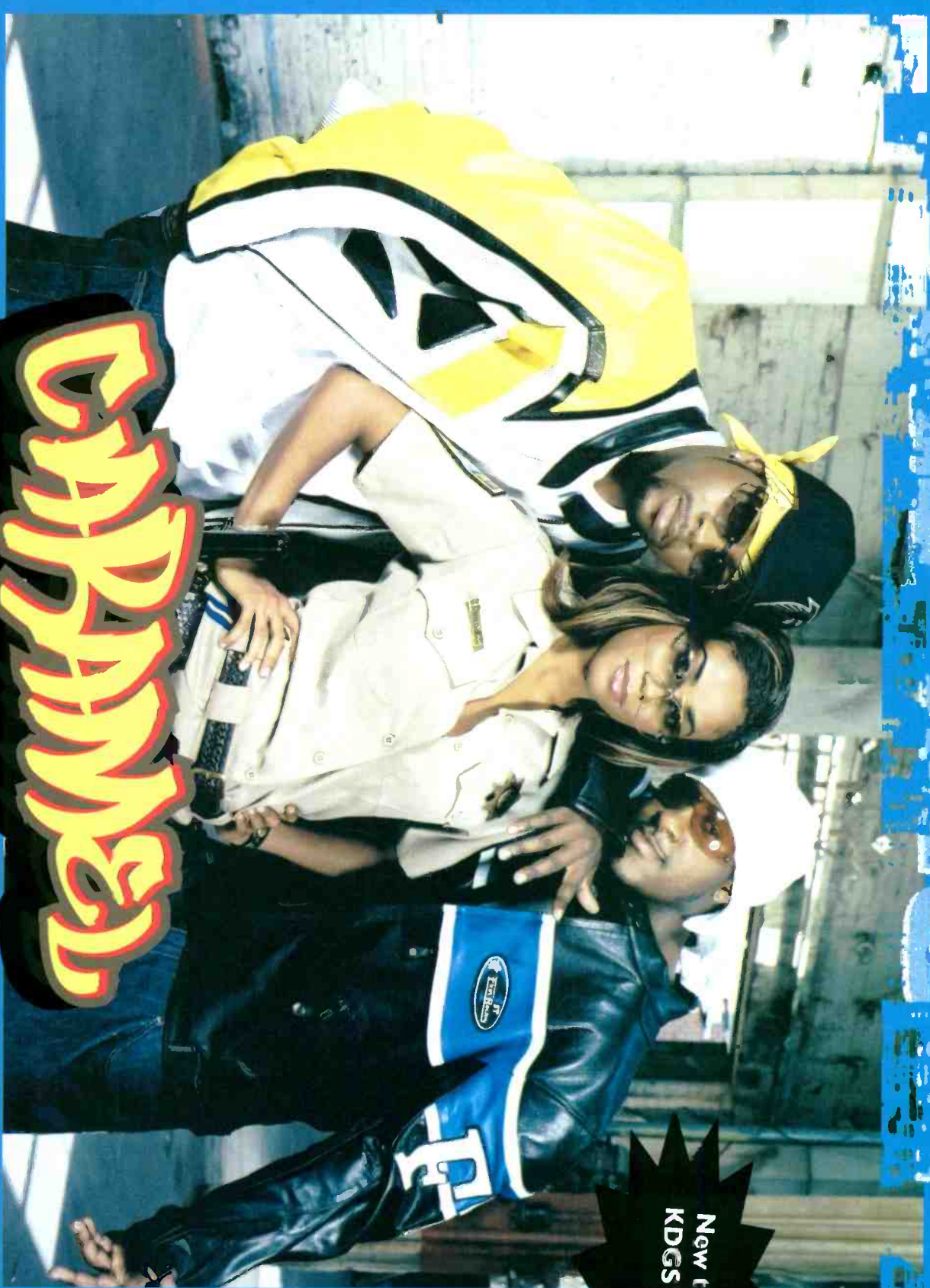
Favorite football moment: The '94 playoff game in San Francisco between the Niners and the Dallas Cowboys. We won and went to the 1995 Super Bowl. *Blazing*.

Favorite quarterback: Who is hotter than Steve Young? Puh-leeze.

Greatest coach: Vince Lombardi. I used to quote him in staff meetings. He was all about winning—no one had more game.

J Records 4th Quarter Highlights: Singles: Erick Sermon "I'm Hot" (10/1), Alicia Keys "A Woman's Worth" (10/8), and Busta Rhymes "Break Ya

CRASH

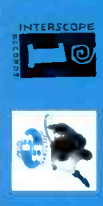


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Neck" (10/15); Albums: Erick Sermon *The Sermon* (10/30); Angie Stone *Mahogany Soul* (11/6); and Busta Rhymes *Genesis* (11/13).

BRUCE ST. JAMES
KKFR-PHOENIX



Super Bowl 2002: Tampa Bay 28, Denver 17

Favorite football moment: Anytime the Redskins beat the Cowboys. As a kid growing up in D.C., every time I went to that game the Skins would lose, so I stopped going, thinking I was the reason for the loss. It's amazing what an eight-year-old can rationalize. Come to think of it, nobody ever told me I *wasn't* the reason they lost...I have issues with my family.

Favorite QB of all time: Babe Laufenberg. Babe was third-string for the Skins ten years ago and would only touch the field when he ran on and off it and at the beginning and end of games. He was an absolute riot as an interview and would buy rounds of drinks for the whole bar/restaurant anywhere he went in the D.C. area. I think people would follow him out at night just for free booze.

Favorite coach: Jerry Glanville. Anyone who leaves tickets at Will Call for Elvis deserves a spot in the Hall of Fame. He also races cars as a hobby...the last time we raced with him I didn't have the heart to tell him that driving may be the only thing he's worse at than coaching football.

JOHN STRAZZA
JIVE RECORDS



Super Bowl 2002: The Giants came so close last year...Ideally, I'd really love to see a repeat between the Ravens and the Giants, except this time the Giants win. That way, I won't have to take so much abuse and ridicule from guys like Dion Summers.

Favorite football moment: Going to a Baltimore Colts Super Bowl...quality time with my dad, who's no longer with us.

Favorite QB: Joe Namath—personality, talent, the whole nine yards.

Favorite Coach: Vince Lombardi

Jive 4th Quarter highlights: A new Joe single, "Let's

Stay Home," from a forthcoming album. Also another Nivea track "Run Away" and continuing work on R. Kelly "Feel n' On Ya Booty," N Sync's "Gene," and Britney's "Slave" at Rhythm.

CARY VANCE
VIRGIN RECORDS



2002 prediction: Indianapolis Colts over the Philadelphia Eagles. Peyton Manning is gonna win for his dad in New Orleans. I predict that Donovan McNabb will be driving the Eagles down the field to try and win the game, but the Colts will pick him off and go the other way for the winning touchdown, just as time expires. Final score: 21-17 Colts.

Favorite football moment: Shea Stadium, freezing my ass off the year the Seattle Seahawks first joined the league...it was the coldest day of the year...I think my toes fell off. Anyway, the Seahawks just annihilated the Jets...and I was dumb enough to stay for the whole game.

QB: Joe Namath—he was Broadway Joe, for crying out loud.

Favorite coach: Herman Edwards 'cuz he's gonna take the Jets to the promised land...OK, maybe not this year. I hear he's got that five-year plan.

Virgin 4th Quarter highlights: Janet's new single "Son of a Gun" features Missy Elliott, P. Diddy and Carly Simon—October 29 (tentative). We have a new Kelis album coming, *Wanderland*, with "Young, Fresh 'N New," produced by the Neptunes as the possible first single. Look for a new Daft Punk single "Harder Better Faster Stronger"—which couldn't be a better motto for this country right now. The song features remixes by Pete Heller as well as the Neptunes—which will take this group in a very different direction. Hot on heels of the success of "Clint Eastwood," look for a new single from Gorillaz, "19/2000," which could hit Pop radio early next year. And new from Astralwerks, a new Basement Jaxx single, "Where's Your Head At."

GREG WILLIAMS
KDGS-WICHITA



Super Bowl 2002: St. Louis Rams over the Oakland Raiders, 28-21.

Favorite football moment: Anytime I go see the Chiefs at Arrowhead. It's the best football experience ever!

Favorite QB of all time: Joe Montana. No matter what, the guy always found a way to win. His leadership both on and off the field was a quiet but strong presence.

Favorite coach: Don Shula knew how to win. Even though the latter part of his career did not go well, this guy won with a bunch of no-names, and not once...but twice in a row!

HAZEL ZOLETA
TOMMY BOY



Super Bowl 2002: The San Diego Chargers and the Green Bay Packers.

Tommy Boy 4th Quarter Rhythm/Crossover highlights: Coo Coo Cal "How Does It Feel To Ya," Amber's "YES," TKA's "Feel The Music," and "We Are Family" by Various Artists—a charity remake of Sister Sledge classic, produced by Nile Rodgers.





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UNIVERSAL

Jim Brickman Celebrates Life's "Simple Things"

"America's Romantic Piano Sensation"
Becomes An Author



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

By Annette M. Lai

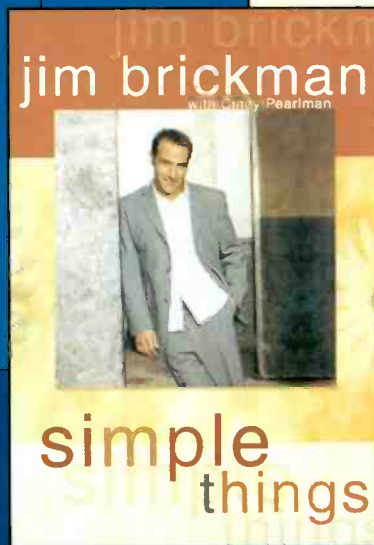
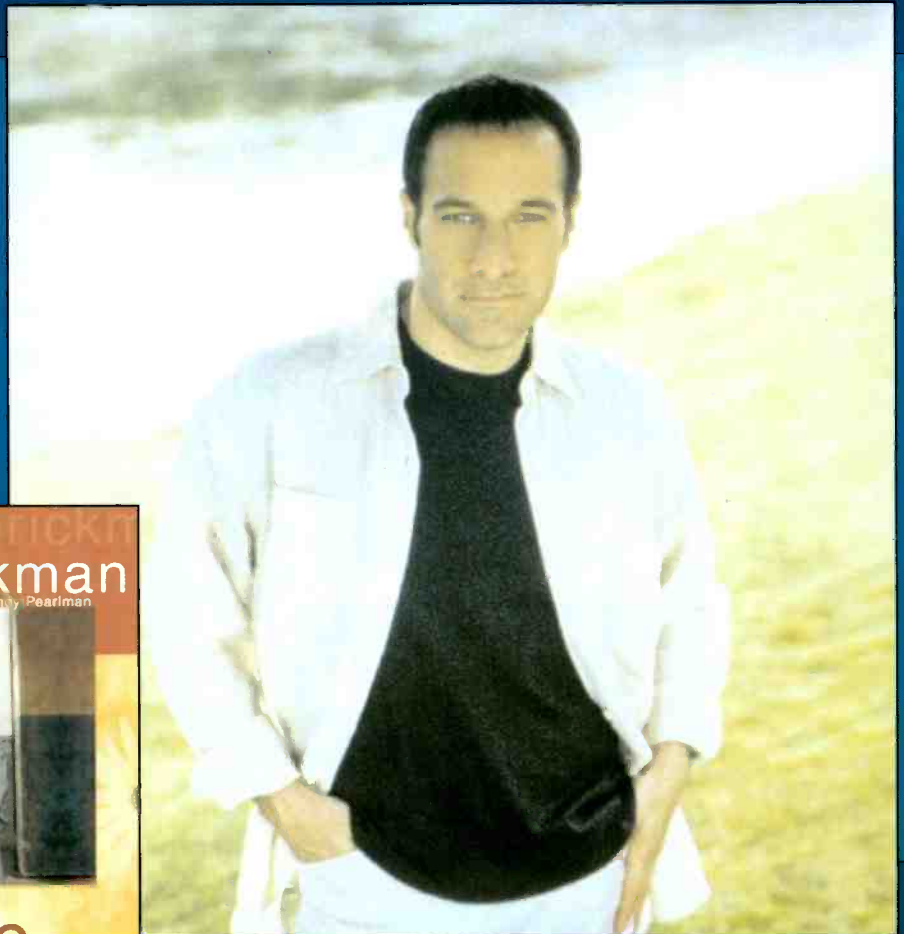
I want simple things, and you want simple things. Even Madonna wants simple things, which I know sounds odd, but it's true. The other day, she was talking about her dreams, and none involved a cone-shaped bra. She said, "I would give anything to just sit in a park with my children on a brilliant spring day and talk to the other mothers," writes first-time author Jim Brickman in his recently released Hay House publication, *Simple Things*.

The Windham Hill artist, who concurrently released a new CD of the same name, tells GAVIN that it was his search to regain some of the simple things in his own life that inspired him to embark on this journey as an author. "It's the same thing that inspired me to write the album of the same name. I was really finding myself in this kind of chaotic pull from all different directions. I was really, really losing sight of my priorities, my musical integrity, my family and love relationships, and it just kind of hit me," he says.

Brickman collaborated on *Simple Things*—the book—with his good friend and *Chicago Sun Times* entertainment writer Cindy Pearlman. "Cindy has interviewed me a number of times and we always clicked. We have the same sense of humor and the same viewpoint on a lot of things."

The book is a lighthearted, entertaining, yet thoughtful read. Every chapter is about some "thing" about life—"Simple Things" (of course), "Childhood Things," "Favorite Things," "The Me, Me, Me, Thing," "Romantic Things," "Manic Things"—you get the picture. Each chapter is fairly brief, but "Manic Things" seems to be the book's longest. "That says it all!" he laughs.

Brickman says that keeping journals helped him. "I always write down either in music or in words how I'm feeling about things, like stuff about my family, or my music, or my involvement with corporate America. It did take some discipline and I'm really not that disciplined a person, so I had to ask myself 'Of all these things in my life, what are the most important?' I prioritized what mattered to me



and then tried to write an off-handed look at these

subjects as it related to me. Hopefully, other people will relate to it as well."

David Weyner, executive vice president and general manager of the RCA Victor Group, which oversees the Windham Hill label, tells GAVIN, "Jim Brickman's *Simple Things* project—both his CD and book—is right for our times. Windham Hill's promotional campaign for this project builds upon Brickman's stature as a premier pop instrumentalist. We at the Victor Group couldn't be more excited about our prospects with Jim."

Brickman sincerely hopes people will look at his book as "a common sense look at stuff you don't think about that often." Not a fan of "self-help" books (although his book will probably be filed right alongside some of them), Brickman says that one of his favorite chapters is "The Fear Thing." "It's one of my favorites because it's so true that the things that scare us the most are the things that really help us

the most. I really did not want this book to be an 'all-of-sudden-yesterday-I-woke-up-and-my-life-is-different book.' It's just supposed to be like, 'Hey, I've been thinking...do you find this is true too?'"

In all, Brickman enjoyed writing the book and shares that it is the first of a series. When asked if we can expect a books-on-tape version with some Brickman music to set the mood, he laughs, "Do you have to really ask that question?"

No article on Brickman, including this one, would be complete without talking a little bit about his music. Presently his single "Simple Things," featuring vocalist Rebecca Lynn Howard is Top 20 and climbing the Mediabase Adult Contemporary chart. He tells us, "I knew that the album was going to be called *Simple Things* before there was a song called 'Simple Things.' Conceptually, I was at a crossroads. Romance, romance, romance is my trademark, which is great and I always want my music to be like that—but I needed to do something that could be considered under the umbrella of romance, but that wasn't."

Beth Nielsen Chapman, a well-known A/C artist and songwriter, helped Jim pen his latest hit. Brickman says of Chapman: "We've known each other for a long time and always threatened to get together and write, but we just never had." Brickman says of Chapman: "I remember walking into the writing session and saying, 'Here's my idea, it's called 'Simple Things.' I walked in with at least the chorus melody and I sang to her my thought about 'walking in the rain' and she took it and made it so much more poetic with all of the rain and thunder metaphors...some of her words are just brilliant."

Coining a phrase from Oprah Winfrey, vocalist Howard calls her collaboration with Brickman "a full circle moment." She says, "When I was 17 I moved to Nashville from Kentucky, and started dating Jason, who was the *biggest* Jim Brickman fan...we'd drive around in his pickup listening to Jim Brickman! Now Jason and I are married and who would have thought that I'd ever get to work with Jim Brickman? When they called me and said Jim wanted me to sing on this song, I jumped. The first time I heard 'Simple Things' I fell in love with it. It has such a positive message and it's so much fun to sing."

Brickman says, "I'm thrilled at the response to the

new single because that says to me that I have great support from radio stations. That they really believe in my growth as an artist. I feel really, really blessed and thankful that people 'get' what I'm doing, and that I don't really feel like I have to fight to prove something. I mean, nothing is automatic, but at least

there's a feeling like they're following me and supporting me as my career continues. It's just nice to know that within the world of corporate conglomerates and everything, that I can write a song that can still have an impact on people and that radio will support it." ■

RADIO SAYS

Here are a few comments from radio about Jim Brickman's latest single, "Simple Things":

- "KOSI has supported Jim Brickman right from the start when he came out with a piece called 'Rocket To the Moon.' Jim has always complemented KOSI's format, and we were thrilled with the new single, 'Simple Things' with Rebecca Lynn Howard. With all that's going on in the world seems like just the kind of song our listeners want to hear. We have it in 'A' rotation and the phones are hot. Jim will be coming back to Denver for a concert next month and we can hardly wait! He always puts on a fabulous show, especially around the holidays." —STEVE

HAMILTON, MD, KOSI-DENVER

- "I don't have callout yet, we simply liked the record, and if we can get past the names of A/C, Top 40, Country, or Hot A/C, 'Simple Things' is just a good record, performed by a proven artist."

—SUE O'NEIL, PD, WTSS-BUFFALO

- "I automatically reach over and turn up the radio when I hear Jim's song, 'Simple Things.' First of all, his piano and Rebecca Lynn Howard's voice is perfect for the format. Second, the message is perfect for right now as we grapple with [the recent] tragic events. What really counts right now are the simple things—being grateful for another day here on earth with friends and family. This is a song of healing, I think. Our listeners are responding with phone calls and I've already moved it into power rotation. Want to make everyone feel a little better? Play this song!"

—BARB RICHARDS, PD, WAJI-FT. WAYNE, IND.

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Middays, Gavin "G Cruz"

Tanouye

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Twain, Savage Garden, & 98°



ing the right combination for KWXX's diverse listener base.

Initially a hot Top 40 in the '80s, a change in ownership and management, as well as the rise in popularity of Island Music, resulted in the format change. Adding in A/C music was, according to Tanouye, a natural incorporation, though the station leans towards a more R&B-tinged A/C. "R&B has always been very popular here in Hawaii and

ic than a typical mainstream A/C station. "We see great numbers in both females and males," Tanouye reports. "I would compare the Island Music format to New Country. You have up-tempo hits and power ballads all in one, and great listenership in both males and females. Knowing this, when choosing music on a local level (we have no Hawaiian music charts to go by), we need to find songs that fit the audience and will satisfy both sexes."

Without a proven formula to adhere to, Tanouye takes a more hands-on approach to programming music. "I think the biggest challenge I face is dealing with the local artists and their music. In most cities, PD/MDs are not

going to get a call from artists like Janet Jackson or Faith Hill asking why you're not playing their latest release. Here in Hawaii, the artists are a lot closer to home. Many artists who don't get airplay take it personally."

Despite that kind of pressure, this multi-tasking PD/MD has a lot to be proud of. "I remember when I was starting off in radio, a program director from one of the former stations I was employed at told me I would never amount to anything. A couple years ago we came in #1 overall, and I haven't looked back since."

—Kathleen Richards

it seemed to match with the Island Music. So the Island-A/C mix was born."

And just what is Island Music? "Island Music tends to have a combination of several influences," explains Tanouye, "R&B, country, reggae, and Hawaiian. With the combination of these different elements you get a very contemporary sound, which blends well with A/C music. It's very similar to country crossover hits that make it onto the A/C chart."

Part of incorporating Island Music involves the challenge of dealing with a different demograph-

Mainstream A/C station KWXX isn't just special because it resides on an island in the middle of the Pacific Ocean where it's summer year-long—it's also one of the only stations in Hawaii that also plays contemporary "Island Music" and has a weekly show done completely in the native Hawaiian language. PD/MD Gavin Tanouye must juggle the monumental task of incorporating "Island Music" with A/C hits, appealing to both a male and female demographic, and find-



alternative

Lounging Against the Machine with Richard Cheese

Just Perfect for Your Xmas Show

By Richard Sands



ALTERNATIVE
EDITOR
RICHARD SANDS
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Carson Daly. Adam Carola, Jimmy Kimmel, Matt Smith. Rob Goldklang. The list of KROQ alumni who have gone on to bigger and better things is long and storied. The latest success story is 35-year-old Mark Jonathan Davis, who spent the mid-1990s as morning show producer at KROQ for *Kevin & Bean*. While there, Davis produced station promos and performed characters on the morning show, including Shakespeare Man, Paul the 55-year-old intern, and Bob Hope (which he still does). Eventually that stint led to the legendary character "Richard Cheese."

Cheese performs Alternative songs in the style of a lounge singer. Or as his press release says, "takes the happenin' songs that the kids are listening to these days and swankifies them with that pop vocal feel." He and his band have performed at numerous radio festivals—and now they'd love to perform for you. Check out his cheesy story:

RICHARD SANDS: What is the genesis of your "lounge" persona, Mark?

MARK DAVIS: Richard Cheese began with my Paul the 55-year-old Intern character on KROQ. Paul was actually an impersonation of former Jonathan Brandmeier sidekick and beloved KZZP salesman Paul Talbot. Kevin & Bean, Kevin Weatherly, some other KROQ staffers, and I had all worked at KZZP and we all loved Paul. When I came in one day doing his voice, a character was born: Paul was a senior citizen who had inexplicably landed an internship at KROQ. Paul loved Frank Sinatra music and kept on trying to convince Kevin & Bean to appreciate big band music. So in 1994, Paul put out a medley called "Paul On 45" of him singing KROQ songs in swing style. It was a big hit on KROQ and even got airplay at Alternative stations around the nation. I performed it live at the KROQ Weenie Roast, and it was on a couple KROQ Christmas albums.

Six years later I finally got to do a full-length album of KROQ covers, this time by lounge singer Richard Cheese. he's the same kind of character as Paul: he has no clue about what Alternative music is all about; he just likes to snap his fingers and belt out a standard.

How do you decide which swinging songs to play?

Well, we wanted to pick Alternative songs because Alternative radio stations have the most broad-minded listeners; they're the ones who are most likely to have some Dean Martin and Tony Bennett CDs mixed in with their Nirvana and Rage Against The Machine.

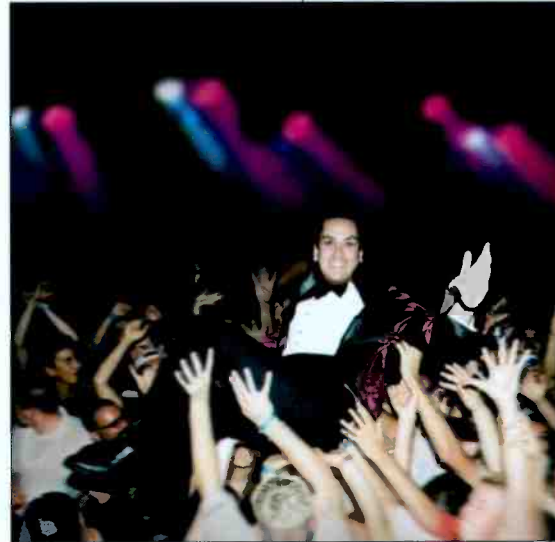
Also, Alternative songs are the most outrageous lyric-wise, with swear words and gang imagery and naughty titles like "Rape Me" and "Suck My Kiss" and "Nookie." Richard Cheese thinks these are just clever tinpan-alley lyrics; we knew that these were the most ridiculous songs to cover, and that's what makes it so funny. Of course, we also chose songs that would be standards in the future. Radiohead's "Creep" is a really beautiful song. The Beastie Boys' "Fight For Your Right" is a true classic. And "Closer" by Nine Inch Nails is, when you get right down to it, a love song about some guy who's crazy about some girl. Richard calls this era a "new golden age of songwriting." These are songs like any other songs, and they'll be around for a long time.

Tell me about the radio festival scene.

We've had some amazing experiences, all positive, at station concerts like Y100's Feztival, and the 91X X-Fest and Frosty The Showman concerts. And we've done events for X-103-Indianapolis, KNRK-Portland, and of course, KROQ.

The biggest thrill for us was performing live on the air at WNEW with Opie & Anthony. Those guys are so nice, so funny, and just so generous, and that's not something you always find with air personalities and their egos. They invited us to be on their show, and we stayed for three hours, performing songs live in and out of every break. They gave us so much air-time, and frankly, we're good, but we're not that good! That was a great time.

Our best show was in San Diego at X-Fest. We were on a sidestage, but the people who found us loved us. We started with about 20 fans in front of the little concrete stage, and within 15 minutes, we had a crowd of about 800 people. It's all about attracting the



people who get it; once they find us, they love us, and that's all we want. But our biggest gig is coming up: we're the entertainment at Blink 182 drummer Travis Barker's wedding. He called us—he must be crazy!

You live in LA—so, duh, which stations do you listen to?

I'm a loyal KROQ listener. It's more than just a

radio station to me, it's my family, my alma mater, and my favorite thing about California. They've been really nice to Richard Cheese, and Kevin Weatherly continues to be one of the few in this industry who has always been honest, has always treated me with respect, and has always believed in me and my creativity. On some strange level, I guess Kevin has been the biggest influence, albeit indirectly, on the music I listen to. I mean, he doesn't tell me personally what music I should listen to, but he just plays stuff on KROQ, and that affects my listening habits. The weird thing is, in 1987, I was sitting in the music library at KZZP-Phoenix and Kevin, then music director, was playing the new U2 *Joshua Tree* album in his office, comparing their crossover single "With or Without You" to the Police's breakthrough "Every Breath You Take." That album is my favorite rock album of all time; he was right then, he's right now. Of course, he did work at KIIS and Q106 and KMEL...what the hell was that crap? What will we do when "KW" is too old to program Alternative music? Yikes.

If someone wants to get ahold of you for a booking, what should they do, and how can they get a copy of your album *Lounge Against the Machine*?

We'd love to perform at radio station Christmas concerts and festivals, record label and radio station company parties, a New Year's Eve party, morning show remote broadcasts, Halloween parties, and as an opener for any Alternative rock act. We're pretty affordable and we put on a really great show.

EMAIL MARK AT BOOKING@RICHARDCHEESE.COM OR CALL (818) 763-5600 ANYTIME. HE HAS A RADIO-FRIENDLY CD (WITH THE SWEAR WORDS BLEEPED OUT) AVAILABLE, JUST ASK.

ALTERNATIVE MUSIC CORNER

PENNYWISE "Divine Intervention"

RICHARD SANDS: Tell me a bit about Pennywise and how they got to be on Epitaph.

CHRISTINA WHITETRASH:

My goodness, Pennywise has been on Epitaph for what seems like forever. They're from the South Bay in Hermosa Beach, Calif., where they'd



been playing backyard parties. The legend goes that they sent in a demo, which was a compilation of a couple of 7" records put out on Theologian Records, and the word on the street is that they're still the only Epitaph artist to be signed by just the strength of their demo.

You've had some big successes so far in 2001. What's the "plan" with this record?

We've had a very successful year at the record store and at radio, so it's been very exciting. The "plan" is basic: attack, crank, spank, smile, and dial! Pennywise will be touring through 2002, the record will stay on sale at retailers, Fletcher will continue to fuel the press story with his magnetic personality, and Krystal and I won't back down—pretty simple.

Who are the early "champions" for Pennywise at radio?

Early champions for Pennywise are many, from 91X, KFMA, WROX, and WBCN to our heroes, KRCQ, for sure! KRCQ has been supporting Pennywise for years now, and every time the band might make a misstep (umm, *Lovelace*, twice), the station is like an understanding parent: they spank us, forgive us, then let us back. KEDJ in Phoenix has been fantastic; Pennywise has found phenomenal success in Phoenix thanks to the staff at The Edge. WP3Z in West Palm played Pennywise back in the day even before they let us make singles for the band, and we were working songs right off the full lengths—no budget, no nothin', just a song and a dream.

What do you think about the current state of Alternative? For those "fence-sitters" at radio, how do you think Pennywise fits in?

I've seen the format change as I have changed. It expanded, I learned. It growled, I screamed. Alternative will always be an amoeba that will mold and shape to its environment; the underground will feed it and it will grow. Some of today's artists aren't exactly my personal favorite Alternative artists, but the format is strong and that's what's important. I think those fence-sitters had better watch their backs 'cause I'm gonna push 'em! Ha! No, I'm really a nice girl, and Pennywise is a nice band. They've sold over 130,000 records since the release in June, and

the record keeps selling. The new single, "Divine Intervention," is already reacting at retail and hey, those fence-sitters have it easy this time around; the song doesn't even have "fuck" in the title. C'mon, it's a hit!

What else do you have going on at the label now through the end of the year?

Epitaph will be supporting our touring artists through the end of the year. Bouncing Souls are doing eight weeks in North America. Krystal and I are currently working their second single, "True Believers." It's an awesome happy feel-good-song that makes me tickle in my tummy from a kick-ass hard-working band! Dropkick Murphys also have a massive tour this fall and winter. We'll be setting up the 2002 Bad Religion release at Alternative, and we're very excited about their homecoming! Next year will bring two releases from Tom Waits, a DJ Muggs debut on Anti, and the continuation of the Pennywise and Bouncing Souls campaigns—YO!

Contact: Christina Whitetrash, (213) 413-7353.

FLICKERSTICK "Beautiful"

First Person with Epic VP/Promotion Jacqueline Saturn

"Recently Flickerstick participated and won VH1's 'Band On The Run.' I have to say, I never even watched the show until we at Epic were trying to sign the band. After I spoke to some radio people who really wanted these guys to win, I got obsessed. And



I'll tell you why: They're great musicians, have great spirit, and love to have fun (if you watched even one episode, you figured that out). Moreover, they created such a buzz from "Band On The Run" that they're already selling out 1000-plus venues just based on the show and word of mouth.

Epic started going for adds in late September, but already stations like KEDGE and WPLY were playing "Beautiful" 25-plus times a week. Early believers also include WXDZ (call Lenny Diana if you have any questions about them), WOCL (Alan Smith knows more about the band than I do), KROX, KCXX, and WHTG. I know this song is perfect for the format, and I believe that every station can play this record. We will have a video coming soon, and if anyone wants to have a great night, go see this band live!"—Jacqueline Saturn

ENTERING THE SPOTLIGHT Songs To Pick Up Before They Take Off

HOOBASTANK

SINGLE: "Crawling In The Dark"

LABEL: Island/IDJMG

STATS: Hailing from Agoura Hills, Calif., the quartet formed in the early '90s after singer Doug Robb and guitarist Dan Estrin competed against each



other in a high school Battle of the Bands. **CLAIM TO FAME:** Constant touring of the West Coast club scene helped develop their sound—a mix of emotional lyrics and melodic, hard-edged guitar hooks—and fuel the success of their 1998 self-released album, *They Sure Don't Make Basketball Shorts Like They Used To*. For their Island debut, Hoobastank recruited producer Jim Wirt (Incubus, Fiona Apple) and mixer Jay Baumgardner (Papa Roach, Alien Ant Farm). The quartet recently played shows with Dave Navarro and fellow hometown heroes Incubus.

EARLY BELIEVERS: KROQ, KNDD, KPNT, WEQX, WXTM, KJEE

CONTACT: Howie Miura, (310) 288-5304

CUSTOM

SINGLE: "Hey Mister"

LABEL: ARTISTdirect

STATS: Custom is a twenty-something multi-talented singer, songwriter, and producer, who recorded his album *Fast* in his Manhattan loft he calls "120."

CLAIM TO FAME: As if being able to produce, write, and record your own album wasn't enough, Custom was also signed to ARTISTdirect Records by Ted Field personally. His single "Hey Mister" addresses a father whose daughter he (ahem!) "enjoys" and is generating airplay way ahead of schedule.

EARLY BELIEVER: WXRK, Q101, KXRK, 91X, KNEK, KEDJ, WHRL

CONTACT: Dawn Hood, (323) 634-4114



TO GET YOUR SONG IN THE "SPOTLIGHT," SEND NEW RELEASES TO KATHLEEN RICHARDS, GAVIN, 140 SECOND STREET, 5TH FLOOR, SAN FRANCISCO, CA 94105.

MISS JONES

Got a thang goin' on



URBAN/URBAN AC
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By Kevin Fleming

Lord knows being in the entertainment business isn't easy. Some days it's not even fun. Miss Jones has seen good days and bad; some ups and plenty downs. But sister has hung in, regrouped, and keeps getting up! Her story reminds me of an old Frankie Beverly & Maze lyric: "Joy and pain is like sunshine and rain." The sun is shining and Miss Jones got it goin' on!

Miss Jones is a graduate of the prestigious Fiorella H. La Guardia Music & Art High School with a major in classical music, where her classmates included Omar Epps, Marlon Wayans, and the ladies from Changing Faces. Tarsha Nicole Jones had bright lights and a big future ahead of her.

While doing some shopping in Harlem, she Jones ran into rapper Doug E. Fresh and stepped into the "there's-no-better-time-than-right-now spotlight." Later that night Miss Jones was on a local radio station singing a cappella. On the talent rich streets of New York, that was considered a big break. Now comes the rain. You will get wet—you may get drenched.

"Most people remember me from my recordings. In '94 I released a song called 'Where I Want To Be Boy' and then in '98 I put out a full length CD called *The Other Woman* on Motown Records. And then, probably my most successful recordings, where I collaborated with AZ, Big Pun, Common Sense, Pete Rock, Busta Rhymes—it seems like I worked with almost everyone."

So with all this action, why isn't Miss Jones a continued fixture in our CD collection? For one thing, being on Motown during the ouster of the celebrated "homeboy president" Andre Harrell didn't make things easy at all. "Motown was in complete shambles. I had gone through three presidents in two years and I had lost faith in their leadership. They weren't sure if they were going to shut down and become a catalog label or look for a new president. And I had bills to pay so I decided to move on," Miss Jones recalls. "The employees at Motown really liked my project but there was so much going on with the direction of the company, that

people I thought were working on my behalf were out trying to secure jobs for themselves. So I made my move."

With the handwriting on the wall, Miss Jones turned her attention to radio. "I had been a guest on Hot 97's morning show with Ed Lover & Dre, and the PD and MD liked me so much as a guest that they offered me my own show on the weekends." Miss Jones had been a staple on New York



radio (on the weekends) for six years before. "During that time, I always had a record deal, and doing radio was great for me because I could step away from the pressures of recording and do something that was different and a lot of fun!"

With all this drama going on, what got Miss Jones through the storm? "God. I just walked in faith. I know a lot about saving and investing. I have a college degree but when all this went down, I wasn't as prepared as I should have been, so I had to walk in faith. I had made so many connections—I was doing side projects, background vocals, and even a movie with Ice T. I was the first female R&B artist to be featured in *Source* magazine. When Dave Mays from *Source* came out with *The Source All*

Access TV show, and I needed some video to present to Dave to show him what I could do, that movie footage came in handy."

Fast forward to 2000 and Miss Jones' prime time move to the Hot 97 morning show. "It was me, Steph Lover, and Curt Flirt and we did it for a couple of months." History tells us it didn't work. "So," she says, "they brought in Fat Man Scoop...they wanted something but they didn't really know what it was, so they brought in these two guys Star and Buckwild from an early morning shift and the chemistry worked fine. Star had been in the record industry and he and I had vibed on how jaded the industry can be. He had been bumped out of the record side and I had been dogged and now without a contract, I guess we were equally bitter. So he respected me and I respected him."

Everyone knows the controversy surrounding The Star & Buckwild with Miss Jones morning show. "I have my very strong and outspoken opinion. But I know in that booth, Miss Jones' role is to provide the balance so I can't be running around hating and spitting fire. I'm the conscience of the show—I show the love. Star spits the hate and Buckwild is the hype man."

Without focusing on the recent controversy about the comments made by Star about the untimely death of Aaliyah, I wanted to ask Miss Jones about the frustrating side of being on such a controversial morning show. Is it difficult maintaining your 'role' on such a high-profile show? "The audience that calls in and applauds Star for being such a hater, now wanted to be 'holier than thou' and wanted to bash him after the Aaliyah incident. They go along with the stuff that Star says and then the audience flips like a flap-jack." It sounds as if it pains you to be in this situation sometimes? "What pains me is that people can't decipher from what's real and what's not. And people need to take responsibility for what they allow their children to listen to. Star is a grown man, I'm a grown woman, and the station has been doing this for years. People don't have to listen but they choose to. And they don't have to call in and get swallowed up in the hate. What pains me is I can be pro-good, pro-woman, and pro-black—try to be as uplifting as I can be. But because the listeners are so consumed by hate and caught up in whatever Star is spewing, that they're

too busy trying to knock me down. It's the fans who can't accept the difference between Miss Jones the recording artist and Miss Jones the radio personality.

"If I try to say something positive like 'I like Faith Evans.' They'll call in and say Miss Jones is just saying that because she hates Mary J. Blige. If I say something encouraging, people call in and say, 'Well you didn't sell any records so how would you know?' If I say something pro-woman then the guys call in and say Miss Jones is hating on white girls, but they won't do that to Star. No one says anything about what he does and the fans love it. That's good because he's doing his job. I want our fans to allow themselves to be educated. I believe the best thing I did was to walk out of the show when Star said what he did about Aaliyah. I got so many calls and faxes from people saying that they embraced me and support me for what I did. Maybe now, when I say

views on my site for people all over the world to hear. I got into a fight with Sole a couple of years ago and I put that on the net and it took the hits to an all new level!

"I've got a new TV show. It's a one-hour hip-hop talk show called *Urban Exposure*. It won't be your typical interview show—I'll be asking the questions that people really want to know about. Like, 'Did you know that this guy was married when you started messing with him?' Are savvy New York entertainers going to be reluctant to falling into that? 'With Star on one end, Wendy Williams coming back [to WBLB] on another end,' she laughs. 'I'm the lesser of three evils. People are going to want to come on my show.'

Speaking of Wendy Williams, "Wendy is an amazing women, she's a terrific jock and was a great role model for me. I learned from her but she does some tactics that I



Miss Jones performs on the BET SoundStage.

what I say, people won't dismiss it. I've taken stand after stand after stand, but at some point I just said why fight for people who just want to knock me down. So I try to stick to the facts, not compromise my morals, and be as informative and entertaining as I can. I'll continue to stand up and open my mouth when I feel he gets out of line."

So there you have it, joy and pain, sunshine and rain. Miss Jones picking herself up, dusting herself off, and continuing on her journey.

"I've got this fabulous website called missjones.net. Two fans of mine started it and it's been growing ever since. I have access to a lot of artists and I put one-on-one inter-

wouldn't do."

Miss Jones has stretched out to acting as well. "I did a movie with Roca-fella Films called *Paper Chase* due out in 2002. I haven't seen my work, but Damon Dash said it came out really good. I play the chicken-head girlfriend of Beenie Seigal. I'd like to do more acting but I think I belong in a sit-com because I have so much personality and I'm very funny!

Miss Jones: Singer, radio personality, actress, webmaster, and survivor, Miss Jones: got a thang goin' on!

MISS JONES IS MANAGED BY JESSE ASKEW FOR NYCELIFE ENTERTAINMENT (914) 750-2622.

PD Profile: SKIP DILLARD

WBLK-BUFFALO

How long have you been in the business? I started gaining interest in radio in high school through mixing records at teen clubs. My first job was in '88 with Ron Atkins who hired me for part-time work at WOWI while I was a senior at Hampton University! Funny, I dropped my package off for an internship and wound up replacing a "terminated part-timer" on air the first weekend!

Who gives you the greatest inspiration? My greatest inspirations are God, my parents, and my wife!

Who are your mentors, who do you admire? Tony Gray, Steve Hegwood, Jim Snowden, Scott Shannon, and Donnie Simpson.

What are your immediate goals for the station? To demolish WKSE in the fall book! (Tell Dave Universal I still love him!)

What has been your greatest accomplishment? Becoming a program director in a large market at 25.

What has been your greatest challenge? Learning the "politics" of radio while programming in Detroit!

Along the way, if you could have done something differently, what would it have been? Finishing grad school immediately after undergraduate school so I wouldn't have to do it part-time while in the biz!

What makes you happy? Happiness for me is a warm Saturday afternoon on the road between Buffalo and Toronto with a couple of new CDs to check out!

Things would be perfect if: People could ever learn to work together!

In the next five years: I hope to have completed a law degree or MBA while working one final "big gig" in a major market.

Staff: One of the best you'll find in any market! I'm blessed to have my jocks, GM, and promotion director!

Favorite song right now: Aaliyah's "Rock the Boat"

Favorite music video: "Bootylicious" remix (Kelly coulda been my baby's mama)

Artist set to blow up: Craig David! His talent reaches beyond the UK!

Hometown: Queens, NYC.

Age: 34

Nickname: Skipper (I know, it sucks!)

Sign: Pisces (is there any other?)

Marital Status: Married last September, no kids yet!

Hobby: Sports, computers, racing, traveling

Secret Passion: 21 years of classical piano study. I play whenever I can.

Gadget I can't do without: Palm Pilot!

Favorite sports team: New Orleans Saints

Radio dream team: Bo Griffith (WPOW) mornings; BJ Murphy (WPEG) middays; Wendy Williams (WBLB) afternoons; Huk-Her & Dawn (WBLK) nights; Kevin "Slow-Jammin" James Quiet Storm.

Stations I loved growing up: WKYS/WBLB/WRKS/WKTU (The old one)/WXVY (the old one)

Favorite restaurant: Marché (Toronto)

Favorite food: Crab

Favorite city: Toronto

Favorite vacation spot: Jamaica

Favorite artist of all time: Michael Jackson

In my CD player right now: Alicia Keys

Favorite non-trade mag: *Time*

Favorite book: *The Fire Next Time* by James Baldwin

Favorite current movie: *Shrek*

Favorite movie of all time: *She's Gotta Have It* by Spike Lee

Radio stations I admire: KKDA-Dallas, KBXX-Houston, KPWR-Los Angeles, WVEE-Atlanta, WPGC-Washington D.C. They're with it!



EMAIL COMMENTS TO KEVIN@GAVIN.COM
OR CALL (323) 258-9377

Jody Petersen Gets the Point!



TRIPLE A
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By Dave Einstein

For twenty-five years WNCN has been a Triple A, which simulcasts over three frequencies (WNCN, WRJT, and WDOT) in Vermont. On October 1, Jody Petersen became the program director of *The Point*. Greg Hooker, who held that position for the past four years, scales back to promotion director to spend more time with his family. You have to love the civilized way they do things in Vermont.

To finish off the changes, Mark Abuzzabab will assume the duties of music director and move to the 3-7 p.m. shift. In a related surprise move, Jamie Canfield, previously promotion director for *Righteous Babe* and *Rykodisc* before that, joins *The Point* as evening DJ and assistant production director.

Meet Jody Petersen

When the dust settles on *The Point*'s on-air shuffling, Petersen represents continuity to the new programming team. Celebrating her 20-year anniversary at *The Point* with the promotion, Petersen becomes the keeper of the flame, so to speak. Over the years, she's served as on-air talent



and music director, being named GAVIN "Small Market Music Director of the Year" three years in a row. She also served with distinction as the moderator for *The Triple A Griddle* at the GAVIN Seminar last February in Miami and at the Summit in Boulder, where she did a memorable turn as the "bad conscience" of the music director against WXPB Bruce Warren's angelic counterpart.

Spending two decades at the same station is rare, and to have the occasion marked with an ascension to the PD's chair...well, we just had to call her up.

When did you start at *The Point*?

Jody Petersen: September 28, 1981. We were all records-and-carts in those days, and all of the records had "cue burn." So my job as music director was to get replacement copies of the albums that were burning out. In those days I was getting three or four calls a week and I was reporting to only one trade. GAVIN came along shortly after that, and we became charter members of the your Triple A panel. Then SoundScan and BDS came into being and we were one of their markets. The phone calls from labels increased two-fold since then. I've seen *The Point*—and the music we've been playing all these years—develop to where it is today, and it's really gratifying. Although, musically speaking, I was really happy to let the '80s go.

Are you a native of the Burlington area?

My father worked for IBM, and my first 10 years were spent in Kentucky. We moved to Burlington when I was 10 and I stayed there until I was 18. Rather than go to college straight from high school, I took a job waitressing in the Catskill Mountains. That's where I first heard Allison Steele on WNEW. I started dreaming of doing what she did back in Burlington. When I got back, I listened to the college station at the University of Vermont [WRUV], and I thought, if I just imitated Allison I could sound a lot better than the kids that were on the air. I went directly from there to WNCN. I begged them for a job because it was my dream station and Steve Zind was the PD then and he said, "OK, we'll give you two weeks and see how you do." That was 20 years ago. Steve was my mentor and the foundation that he set up for WNCN still exists today. He spent 20 years here, then Glen Roberts

came from KFMU-Steamboat and programmed it for three years and Greg Hooker has been PD since then. I still know them all and I'll be utilizing their knowledge and experience as I head into this job. I can't wait to make the curtains [laughs].

Tell us how your market is made up.

We're in the Montpelier/Burlington market. Montpelier is the state capitol—it's the smallest of the 50, and the only one without a McDonald's. Along with the revenue that comes to the area because it's the seat of state government, we have tourism which is consistently strong except from Thanksgiving to Christmas, and from St. Patrick's Day and Memorial Day. The summer and fall are wonderful, and the skiing industry is huge in the winter. There's the University of Vermont and five other colleges in the Burlington area as well. It's a very diverse and robust economy up here.

Do you anticipate any programming changes to accompany the personnel changes that are already in place?

Yes. I'd like to turn the station up a notch in terms of tempo and familiarity. These are two key elements of the music that help to build audience. We'll still play world music and folk, but we'll do it in a way that will keep people listening longer. Placement is key. It's important for me to get things up and running right, as quickly as possible, and to keep it fresh. It's important to mention that I have a partner in this job. Eric Thomas, who was the APD under Greg Hooker and will be more than that to me, he will be my partner. We each bring complementary strengths to the station, and the rest of the staff are all longtime friends who I know I can count on.

What other stations do you admire?

KMTT—the Mountain in Seattle because of their music mix and they're web-savvy; KBCO because of their imaging and also because we're in a similar community as Boulder; and WMVY because of the way they have bonded to their community and become a symbol in Martha's Vineyard.

IF YOU WANT TO CALL JODY AND CONGRATULATE HER, SHE CAN BE REACHED AT FEEDBACK@POINTFM.COM

Reviews

Lucinda Williams

"Get Right With God" (LOST HIGHWAY)

If the events of September had not distorted recent memory, it would seem like only yesterday that Lucinda Williams was rockin' the Fox Theatre at the GAVIN Summit; the last of a string of brilliant shows that week. Fast forward to October and the second single "Get Right With God" from her Charlie Sexton-produced album *Essence* has just come out, with a bonus. The promotional CD, along with the album version, has a remix for radio that takes Williams' rural gospel track—replete with Bo Ramsey's signature slide guitar playing—onto ground broken successfully by Beck and RL Burnside. Jim Waters and Scott Benzel also add extra rhythm and reverb that takes this version sonically from rural Lake Charles to the heart of urban New Orleans. After being #1 most added the week it went to radio (October 1), the mix of "Get Right With God" is guaranteed to reinforce Lucinda's fall tour. Contact Chris Stacey, (615) 524-7500.

—Dave Einstein



their own solo careers. One night last year in Philadelphia, before each was scheduled to perform alone on the evening's bill, they decided to appear as a group, playing each player's songs. The resulting *Live in Philadelphia* successfully showcases their songwriting, vocalizing, and playing talent, which seems larger as a group than the sum of the parts. Erin McKeown's hot acoustic guitar work and jazzy syncopation make "Blackbirds" my favorite. Rose Polenzani's "Thom II" is another standout track, and Jess Klein shows off her passion and intensity on "Little White Dove." These are Voices that belonged together long before the singers knew it. Contact Sean O'Connell, (978) 282-9706.

—Dave Einstein

Phil Mann

My Fine Friend Phil (PHILMAN)

It's as though Phil Mann writes his music for a different time... a time when Tom Petty, R.E.M., and the Cars were writing hits in the states and Elvis Costello, Nick Lowe, and Joe Jackson were doing the same in England. Guitar-driven power pop rock is what I call it. The first single to go to radio, "A Love Song," is strongly reminiscent of the early '80s. Guitarist Andy York (John Mellencamp Band), keyboardist Doug Petty (Britney Spears Band), and bassist Will Lee (David Letterman) supply strong studio support. "I'm Not Superman" and "Super Model" are simple songs with complicated lyrics that make you want to tune in. Contact Ron Alexenburg, (631) 476-4888.

—Dave Einstein



Chris Whitley

"Radar" (ATO)

Chris Whitley's music has been described in a lot of ways, but if you ask him to define his unique blend of styles, he says, "it's really just soul music." The second single from Whitley's outstanding ATO release *Rocket House* is a soulful ballad about two lovers stealing away, and it's a got perfect sound for Triple A radio. WXRT is on the record, and so is ATO head honcho Dave Matthews, whose nifty guitar work takes the chorus over the top. Beginning on its add date of October 15/16, "Radar" should be showing up all over the place. Contact Chris Tetzeli, (804) 244 7201.

—Jimmy Leslie



Voices On The Verge

Live in Philadelphia (RYKODISC)

Beth Amsel, Jess Klein, Erin McKeown, and Rose Polenzani are each talented singer-songwriters with



of Dr. John, or is anywhere nears the Crescent City in geography or spirit, then you best play the whole dang thang! Contact Zach Hockkeppel, (212) 253-3000.

—Jimmy Leslie

Paul McCartney

"From a Lover to a Friend" (CAPITOL)

Sir Paul has returned to us with another ballad of peace and love, but there's nothing silly about this tune. Paul is writing as a catharsis and there's an uneasiness here. He drops his usual happy-go-lucky routine immediately after the first chorus and goes into a section where he seems to forget about adhering to a premeditated melody for the first time in who knows how long. He instead hangs on a few raspy notes like a blues singer as he questions, "How can I walk when I can't find the way?" The few words that follow are indecipherable to me. This is a good thing! Paul is lost in the emotion, and his pain is palpable. He has suffered a great loss recently and it has clearly affected him. In closing, he asks for permission to "let me love again." Hey, if in the end, "the love you take is equal to the love you make," Paul has a few credits to cash in. Contact Steve Nice, (323) 871 5174.

—Jimmy Leslie



Rab McCullough

Belfast Blues (BLUE STORM MUSIC)

Legendary Irish blues guitarist Rab McCullough is a contemporary of Van Morrison, the late Rory Gallagher, and Gary Moore. But Morrison and Moore who left Ireland seeking fame and fortune, Rab stayed in Belfast to protect his family from the turmoil that has gripped that city for decades. Fast forward to last year's Blues Foundation International Blues Challenge, where McCullough's intense blues style won honors and left his name on the tongues of everyone who saw him play. On *Belfast Blues* producer Popa Chubby brings out the soul in McCullough's voice, and the fire in his guitar. "Louisiana Women" has all the voodoo feel of Creedence or Sunny Landreth. McCullough shows off his slide on the house rocker "Walkin' Back to You," and "Further Up the Line" is his tribute to Rory Gallagher. McCullough is the real deal. Contact Bob Laul, (212) 580-3314.

—Dave Einstein



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Miranda Lee Richards'

Dreamy Tapestries

For Triple A



BY Delphine Hwang

Miranda Lee Richards, like most of us, grew up immersed in the underground comic book scene where both her parents were artists. She attended an arty high school in San Francisco, rocked out with seminal indie band Brian Jonestown Massacre, and spent part of her teen years modeling in Paris. Oh, and she's got a voice a sweet as sunshine. Typical, really.

After moving from San Francisco to L.A., Richards eventually met producer Rick Parker who was responsible for the bulk of the instrumentation on *The Herethereafter*, and who was key in getting Miranda signed to Virgin. He brought "Beauty Queen" and "Right Now" to his old guitar teacher from 25 years ago, now Vice President of A&R for Virgin, Tony Berg. And with just two songs hanging in his ears, Berg was sold.

What leapt out at Berg was



Miranda's voice, which he calls *unusual*. "She has one of those voices that gets under your skin in that good way," he says. Regarding the songs, he recounts, "I thought there was so much good work there, I just said, 'Let's go ahead and finish the rest of the album.'"

The quality of the finished album exceeded critics' expectations—after all, it's easy to underestimate a former model with a cute voice. And so far, radio hasn't made that mistake. Skeptics need only read the liner notes to see that Miranda is the main talent—vocals, writing

and instruments—behind this lovely debut.

"In a business where many female singers are out there to be stars, Miranda is not. She's out there to try to convey an idea or emotion," says Berg. He points out empowerment as one of the themes Miranda conveys in her music. But it's not a Material Girl Madonna, an angry Alanis, or precious Lilith Fair kind of empowerment. Berg says, "She sings about relationships and the end of them, but

not in a bitter or angry way—but rather with an attitude that says, 'Hey, this thing that we had was great, but now it's over, and I'm moving on.'"

With neo-psychedelic coloring, *The Herethereafter* is anything but typical. In fact, it's quite harder to place than it is to listen to. This is mostly thanks to her appreciation of American roots music. Richards is sure to intrigue listeners who worship delicate female vocalists like Hope Sandoval, The Sunday's Harriet Wheeler, and The Innocence Mission's Karen Peris.

Miranda is too influenced by American rock and folk to be a Stone Roses, Lush, or Cocteau Twins. But the dreampop influence of her former stint in the Brian Jonestown Massacre keeps her instrumentation from falling too far into the trademark jangles of the Sundays, while her folk nuances keep her from orbiting the more gothic Mazzy Star camp. Yes, maybe she's not so typical.

The first single is "The Beginner," a carefree mid-tempo tune which aptly reflects this exciting time for Miranda. Coupling a snappy drum-beat with acoustic guitar, the song represents the rest of the album, as it moves through different moods. Another strong track is "Folkin' Hell," a Paul Simon-esque melody mixed with Mojave 3 slide guitars and a Harriet Wheeler vibrato. The rest of the debut's 11 tracks include a cover of the Rolling Stones' "Dandelion," as well as a cameo from former Smashing Pumpkins drummer Matt Chamberlain on "I Know What It's Like."

CONTACT RAY GMEINER, (310) 288-2730.

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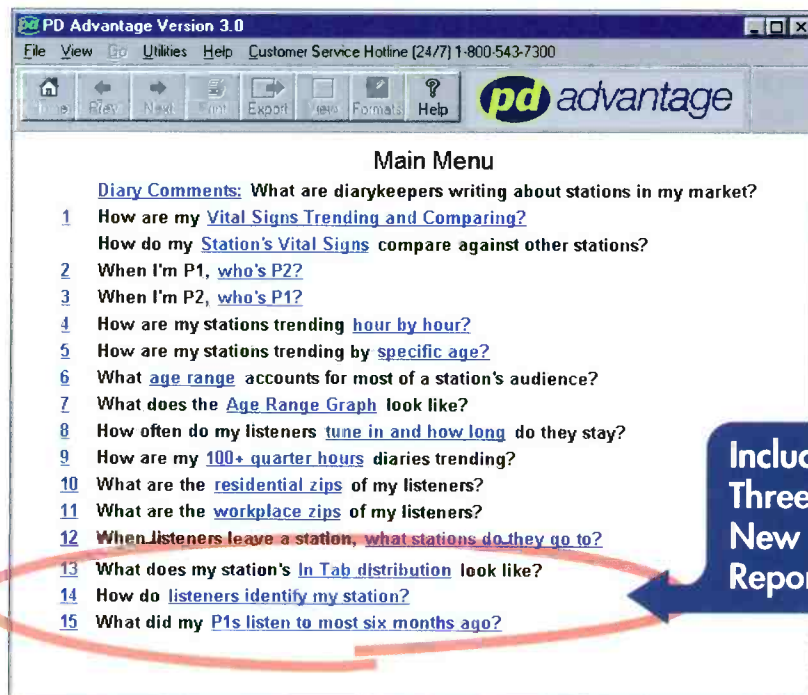
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A Fixture in Fargo



COUNTRY
EDITOR
JAMIE MATTESON
jamie@gavin.com

By **Jamie Matteson**

In the radio business, where most people have charge accounts with U-Haul, it's rare to meet someone who has spent his entire career—so far—and half his life working at one station. This month, Froggy 99.9 KVOX-Fargo, N.D. MD/afternooner Scott Winston (*Hopalong Cassidy*) celebrates his 20th year with the station and his 6,000th show! We asked Scott to share some memories and thoughts on this milestone occasion.

How did you start at KVOX?

I started my professional radio career on October 4, 1981 as a part-timer and weekend air talent. Prior to that, I attended Minnesota State University, Moorhead, where I majored in Speech Communications, Radio & Television. I also worked at the campus radio station. I don't know if I had planned on an actual career in radio, but my good friend Johnny Walker, who was working at KVOX, told me there was an opening and said I should come to work there. My salary during my entire two years as a part-timer was a whopping \$3.25 per hour—better known as minimum wage!

Have you ever considered working in another market?

Oh sure, I've come close several times to moving on. I think working at KSAN in San Francisco when it was Country would have been the ultimate gig. I love that city and it seems like it would have been a pretty cool place to be. But I have to say I love this market and through the years I've worked with some great people. Most of my family is in this area, so there were a lot of reasons to stay too!

A few memorable moments from those 20 years:

Best on-air screw-up:

My biggest screw up on the air was when I was back-selling a Conway Twitty song and I completely left out the "W" in Twitty. It was plain as day. Thankfully, the only call I got was from a friend of mine who had heard it and thought it was funny!

Remote remorse:

Another highlight—or lowlight—was when I was

hired to do a remote from a car dealership. The guy who was doing the remote with me was a sales guy from the dealership. Apparently he had told our sales person that he didn't want any other car dealers'

spots to run during the two-hour remote. They scheduled them anyway because that went against station policy. After just one break, there I am sitting at the dealership with the monitor on and another car spot runs. I was told to pack it up and go home.

Artist interactions:

I've interviewed a lot of artists, from Eddy Raven to John Conlee to Vern Gosdin, but my favorite interview was Johnny Cash during the mid '80s.

A good memory with Garth Brooks was when he played here in 1991, when Trisha Yearwood was his opening act. We had a huge crowd (14,000+). We had done a meet & greet with Garth before the show, and afterwards his road manager comes up to me and says, "Garth likes to have people from the hometown radio station join him on stage for a chorus of "Friends In Low Places." I was like, "What did you say?" He told me to round-up a couple of staffers, then gave us instructions and told us when to run out on the stage. We got to jam on stage with Garth! That is something I can probably guarantee will never happen to me again, and it was awesome!

After 6,000 shows, how do you stay energized and motivated on the air?

The nice thing about radio is that every day, every show is different. I've always felt—and I still believe—if they ever take me off the air, that's it, I am getting out. It's the primary focus of what I do. It's my therapy. Everything else I do, I get paid for. Being on the air, that's just fun! That's the truth. I was born to do this and I still love it!



The early years! Scott with DJ Johnny Walker, circa 1980.

What is most different in radio today than when you started?

The thing I don't like to see is so much automation and voice-tracking. I think it takes the immediacy out of radio, which is our greatest asset. It's

like you hit the pause button until the next live shift comes on—if there even is one. It's a bit misleading to the listeners, like there is an actual person in the studio, but if they try to call, the phone's going to ring forever. At KVOX, we're big believers in the phone and in airing a lot of our calls—it's our lifeline to our listeners. Of course, I'm biased because I'm protecting my own livelihood, which I believe I have a right to do.

Who are some of your radio heroes?

WLS' Larry Lujack was definitely one big hero of mine. Howard Hoffman, who was a power boss kind of jock. I've always been a fan of the Greaseman, although not always of what he says. I also had a distant cousin, Waylon Walker, who worked in markets like New York, Denver, and Albuquerque. Being that he's a relative, he kind of inspired me.

What's in store for the next 20 years?

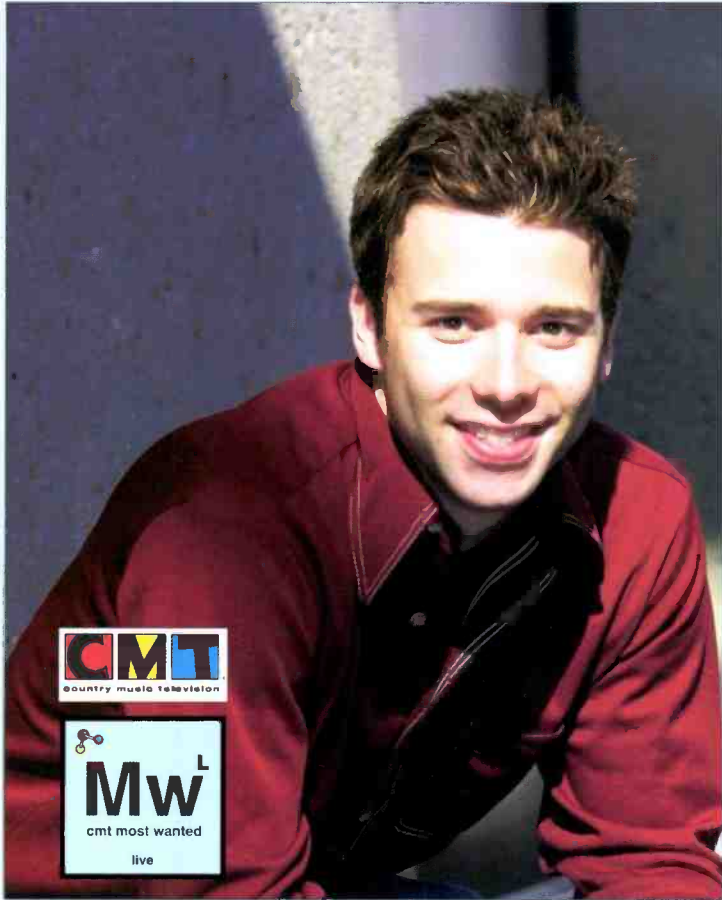
Who knows, maybe we'll be talking about my 40-year anniversary! ■

Fast Facts:

- Scott was born Arlyn Lang in Napoleon, N.D.
- Scott has worked at KVOX exactly half of his life.
- Scott has lived through six ownership changes at KVOX—Forward Broadcasting, Wes-Ray, Ogden-Nutting, Central Communications, Ottetail Power Company, Ingstad, and current owner Triad Broadcasting.
- Scott has outlasted six general managers and ten PDs.



Backstage at the Dixie Chicks "Fly" concert in Fargo last year. Back row (l-r): KVOX's Lilly Pad, Scott, and his wife Roberta.



Lance Smith

CMT's Country Countdown Connection

By **Jamie Matteson**

While many of us have come to know Lance Smith's face in the last four months, most of don't really know too much about the hip new host of CMT's new daily live countdown show Most Wanted Live. This week, GAVIN checks in with Lance to get the 411 on MWL.

GROWING UP: I'm originally from the Nashville area—I grew up in Franklin, Tenn., 15 minutes south of Nashville. I graduated from Franklin High School in 1996 and then decided to pursue a career in film, which led me to Los Angeles in 1999.

PREVIOUS GIGS: Like any struggling actor, I've had my share of odd jobs. In L.A., I sold shoes (to quite a few celebs actually), boxed pies, worked in the mall, and did most anything (within my moral boundaries) to pay the rent. During the television season, I worked as an extra on almost every TV sitcom out there. You know, the guy in the background that walks past the main actors five or six times during a scene—that was me. When they roll the cameras, you have to act without making any noise. If they pair you up with someone, say in a party scene, the actors will run their lines while everyone else must be silent. So I had to stand by some stranger and toss my head back and fake a laugh like I just heard the funniest joke in the world.



HOOKING UP WITH THE CHICKS: When the money ran low and the television industry went on hiatus, I decided to go home for awhile. I already had an agency here in Nashville, Coleman Model and Talent. After a few weeks, they sent me on the audition for the Chicks "Fly" tour gig and I nailed it.

ROLLING HEN HOUSE: The "Fly" tour was one of the most incredible experiences of my life. First of all, the travel in itself was mind-blowing. I toured for a week across Canada and got to visit every major city in the U.S. I took in so much. I love this country, and what better way to see it all than with and the Dixie Chicks. The shows were intense. First of all, I'm a fan of the Chicks, so when I was out there entertaining 15,000 people, it was really like I was just getting loud with some friends. Plus I gained a friend on the tour: Nathan Blackburn of MTV's *The Real World* who worked the "Halftime Show" with me. I'm sure I'll never experience anything like that again.

TOUR TOPPER: One tour highlight was meeting President Clinton inside the Oval Office. It was his birthday and we just hung out for half an hour while he opened presents. He offered us chocolates, then he and Chelsea got on a helicopter on the back lawn and flew away. How surreal!

COVETED BY CMT: Once the Chicks' tour ended, I heard that CMT was planning to look for a host for a new live show. I delayed my move back to L.A. and hung around until the actual opening came around. When the audition call came, my agents must have had a lot of faith in my abilities because I was the only person they sent out on the call. I nailed it, too.

MWL: A MOMENTS TO REMEMBER: Funniest: Dolly Parton shaking her

chest. Scariest: the five seconds before we went "live on the air" for the first time. Nerve wracking; those moments are usually when my underwear shifts or I have to sneeze when thousands of people are watching me. I love live TV.

FAVE MWL GUEST TO DATE: Dolly Parton. I mean come on! She's Dolly Parton.

ULTIMATE MWL GUEST: Hank Williams, Sr....I'd like to know what he thinks of today's Country and what it means to him to know that he influenced so many artists of all genres.

PERSONAL PREFERENCE: I'm a big Dwight Yoakam fan. I'm also into the newer artists like Trent Summar & the New Row Mob, Cyndi Thomson, and Peter Yorn.

ON THE HORIZON AT MWL: We've come a long way in just four months and I love our show. We're always trying to make it more interesting for the viewers, so just keep your eyes open. I'd like to see more audience participation. Who knows, maybe someday we'll take this thing on the road! ■

GAVIN Photo Exclusive



Emerson Drive's on the move! DreamWorks' Emerson Drive recently visited WFMB-Springfield, Ill. Back row (l-r): ED's Chris Hartman, Mike Melanco, Pat Allingham, and Jeff Loberg, WFMB's Michele Mitchell, ED's Brad Mates, WFMB's Dave Shepel. Front row (l-r): ED's Danick Dupell, WFMB's John Spalding and Adam Hawking.

PROMORAMA

REACH OUT AND PET SOMEONE.

Following their aptly named "Doggy Style" weekend (yep, a Snoop ticket give-away), WILD 98.7-Tampa continues to frighten and confuse us...in a good way. "Our 'Last Damn Show III' is October 20," says MD Beata. "We managed to survive the first two...the trick is surviving the after-party," she laughs. "This year's soiree stars Outkast, Ludacris, Jagged Edge, Trick Daddy, Bubba Sparxxx w/Timbaland, Digital Underground, Lil' Mo, Jessica Simpson, Fabolous and, if he doesn't forget (right, because he got high), Afroman." Wait—it gets better: "Our 'Erotic Exotic Party III' is October 29," adds Beata, with an evil gleam. (Details! We need details!) "Last year, I went as the 'Sexy Army Girl,' aka 'Private Buttocks,'" she laughs. "This year, I'm making my 'Naughty Cave Girl' outfit as I speak...fur and leather can work together." While there, please enjoy the complimentary Human Petting Zoo."

WHEELS...AND DEALS.

As only a big-ass station can, KPWR-LA is sharing the dream by blowing out some serious celebrity lead sleds. "It's 'Power Cars & Stars,'" says Promo Goddess Dianna Obermeyer. As a qualifying prize the station is giving away autographed CDs of the designated artist. "We just gave away 'Nelly's Benz,' along with autographed copies of the *Training Day* soundtrack and passes to see the movie." Today we start giving away 'Jay-Z's Jag,' followed by 'Nate Dogg's Navigator,' and we'll finish up with 'Busta's Beamer.' Speaking of Jay-Z, we also have the presents on Jay-Z's upcoming show at the House of Blues, so we'll be bonusing our qualifiers with tickets to see Jay-Z and the Roc-A-Fella family," she informs.

MORE WHEELS DEALS.

"Are things back to normal?" Joel Grey, PD of KKLT-Phoenix, rhetorically asks. "Do you know I have a stack of songs on my desk just written about September 11? Maybe I can program them all and just run a feature called 'The Patriot Hour,'" he jokes. Prior to that fateful day though, Lite Rock 98.7 was already gearing up for their fall promotion—a chance to win a new Toyota Camry. "The mailers had left the printers and were en-route here...we were worried that people weren't gonna care about winning a car. Thankfully though, because of mail delays caused by the attacks, the delay worked in our favor, and people didn't really receive it until almost a week and a half after the attack."

NASTY CASE OF CRABS.

"Mix 106-5 wrapped up its Fifth Annual 'Taste of Baltimore,' where 30,000 of our best friends ate Baltimore alive and jammed into Eutaw Street to hear Lifehouse," says WWMX-Baltimore PD Steve Monz. "Thousands of listeners joined morning team JoJo & Kenny for a 'human flag' that covered the centerfield bleachers at Camden Yards!"

COMING NEXT ISSUE:

SPECIAL: WOMEN IN COUNTRY

GAVIN Country Editor Jamie Matteson celebrates the "Women of Country" by asking some of today's hottest female artists to share their thoughts on such topics as mentoring, getting and giving advice, and the immense success of women in Country over the past few years.

SPECIAL: WOMEN IN TRIPLE A

Triple A Editor Dave Einstein spotlights the women programmers in his format. How they got started, where they're going, the effects of deregulation on job opportunities, and more.

Also: Interview with Island/Def Jam promo ace John Rosenfelder, and Triple A Chart Editor Jimmy Leslie on the new Mick Jagger album *GODDESSINTHEDOORWAY*, on Virgin.



ALSO:

- **Wake Up With Kent & Alan.** For the past 15 years, KPLZ-Seattle's *Kent & Alan* have been doing mornings on the Fisher Radio Hot A/C. GAVIN A/C-Hot A/C Editor Annette M. Lai goes behind the scenes to find out the secret to their success and longevity.
- **David vs. Goliath.** Former EMI Urban promo man Dave Rosas goes independent to battle the giants.
- **Alternative's Programming Ladies of Upstate New York.** Susan Groves, Mimi Griswold, and more. GAVIN Editor Richard Sands says, "It's a man's world, but it wouldn't be nuthin' without...."
- **It's Ten O'clock...Do You Know Where Your Teen Is? Or, better yet, where he's getting his music?** Today's teenage boys and girls have many more media at their disposal than ever before: MTV, CDs, MP3s, peer-to-peer, and...yes...even radio. But as the number of persons using radio steadily declines, are today's broadcasters doing everything they can to make sure that radio maintains its top-of-mind position among the 12-17 taste-makers?

IMPACT DATES (SUBJECT TO CHANGE)

TOP 40, A/C, AND R/C

OCTOBER 15 & 16

Aerosmith "Sunshine" (Columbia/CRG), Hot/Modern A/C
Tony Bennett duet with Billy Joel "New York State Of Mind" (Columbia/CRG), Mainstream A/C
Blaque "Can't Get It Back" (Columbia/CRG), Crossover
Busta Rhymes "Break Ya Neck" (J Records), Crossover
Dakota Moon "Looking For a Place To Land" (Elektra/EEG), Hot & Mainstream A/C
Craig David "7 Days" (Wildstar/Atlantic), Rhythm & Crossover
Willa Ford "Did Ya' Understand That" (Lava/Atlantic), Top 40
India.Arie "Strength, Courage & Wisdom" (Motown/Universal), Rhythm/Crossover
Invertigo "Chances Are" (Atlantic), Hot/Modern A/C
Josh Joplin Group "I've Changed" (Artemis), Hot/Modern A/C
Ras Kass "Back It Up" (Priority), Crossover
Ann Lee "2 Times" (Universal), Top 40 &

Hot A/C
Natalie Merchant "Just Can't Last" (Elektra/EEG), Top 40
Pink "Get the Party Started" (Arista), Top 40 & Crossover
The Rembrandts "Too Late" (J-Bird), Hot A/C
Luther Vandross "Can Heaven Wait (remix)" (J Records), Mainstream A/C

OCTOBER 22 & 23

Cypress Hill "Low Rider" (Columbia/CRG), Crossover
Dungeon Family "Trans DF Express" (Arista), Crossover
Evan & Jaron "The Distance" (From the *Serendipity* soundtrack) (Columbia/CRG), Hot/Modern & Mainstream A/C
Jettingham "Cheating" (Republic/Universal), Top 40 & Hot A/C
Rayvon "2-Way" (MCA), Rhythm
Bubba Sparxxx "Ugly" (Interscope), Top 40
Nicky Trebek "Every Beat Of My Heart" (ASG Music), Mainstream A/C

MARIAH

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KPRR	EL PASO	KDON	SALINAS, CA	KYLZ	ALBUQUERQUE, NM	KWIN	STOCKTON, CA
WJWZ	MONTGOMERY, AL	KKUU	PALM SPRINGS, CA	WQHT	NEW YORK, NY	KQBT	AUSTIN, TX
WXIS	JOHNSON CITY, TN	KOHT	TUCSON, AZ	KCAQ	OXNARD, CA	KTFM	SAN ANTONIO, TX
KPTY	PHOENIX, AZ	KPWR	LOS ANGELES, CA	KSEQ	FRESNO, CA	KKUU	PALM SPRINGS
KBTT	SHREVEPORT, LA	XHTZ	SAN DIEGO, CA	KBMB	SACRAMENTO, CA	KFAT	ANCHORAGE
KDGS	WICHITA, KS	KZFM	CORPUS CHRISTI, TX	KBLZ	TYLER, TX		

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