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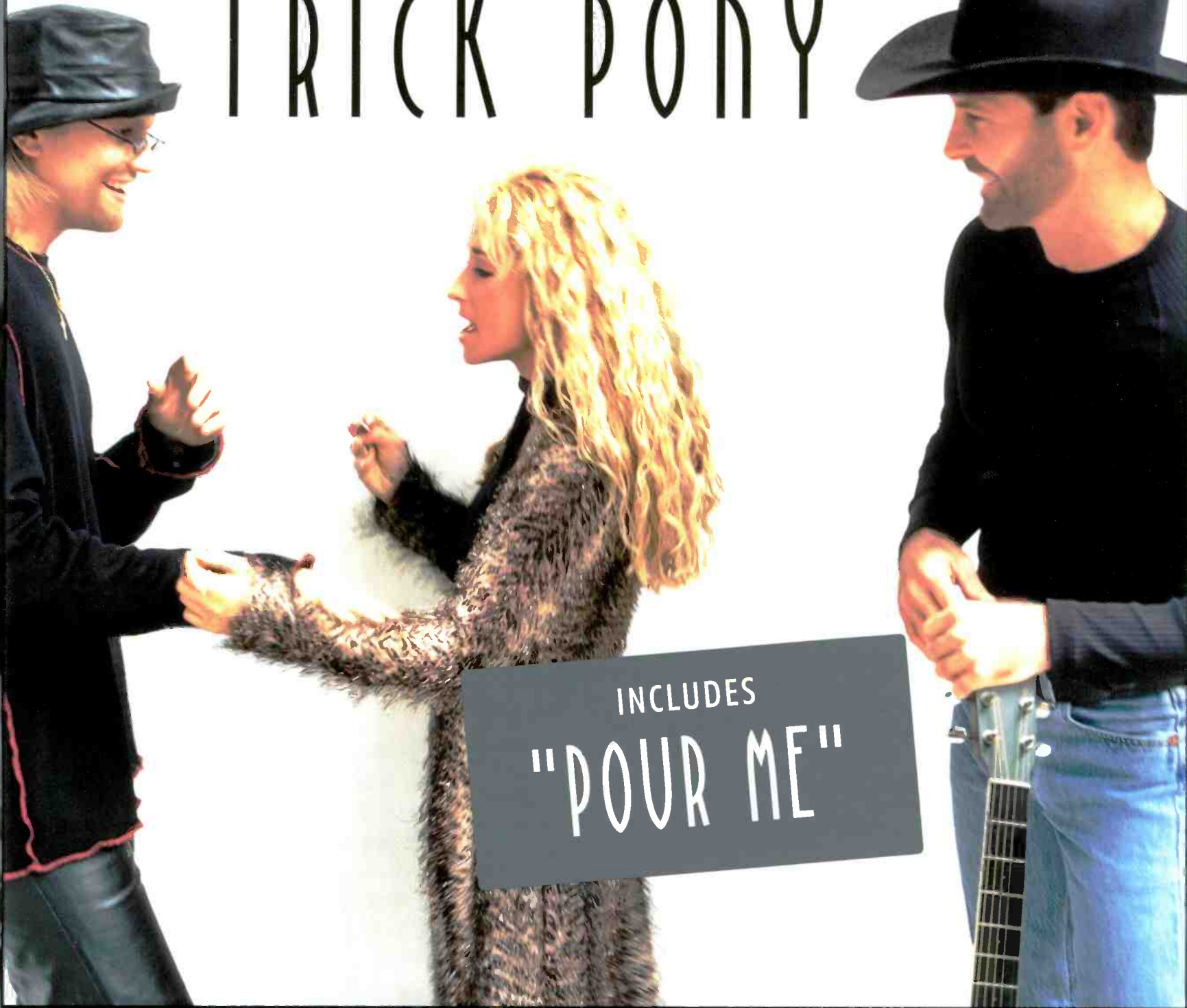
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MARK McGUINN: The Road To Nashville

"PUD": The Dot-Com Deadpool

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FEATURES

EDITOR'S NOTE

"I'M NOT DEAD"

There's a scene in the 1974 comedy classic *Monty Python And The Holy Grail* in which a dying man refuses to be tossed on a load of corpses being gathered by a body collector.

"I'm not dead," the sick man protests.

You probably know the scene.

Fast forward seven hundred years and we've got a pretty good analogy with the Napster decision. The rogue peer-to-peer file sharing company has been clubbed nearly to death with the legal gavel several times but, much to the chagrin of the music industry, refuses to be carried off to its grave. This time, however, things might be different.

That's not to say that Napster's days are numbered. The peer-to-peer "freeload" company is frantically cobbling together yet another defense explaining why the mass transfer of digital music files without paying a penny to the rights-holders isn't copyright infringement. At the same time they're rapidly working with Bertelsmann to develop a subscription service in case the courts continue to refute their legal claims.

One way or another a thread of Napster will survive...but will it be recognizable? In this speed-of-light era of technological evolution, digital music distribution already is a given. And almost as certain are the areas in which the music industry will face Napster-driven change. Consumers will demand for inexpensive downloads via subscription services and hit-driven product rather than full albums, while artists will seek new contracts that give them higher percentages of profits that are derived from digital music sales.

These are just a few of the issues that the music industry is dealing with outside the courtroom. The legal process historically has proven invaluable for delaying inevitable change long enough that the *status quo* can catch up. Such is the case here, and rightly so.

Everyone likes an underdog, and Napster has fit that role very well so far. It's a David-and-Goliath meets Robin Hood meets the music industry grudge match, and Napster is counting on the court of public opinion to say that someone who steals from—well, just about everyone who creates music—should be allowed to give it away for free. After all, the record labels are greedy, the artists are rich and, after all, "it's all about the music" anyway.

Fortunately, legal courts protect those of use who create material of value. And the courts will continue to do so despite technical advances that make theft easier. Napster should be credited with developing a program that significantly changed the distribution of digital music files, but this does not give the company license to endorse theft.

Napster may or may not be dead, but the kind folks in Redwood City had better look out for the next swing of the legal club before they end up for good on Monty Python's body wagon.



Reed Bunzel, Editor-in-Chief

United Business Media
INTERNATIONAL

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53 WILLA: BUILT FORD TOUGH "I believe in destiny. From the day I was born, this is what I was put on this earth to do." That's the observation from Lava/Atlantic artist Willa Ford, who says, "I was so focused on music at such a young age. My family and friends all knew there was something kind of different about me—I used to call it 'The Curse' when I was younger."

55 SHHH...COLDPLAY IS TAKING OVER THE WORLD "Subtlety." It's not a word normally associated with pop music these days. Then again, Coldplay—Britain's most recent hottest export—isn't your typical pop band. But subtlety is exactly how the members of Coldplay are earning a name for themselves. Their debut album *Parachutes* is an exhibition of delicate beauty that combines shimmering and atmospheric guitar work with melancholic yet astoundingly romantic lyrics.

57 TOM CALDERONE: FLYING HIGH AT MTV You might remember him from his days programming WDRE or WHFS. Or you might even have had Tom Calderone as your consultant during his stint with Jacobs Media. But nowadays you can just call him "Sir." Calderone is the Sr. Vice President of Music and Talent Programming at MTV, which means he oversees the network's entire music and programming departments.



60 A WARM MIAMI WELCOME FROM 99 JAMS & HOT 105 As the GAVIN Seminar descends on beautiful Miami this week, Cox sister stations WEDR 99 Jams and WHQT Hot 105 roll out the red carpet (figura-

tively, at least). GAVIN Urban Editor Kevin Fleming talked to two of this family's prominent members: Cedric Hollywood, the man at the controls of 99 Jams, and Traci LaTrelle, the sister standing beside Hot 105 PD Derrick Brown.

65 THE DEVELOPING DILEMMA OF INDIE JAZZ PROMOTION One of the hot topics of discussion during this year's Seminar will be about the recent attempt by an independent promoter to contract Smooth Jazz stations for exclusive independent promotion contact deals. Exclusive independent promo rep agreements are quite common in the fast-paced, big money world of popular music, but until a few weeks ago, it was unheard of in the sphere of Jazz and Smooth.

67 COUNTRY NOMINEES SPEAK OUT As this year's GAVIN Seminar and next week's Country Radio Seminar rapidly approach, we can certainly expect a lot of discussion about what the Country radio and record community needs to do to help re-energize the audience's passion for Country music. Country Editor Jamie Matteson used this auspicious convergence of seminars to ask this year's GAVIN Award nominees what critical topics or issues the industry needs to address...now.

72 WFUV LAUNCHES NEW LINEUP WFUV, licensed to Fordham University for more than 50 years, has evolved into New York's voice for the Triple A format. The Big Apple's current arbiter of hipness, *Time Out New York*, says, "WFUV carries the torch for every New Yorker who prefers Steve Earle and the Indigo Girls to current Top 40 favorites, making it a bright spot in the otherwise dreary local radio scene."

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Copyright Prevails In Napster Case

"Napster, by its conduct, knowingly encourages and assists the infringement of plaintiffs' copyrights."

With those words the 9th U.S. Circuit Court of Appeals fired its now-famous shot heard 'round the worldwide web, effectively letting Napster (and its millions of users) know—in no uncertain terms—that the peer-to-peer file sharing service developed by Shawn Fanning does not constitute legitimate "fair use." Noting that Napster significantly infringes on copyright protection, the court also observed that Napster profits from that infringement and is able to "police its system"—two major points that could lead to the

company's ultimate closure.

In other words, Napster must stop allowing its users to trade copyrighted material, although the service will not be shut down until a lower court clarifies the injunction against the company issued by U.S. District Judge Marilyn Hall Patel last August.

The 3-judge panel said that Napster may be held liable for copyright infringement, but "only to the extent that it: (1) receives reasonable knowledge of specific infringing files with copyrighted musical compositions and sound recordings; (2) knows or should know that such files are available on the Napster system; and (3) fails

to act to prevent viral distribution of the works." The Recording Industry Association of America, which has argued that Napster illegally allows strangers to give away copies of copyrighted material without permission, hailed the decision as a major victory.

While Napster maintained that it would appeal the ruling, the company appears to see the writing on the wall. Last October it forged an alliance with Bertelsmann to develop a fee-based file-sharing system that would bring legitimacy to the peer-to-peer service.

For more on the Napster decision, please see page 15.

Zisselman, Reichling Upped to VP At Arista

Arista Records Sr. Vice President Steve Bartels has slapped VP stripes on two members of the label's promotion team.

Etoile Zisselman has been named Vice President, Adult Formats at the label, responsible for executing promotion strategy and coordinating



Etoile Zisselman



Joe Reichling

release plans on behalf of new and established artists at the Adult radio formats.

"Etoile is a great asset to the Arista promotion team," said Bartels. "Her leadership and interpersonal skills, along with her strong relationships at radio, have brought a dynamic force to the company."

"This is an exciting time to be working at Arista Records," said Ms. Zisselman. "I am proud to be part of the winning team led by L.A. Reid, Jerry Blair, and Steve Bartels."

Zisselman has served as Senior Director, Adult Contemporary Promotion at Arista Records since 1998. She joined the company in 1997.

Also, Joe Reichling has been promoted to Vice President, West Coast Promotion, responsible for coordinating and implementing various

promotion and marketing plans on behalf of Arista artists at the local and national levels.

"Joe is an integral part of the Arista Promotion team," Bartels commented. "He represents the future leadership in this area. His work ethic and tenacity has been an important part of the delivery of our music at radio."

"I am thrilled to be given this incredible opportunity by Jerry Blair and Steve Bartels, who are helping

to redefine Arista Records for the future. L.A. Reid has assembled an incredible team of senior executives... and superlative music will always be at the heart of Arista."

Reichling has served in Regional Promotion from Los Angeles for the last four years. Prior to joining Arista, he served as local promotion rep for Atlantic Records based in San Francisco.

Zisselman and Reichling both will report directly to Bartels.

Radio One Buys Blue Chip For \$190 Million

In what the radio industry—particularly the Urban community—is calling a strong strategic move, Radio One Inc. has signed a definitive agreement to acquire all of the capital stock of Blue Chip Broadcasting, Inc. for approximately \$190 million in cash, stock, and assumption of outstanding debt. In the deal Radio One will acquire 15 radio stations in five markets: Cincinnati, Louisville, Columbus, Dayton, and Minneapolis. The deal does not include Blue Chip's Lexington, Ky. stations, which will be sold to another party in a separate transaction.

"This acquisition is of huge strategic importance to Radio One," commented Radio One CEO and President Alfred C. Liggins, III. "Blue Chip is a great company with great assets and strong management and is very complementary to Radio One's existing business. Our vision has always been to own as many Urban radio stations in as many top markets throughout the country as possible."

As part of the acquisition, Blue Chip founder and Chief Executive Officer L. Ross Love will be nominated to serve as Radio One's board of directors.

The deal is expected to close sometime in the third quarter.

The combination of Radio One and Blue Chip should yield a significant influence in Urban radio (to put it mildly). Radio One had eyed Blue Chip for some time, and had been hit (like most media outlets) by the softening economy over the second half of last year.

Excluding the Blue Chip acquisition, Radio One predicts \$258 million in 2001, with broadcast cash flow of \$137 million. Analysts predict that Blue Chip's broadcast cash flow in 2001 should top \$11 million, with margins in the low 40 percent range.

Clear Channel Acquires Enigma Digital

Clear Channel is starting to make major moves in its quest to develop an integrated Internet platform designed to bring its stations' websites together as a unified digital community.

The mega-group has acquired Enigma Digital, which it will use to "extend CC's consumer brands into the Internet and over other interactive media platforms," according to a company statement. Essentially, this "integrated media technology brings together digital broadcast, publication, retail, community, commerce, and personalization applications for packaged delivery through multiple media"—in other words, online entities that can be cross-pollinated with Clear Channel's other advertiser-supported media. Enigma will become part of Clear Channel Internet Group.

Bob Ezrin, Chairman and CEO of Enigma Digital, has been named Vice Chairman of CCIG, while Enigma President Michael Abrams has been named President of Operations. Both will report to Kevin Mayer, Chairman and CEO of CCIG.

"The Enigma acquisition underscores CCIG's commitment to aggressively leverage our existing consumer businesses in the interactive universe," Mayer commented.

As part of the deal Clear Channel also acquired KNAC.com, Groove-Radio.com, Acaza.com, and Luxuria-Music.com, Enigma's Internet-only radio channels.

Up to this point CCIG has been tight-lipped about what their online plans might be, but the acquisition of Enigma provides them with a solid inter-media platform from which to build an extensive Internet community that expands on the company's radio and outdoor enterprises. You can bet that Lowry Mays and company see a future in which Clear Channel remains the dominant media player, and as demographic changes continue to shift audience from radio to other "personal entertainment experiences," the company will expand its web presence strategically and aggressively.

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Steve Mitchell WYAY-Atlanta

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Gavin, SmoothJazz.com In Strategic Alliance

GAVIN has entered into a strategic partnership with SmoothJazz.com in a move designed to expand the awareness and appreciation of the SmoothJazz format throughout the radio and record communities. In this new relationship SmoothJazz.com will provide an online forum for users of GAVIN's website to link to industry news, artist information, and new label releases, and allow users to engage in format discussion with other Smooth Jazz programmers and music directors.

"We are thrilled to be working with the folks at SmoothJazz.com in an

ongoing effort to provide critical data and information that's vital to the format," observed GAVIN Editor-in-Chief Reed Bunzel. "GAVIN and SmoothJazz.com are committed to strengthening the Smooth Jazz format and expanding the listening experience, and this partnership will enable us collectively to support this form of music both on the air and online."

"I have always valued GAVIN as the industry leader in pioneering new music and supporting creative radio presentation," commented Sandy Shore, President of SmoothJazz.com. "This strategic, on-line

partnership between Smoothjazz.com and Gavin.com is exciting to our team, and together we're committed to upholding Smooth Jazz and all of the music that fits under that umbrella, as a viable, solid music genre for the next generation."

Last year Smoothjazz.com launched a global Smooth Jazz radio station, streaming CD-Quality Smooth Jazz to a worldwide audience. The site is positioned as a web hub for Smooth Jazz fans, artists, and record labels, and currently receives over 7 million hits a month. The station currently ranks in the Shoutcast.com Top 10 on a daily basis.



Nick Bedding Gets Senior Director Stripes

Congrats to Nick Bedding, who has been named Senior Director of Adult Formats for



Hollywood Records. Bedding will work out of the company's Burbank headquarters, where he will be responsible for developing and

implementing airplay strategies for the Hot A/C, Mainstream A/C, and Adult Alternative formats. Bedding will report to Justin Fontaine, Senior Vice President of Promotion for Hollywood Records.

Prior to joining Hollywood Records, Bedding most recently was Adult Alternative editor at *Hits* magazine. He previously held the position of Senior National Director of Adult Formats at Capitol Records, where he received the 1999 GAVIN Hot A/C Promotion Executive Award.

"Nick is the consummate professional as a promotion man," Fontaine commented upon making the announcement. "He has dedicated relationships across the board at all of the adult formats and has already put us at the top of the charts on several occasions."

"Justin was just an amazing source of direction and motivation in my years at Capitol, so I jumped at the opportunity to be a part of his team here at Hollywood," Bedding responded.

XM Hopes "Rock" And "Roll" Not Here To Stay

Industry analysts hope that "Rock" and "Roll" aren't here to stay. In fact, they'd like to see the two XM satellites—affectionately named by XM Sr. VP Lee Abrams—lift off the launch pad as soon as humanly possible (and certainly not delayed to March 18). Every delay in the launch pushes back the start date of XM's service, already significantly behind the roll-out of arch rival Sirius Satellite Radio, which sent up its first transmitting bird last summer.

The XM launch delay raises speculation that "Roll," originally slated to be the first of XM's two satellites to go into orbit, might have been damaged when its launch was aborted at the last minute last month. A spokesman for Boeing, which helped construct the satellite, has said that "Roll" was not damaged, and XM contends that roll-out of the full satel-

lite-delivered service, slated for later this summer, won't be delayed.

XM expects to launch "Rock" first on March 15, with "Roll" lifting off sometime in April.

The Streak Is Over

As presaged (sort of) last issue, the radio industry finally ran out of steam.

Shooting for its 100th straight month of revenue increases, the industry finally rolled over (albeit just a little roll) as combined local and national dollars dipped in December 2000, compared to the same month a year earlier. It was something any analyst could see coming a mile away (blame the Internet bust, stock market decline, or slowing economy), but the 3 percent dip still brought a screeching halt to what well may be the longest streak of revenue gains in the industry's post-Golden Age era. For the record, local revenues were off two percent and national revenue was down seven percent for the month.

The good news is that, overall, Y2K was a very good year overall for radio, pulling in a solid \$20 billion—a 12 percent increase over 1999 dollars and nearly double the amount posted in 1994.

As always, these calculations are based on the Radio Advertising Bureau's radio revenue index of more than 100 markets.

And The Nominees Are...

This year's nominees for Best Song in a motion picture:

Crouching Tiger, Hidden Dragon,

"A Love Before Time"

Music by Jorge Calandrelli and Tan Dun; Lyric by James Schamus

Dancer In The Dark, "I've Seen It All"

Music by Björk; Lyric by Lars von Trier and Sjon Sigurdsson

The Emperor's New Groove, "My Funny

Friend and Me" Music by Sting and David Hartley; Lyric by Sting

Meet The Parents, "A Fool In Love"

Music and Lyric by Randy Newman

Wonder Boys, "Things Have Changed"

Music and Lyric by Bob Dylan

FRIENDS OF RADIO

BY ANNETTE M. LAI

Richard Marx



Singer/songwriter/producer

Signal 21 Records and Jerry Lembo Entertainment present an exclusive performance by and moderated interview with Richard Marx at the GAVIN Seminar 2001, Friday afternoon, February 23 in Miami. Don't miss it.

Hometown: Chicago.

Which radio stations did you grow up listening to? WLS, Q101, WMET, and WGCI.

What radio stations do you listen to now? I'm a dial switcher.

Your three favorite websites: Amazon, Google, and the one that posts my head on Fabio's body.

What's the last album of someone else's music you went out of your way to listen to? Vertical Horizon. I heard their single, liked it, so I bought the CD and flipped out. Great sounds, great writing.

What's your favorite cut from your latest CD *Days In Avalon*? If you hold a gun to my head I'll say "Shine" because it's totally different than anything I've been before. And the melancholy stuff I write resonates with me most.

What can folks expect from your session at GAVIN 2001? Lots of people scrambling for the exits. Seriously, I'm interested in any and all questions/topics.

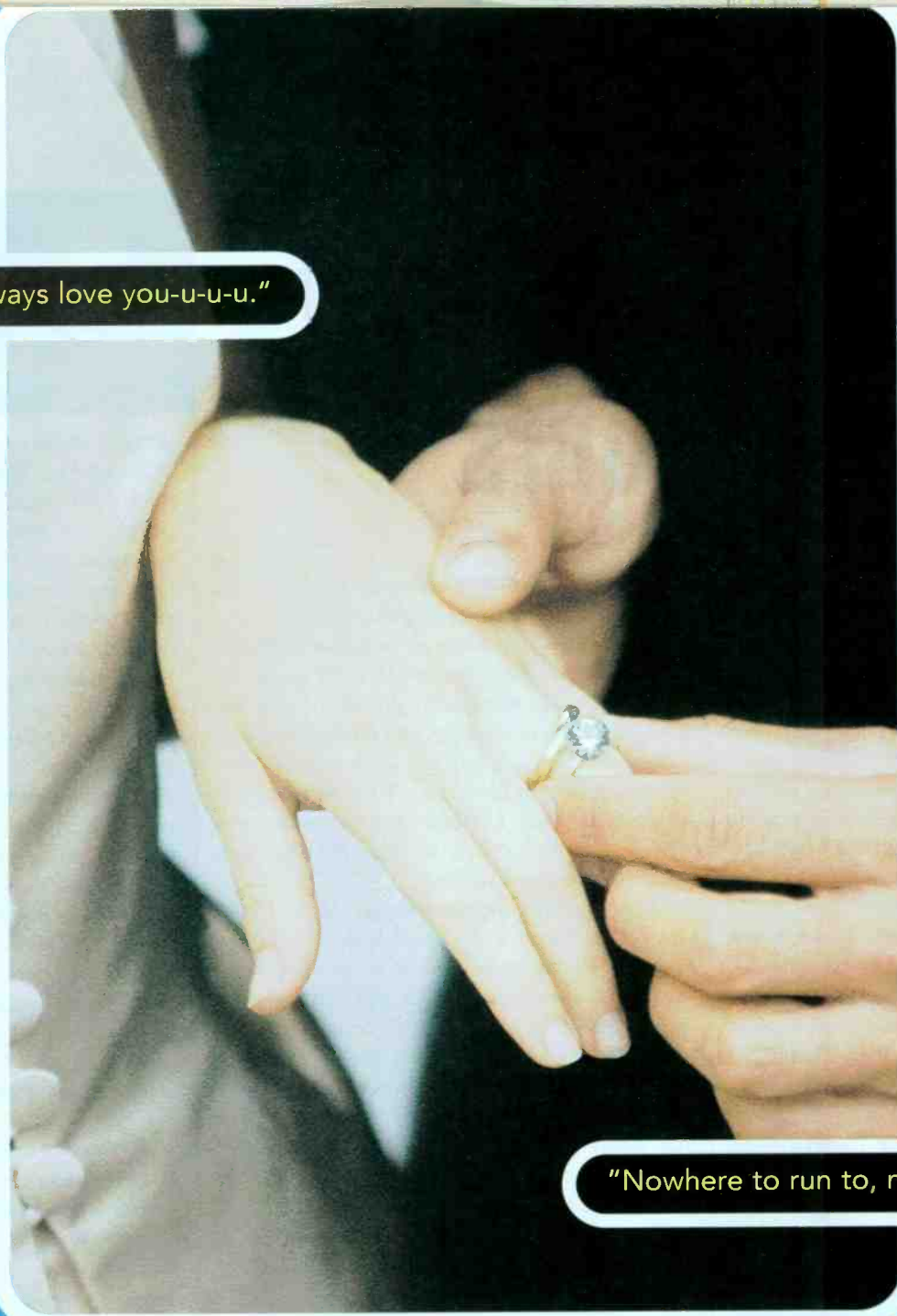
Other than 'NSync, any other young and upcoming talent are you impressed with these days? Vertical Horizon, SHedaisy, Chely Wright, and a new guy I just met who I plan to help get going named Josh Hoge.

Any upcoming producer/songwriting collaborations you want to give us a sneak peek on? I'm just finishing some songs with Michael Bolton, and have written a new song with SHedaisy's Kristyn Osborn, and am also co-producing a track with David Foster called "Touch of Heaven" for the *Popstars* CD.

Future ambitions: More of this. I love this, the making music "this."

#339

"And I-I-I-will always love you-u-u-u."



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Unleash That Midday Monster of Yours

By Paige Nienaber

A large percentage of our promotional and marketing time is spent trying to find and then impact listeners: Tracking down festivals and parades. Getting booth space at expos. Hosting club nights. All in the quest to put our bright and shiny (shiny?!) faces out in front of the audience.

But there's one *massive* segment of our audience that is captive...and largely ignored: the mid-day/at-work listeners.

Think about it: between 9 and 5 each day, you *know* where these people are. You don't have to spend time and energy tracking their leisure-time activities. Trying to find where they've sequestered themselves and are recreating on the weekends. They're at work. Period. Like Tom Hanks on an island conversing with a volleyball, they're in cubes and offices and workplaces all over town, which begs the question: why aren't you there?

I've always maintained that the midday airshift was the singular most under-promoted opportunity there is. Your midday announcer is more than a DJ. He/she's a friend; a calming voice to the huddled masses slaving over steaming computers and copiers. Moreso than just about anyone else on the airstaff, the midday talent needs to be out there making that personal connection with the audience. It's an *old* bit, but the whole "delivering coffee and doughnuts" thing *works*. But there are ways to take it to the next level. Instead of bringing lunch to an office, get some limos and bring your office to lunch. Voila! Home run.

You need to remember that we in radio are not normal. We actually *enjoy* going to work. Which puts us with about three percent of the rest of humanity. For the vast majority listening to you, work is work. They go, they watch the clock for eight hours, they come home. Consequently, just about anything you do to get out and in their faces will be a smash.

Getting them *away* from work and socializing with their fellow employees is never short of being a "ten." Sending the office to a day at the race track, in limos? Huge. I remember in about 1986, a beer company gave my radio station 800 tickets to a Twins game and we decided to give

50 tickets to each of 16 offices. I went with the jock to deliver them to one particular office in a suburban mega-labyrinth of businesses. People poured out of their cubicles to greet us in the lobby. I'd rarely seen such ecstatic winners. We asked what the plans were, and the manager said that everyone was going out for margaritas after work and then to the game. "What about spouses and friends?" I asked. The response was "Screw 'em! We've never all gone out and done something together before."

This company is not an anomaly. Most of your at-work audience is the same way. They know that Sheila in the cube next door has a boyfriend named Dan and a new niece and that she must really like her Golden Retriever, because she has no less than 37 photos of it up on the wall. Except for that, most people don't connect with their co-workers. They'd like to. And they have fun when they do. But they need an enabler; someone like you to get them out of the office to bond and party.

The midday shift and the at-work element is largely ignored when it comes to most of the tra-



PAIGE NIENABER
nwcprmo@earthlink.net

ditional holiday promoting, like Halloween, Thanksgiving, Christmas, and Valentine's. Yet, there's always something specific towards these people that you can do that would stand out among all the other stereotypical holiday promotions on the radio. For Valentines, the popular radio event is an on-air wedding. Fine! Go to an office and marry two co-workers live on the air. Halloween? Bring candy, a palm reader, apples for bobbing and interns in costumes and hit some offices. And Secretaries Day is a no-brainer. Sure, having bosses call in to say nice things about their secretaries to win flowers is nice, but this isn't 1978 anymore. We can come up with bigger, better, more in-your-face stuff than that.

Going out to offices and impacting these captive listeners is just the first step. We know where they are and when they're going to be there. And as opposed to people in cars who listen for 21 minutes and then turn off the radio, in businesses, we're on *all day*. It only makes sense to acknowledge and have some fun with this sizeable segment of your listening population. ■

PAIGE NIENABER, WHO NEVER HAS WORKED IN A CUBE, BUT FOR A BRIEF TIME LIVED IN ONE COURTESY OF HENNEPIN COUNTY FOLLOWING A STUNT-GONE-BAD, CAN BE REACHED AT (651) 433-4554 OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET

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Choosing a Research Partner That Fits Your Needs

By Bob Lawrence

Choosing a research company for your station is something you should give a good deal of thought to. There are many issues to consider and, unfortunately, many managers base their decision mostly on cost. Every research company out there is already very sensitive to price; no one wants you to pay more than necessary. But price alone is far from the most important element of good research.

Imagine selecting the car you drive based solely on price. If that truly was the most important factor, everyone would be driving a Hyundai. Not that Hyundai is a bad choice, but it clearly is not the best

"AVOID ASKING A RESEARCHER TO ELIMINATE SOME OF THEIR SERVICES IN ORDER TO MEET YOUR PRICE. YOU CHOSE THEM BECAUSE OF THE SERVICES THEY OFFER."

choice for everyone. Research companies shouldn't differentiate their company based on price since it's not what truly makes one company more suitable than another. Yet, when managers are so driven by budgetary confines they often buy the least expensive research. But this is a decision that should be based on value, instead. You would never buy a TV spot for your station because it's the cheapest. Rather, you identify the spot that best suits your needs and *then* negotiate the price and buy.

One of the reasons price has become such an issue is that

researchers have been labeled as "vendors." This classification forces radio to think of them in a preconceived manner, as suppliers of "goods" versus "services." You wouldn't position your consultant as a "vendor," nor would you consider your staff as "vendors." Likewise, your research company should not be on your list of "vendors"—they are your "partner."

So, what should you be looking for when choosing who works with you on that upcoming project?

Determine Your Goals

The first rule of research is to remain goal oriented. What information do you need to uncover? Are you in need of a qualitative or quantitative study? Qualitative projects include market studies, format studies, perceptual/strategic studies, one-on-ones, and focus groups. Quantitative studies are well-targeted projects that quantify an already existing strategy, such as music testing, content analysis, TV spot testing, or talent testing.

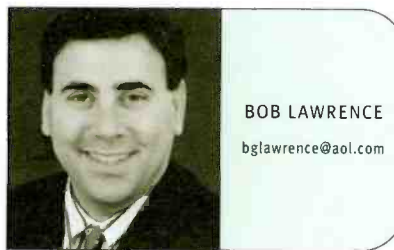
Discuss These Goals With Various Researchers

As much as we hate it, most of us shop for a car. Research should be no different. Ask questions about their methodology, sample size, interviewing techniques, recent successes, schedule, and delivery. What type of presentation is given? Does it include recommendations? What is their exclusivity policy (is it by market or format)? And most important: what differentiates them from everyone else?

Notice that price hasn't even been mentioned, yet.

Trust

Base your decision on trust, as much as anything else. Check around and talk to your peers. Check references, history, credentials, and even how



BOB LAWRENCE
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you believe one company will interact with you and your team. So much of what you get from this new partner will depend on the relationship you develop.

Negotiating Fees

Once you've determined that one company is best able to meet your needs, it's time to negotiate price. Avoid asking a researcher to eliminate some of their services in order to meet your price. You chose them *because* of the services they offer. Don't eliminate what makes them your first choice to begin with! It devalues the product. Instead, ask if there are ways you can help them save money that can be passed along to you. The most common areas of savings are trade for hotel sleeping rooms, airfare, and meeting rooms. Most companies will simply back that out of your price. Ask about cluster discounts and credits. In today's environment of consolidation, many companies offer discounts for multiple stations. Entire group discounts are also available for multiple projects within the same group.

Use a set of criteria to choose your research partner much the same way you would a stockbroker or mortgage broker. Your research company will indeed become your partner, and a partnership that is based on more than price, will be successful and long lived. ■

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Keeping (F\$#@ed)
Company With Phil Kaplan

The DMCA Takes A Swing
At Radio

Y2K "Bugs" 2K-Oh-1

The Big Five —
After Napster

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Court Ruling Hammers Napster

But File Sharing Could Survive Legal Process

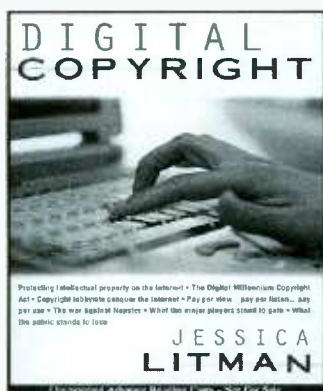
What would a world without Napster be like?

Essentially, very much the same as a world with Napster. Just because the 9th U.S. Circuit Court of Appeals ordered the peer-to-peer file swapping service to "stop trading in copyrighted

Book Calls For Copyright Reform

As long as the attention of the entire civilized music world (is that an oxymoron?) is focused on Napster and digital copyright, now seems to be a good time to mention a new book on the subject, slated for publication next month.

Creatively titled *Digital Copyright*, this volume by law professor Jessica Litman (published by Prometheus



Books) questions whether copyright laws crafted by lawyers and lobbyists really make sense for the vast majority of consumers. The author asks some intriguing questions: Should every interaction between ordinary consumers and copyright-protected works be restricted by law? Is it practical to enforce such laws—or expect consumers to obey them? Most important, what are the effects of these laws on the exchange of information in a free society? Ultimately, Litman makes a good case for possible change in existing U.S. copyright law and argues that, as technology increasingly alters the way we consume music and other protected content, reforms should reflect common sense and the way people actually behave in our daily digital interactions.

material" doesn't mean that sharing MP3 music files on the Internet is dead in the water. Sure, the three-judge panel decided that Napster must prevent users from gaining access to copyrighted content through its lists of songs archived by the service's users, but—Napster or no Napster—file sharing of some form will endure in the long run. In fact, Bertelsmann is investing considerable money and energy in developing a Napster-like subscriber service that the company expects to launch sometime this summer. Other legitimate pay-for-play digital download services, like eMusic, also could benefit from the court's decision. Note the word "legitimate."

The Appeals Court ruling did not automatically shut Napster down (although that could be one eventual result), but it did require U.S. District Judge Marilyn Hall Patel to retool her original injunction, which the appellate court called "overbroad." Specifically, the higher court told her to focus "more narrowly on the copyrighted material."

The ruling is a major triumph for the Recording Industry Association of America and the music industry. "This is a clear victory," said Hilary Rosen, President and Chief Executive of the Recording Industry Association of

America. "The court of appeals found that the injunction is not only warranted, but required. And it ruled in our favor on every legal issue presented."

In response, Napster issued an official statement that read, "Napster is not shut down, but under this decision it could be. We are very disappointed in this ruling by the three-judge panel and will seek appellate review. The court today ruled on the basis of what it recognized was an incomplete record before it. We look forward to getting more facts into the record. We will pursue every avenue in the courts and the Congress to keep Napster operating."

BMG also issued a statement, in which BMG Entertainment President/CEO Rolf Schmidt-Holtz said the company "remains committed to the development of secure file sharing services that compensate our artists and other rights holders. BMG recognizes the strong consumer demand for file sharing and will work with Napster in developing industry-supported services that bring fans closer to their favorite artists."

Bottom line: The recording industry has won the first round in the emerging battle to maintain some sort of continuum as music shifts from a bricks-and-mortar to an online business. Napster has taken a hard one on the chin but has not gone down for the court (yet).

Meanwhile, U.S. copyright law has survived more or less intact, and companies that were set to profit by nibbling away (or taking massive bites) at those laws will have to rethink their business strategies. Music will continue to be downloaded in great quantity, by legitimate (there's that word again) companies that understand the concept of intellectual property. Ultimately, money will change hands, from the consumer all the way up the pipeline to the artist.

That's the way it should be.

Napster Home Use Rises Sharply

Despite (maybe because of) Napster's rogue status on the Internet, U.S. home use of the file sharing service increased over 600 percent from February to December 2000. According to a report issued by Jupiter Media Metrix, the number of U.S. home users of Napster increased from 1.3 million in February 2000 to 9.1 million in December 2000, an increase of 609 percent.

"Napster's precipitous rise shows that there is a mass-market potential for digital music," commented Aram Sinnreich, senior analyst at Jupiter Media Metrix. "[This] decision by the U.S. Court of Appeals will have a profound effect on how this market is brought to fruition."

The Jupiter study also showed:

With 11.2 percent of U.S. home users using Napster in December 2000, Napster has become the 27th most popular home application.

The number of Napster users at work increased from 417,000 users in May 2000 to 1.6 million in December 2000.

Napster was used by 5.8 percent of computer users at work, making it the 50th most popular work application in December 2000.

If these numbers seem small compared to Napster's official number of users, it's because these reflect active users rather than the total number of people who have downloaded the Napster software.

Online Users Use Less, Stream More

In the latest dissection of figures relating to what Americans are doing online, Arbitron and Edison Media Research have discovered that Americans are spending less time on the Internet but more time listening to or viewing streaming media. The study, entitled "Streaming at a Crossroads," shows that Americans spent a weekly average of seven hours and eight minutes online in January 2001, compared to a weekly average of eight hours and one minute online in January 2000.

Despite this decline in the amount of time consumers spend online overall, streaming media usage has increased. As of last month, 13 percent of Americans (more than 30 million individuals) use Internet audio or video each month, compared to 10 percent in January 2000. In the last year, more than one-quarter (27 percent/more than 61 million) of Americans used Internet audio or video while six percent (over 13 million) indicated they use streaming media each week.

"One of the study's key findings is that broadband and streaming media go hand in hand," said Bill Rose, Vice President and General Manager, Arbitron Internet Information. "As more consumers get super-fast Internet access at home, their streaming media consumption is likely to grow."



Keeping (F\$#@ed) Company With Dot-com Grim Reaper Phil Kaplan

BY REED BUNZEL

Phil Kaplan, affectionately (or not-so-affectionately) known in the online community as Pud, is the man and the attitude behind one of the most popular (and controversial) sites on the web: fuckedcompany.com.

In real life Kaplan runs PKInteractive, a small company that develops software for eCommerce, intranet, and extranet applications; prior to that he worked with ex-MTV DJ Adam Curry's Think New Ideas in New York. He previously was a senior consultant with Booz Allen & Hamilton, and also ran his own music production studio in Maryland. A 1997 graduate of the Syracuse University School of Information Studies, Kaplan plays the drums, produces electronic music, and is a self-professed progressive metal fan.

Reed Bunzel: Let's begin at the beginning...at least the beginning of FuckedCompany. What was the concept behind the site?

PHIL KAPLAN: Fucked Company started just like a hobby...a joke thing last May, and it got really big really fast. Now there are about 2 million unique users a month, and 52,000 people on the mailing list who subscribe. It was *Rolling Stone's* site of the year, it was Yahoo! Site of the Year, and #6 in *Time* magazine's best of 2000.

When you started this did you have any idea how big it would get?

No. I was just having a little fun. Still am.

Has there been any strong negative reaction to what you're doing?

It's been all positive. People think it's really great. A lot of people, especially tens of thousands who've been laid off, view it as somewhat of a service. It basically tells them, "See, it's not my fault I lost my job."

Where do you get your source material?

I get about 400 tips a day, usually from people who work at the companies that I write about. But when I began this thing I was just copying shit out of Znet.

What's your take on the current Internet winter? Is it getting close to the end, or are there still a lot of shake-outs to come?

There's still a lot to go...about another year,



This is not Phil Kaplan

I think. It's hard to predict what the stock market will do, but for dot-coms, there still are a lot that are building themselves up or just launching now, and many of them are going to have issues. It's going to be a lot of the same things we've been seeing...sort of a day late and a dollar short.

Is the web simply a lot of hype, or will it emerge as a

strong, valid medium once the winter ends?

The Internet is not going away. Right now we're just seeing a drop in the bucket compared to what Internet usage is going to be. On the other hand, the "BBQ.coms" of the world...well, it's not that there's not a market for sites like that, it's just that it doesn't take 10 million dollars to build and maintain the website.

Is there sort of a false mystique about building and operating an online company?

The Razorfish-type of companies have done a really good job selling people on the idea that it takes 3 million to build a standard eCommerce site, which is one of the reasons I started PK Interactive. We can do the same work, if not better, at a normal price. Basically, people are just spending way too

much money on it. FuckedCompany was built in two days with zero dollars; it gets more traffic and attention than most sites on the Internet. A lot of people spend \$20,000 a month hosting their site on 20 dedicated servers and blah-blah-blah. The thing is, FuckedCompany is getting as much traffic as a website can get if it's not Yahoo. It's in the top 1000 of all sites on the Internet as far as traffic goes...and it's running on two little servers.

Ecommerce has taken a big hit in the last few months. Will people really buy lots of stuff online?

Absolutely. I do. I buy everything online...except clothes. And people are going to continue to do so; it's only going to get bigger and bigger. It all comes down to the concept. JustBalls.com just got \$13 million in funding. Unless they have something up their sleeve that I'm not aware of, it doesn't cost \$13 million to sell balls on the Internet.

Have you had any significant response to your eBay offer [to sell the site]?

Yes. I'm negotiating...but there's nothing I can talk about.

Do you think a dot-com recovery will hurt FuckedCompany?

I have no idea. I'm not going to be Mr. BS on this. I'm just going to ride the wave and see where it goes.

Can you conceive of a time when the last "fuck" you write about will be FuckedCompany?

I've been saying since the start that we'll only last for another two weeks. It's been eight months now. I used to tell people it will all stop, and no one would print it. Then one magazine printed it and I read it and I started arguing with myself. "That's so stupid!" I said. Because, while I'm not going to pull the BS like a dot-com CEO and say we're the Holy Grail of websites, it's not like anyone's going to lose interest in the Internet, either. So what if the site is about bad news...everything's bad news in the newspaper. As far as business goes it's the same thing. I definitely think that, if done correctly, it could go on forever. ■

The DMCA Takes A *Swing* at Radio

BY DOUG WYLLIE

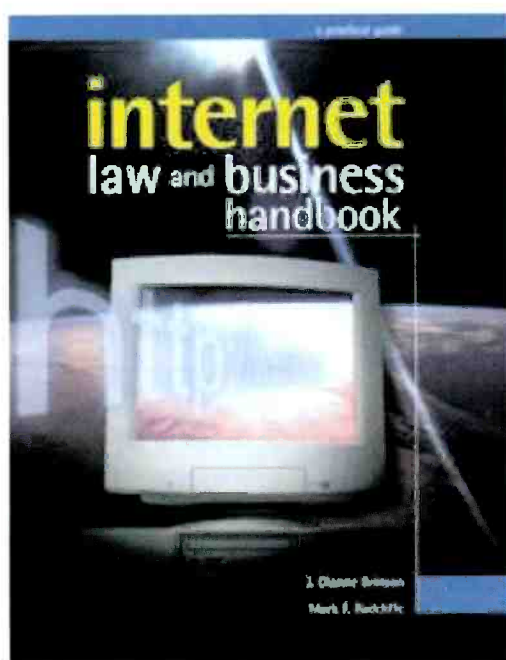
As the confusion surrounding MP3 file swapping services such as Napster, Gnutella, Scour and FreeNet took center stage last year, the online and offline broadcast world began fighting an increasingly heated battle over the provisions of the Digital Millennium Copyright Act (DMCA). The DMCA legislation has the principal focus of establishing a legal framework for regulating software and content piracy (such as books and printed materials) on the Internet. But tacked on in the eleventh hour were rules that established provisions to govern compensation to rights holders for the streaming of digital audio content. These guidelines have sparked a fervent battle between the emerging Internet-only radio industry, the Recording Industry Association of America, the National Association of Broadcasters, the Digital Media Association, and the federal government over who pays and who gets paid (and, most important, precisely what amounts) for the use of copyrighted material.

Since its passage into law, the DMCA has created a tangle of copyright law and competing industry interests that is one of the most confounding policy circumstances facing enterprises doing business on the Internet today. As a result of a December 2000 decision by the U.S. Copyright Office, the playing field between traditional broadcasters and Internet-only Webcasters suddenly became much flatter. Then,

in late January 2001 the National Association of Broadcasters filed a lawsuit to overturn that ruling. This prompts the question: What does all this mean for Internet-only and traditional radio broadcasters in 2001?

A Brief History of the DMCA

On October 28, 1998, H.R. 2281, the Digital Millennium Copyright Act (DMCA), was enacted into law. While the legislation languished in relative obscurity for



Internet Law and Business Handbook

the better part of a year, tensions over its ramifications grew among disparate constituencies—the NAB, the RIAA, the Digital Media Association (DiMA) and others. Those tensions came to a head at the close of 2000, when the DMCA became critically important to traditional broadcasters as well as Internet-only companies streaming their signal to the online world. On December 11, 2000, the U.S. Copyright Office

granted the RIAA a huge victory by mandating that all broadcasters streaming on the Internet must pay both sets of digital rights fees—a de facto doubling of overhead costs to transmit on the Internet.

The essence of the conflict lies in the disparate ways in which traditional and Internet-only broadcasters had been treated with regard to the payment of copyright fees. The music industry has historically maintained a very elaborate and peculiar structure for dealing with copyright. Every recorded piece of music has two sets of copyrights: the song copyright owned by the songwriter and the music publisher (ASCAP, BMI, SESAC) and the song performance copyright, owned by the artist and label. In the U.S., terrestrial radio has only ever paid the copyright fees to the music publishers. Unlike the rest of the modern world where both sets of copyrights are paid by radio, U.S. radio stations have never paid for the performance

rights. This is ostensibly because radio airplay generates a whopping 85 percent of record sales—creating a low-cost, high-impact marketing model for the labels as well as an open channel for the acquisition of inexpensive (but compelling) content for broadcasters selling spots around the music to turn increasing profits.

The December 2000 U.S. Copyright Office ruling states that radio broadcasters are no longer

exempt from paying royalty fees to artists and record companies when they simulcast a broadcast on the Internet. Until then, terrestrial broadcasters had been absolved from paying the song copyright licensing fees under DMCA rules that simultaneously mandated that Internet-only webcasters pay both sets of royalty fees. The DMCA requires that webcasters obtain a statutory license (including a licensing fee) from the Recording Industry Association of America (RIAA)—in addition to the fees they already pay to ASCAP, BMI and SESAC—in order to stream major-label content over the web. Effectively, online-only webcasters were being asked to pay both sets of copyright owners while their offline brethren were not. As with any fight between any large industries over their bottom line, no side has thus far shown a willingness to back down.

After the DMCA was passed, the RIAA and webcasters attempted to set a license rate for Internet broadcast that would govern the use of copyrighted material streamed online. Not surprisingly, they failed to reach an agreement. The U.S. Copyright Office stepped in and appointed an arbitration board to decide the issue. Eleven days later, the National Association of Broadcasters filed a case with the U.S. Court of Appeals that put the license rate arbitration on hold. Since the passage of the DMCA in 1998, the RIAA and the NAB have disagreed on whether terrestrial radio stations must pay royalties for their online radio streams. It stands to reason that the RIAA/NAB broadcaster-liability issue will be resolved in the U.S.

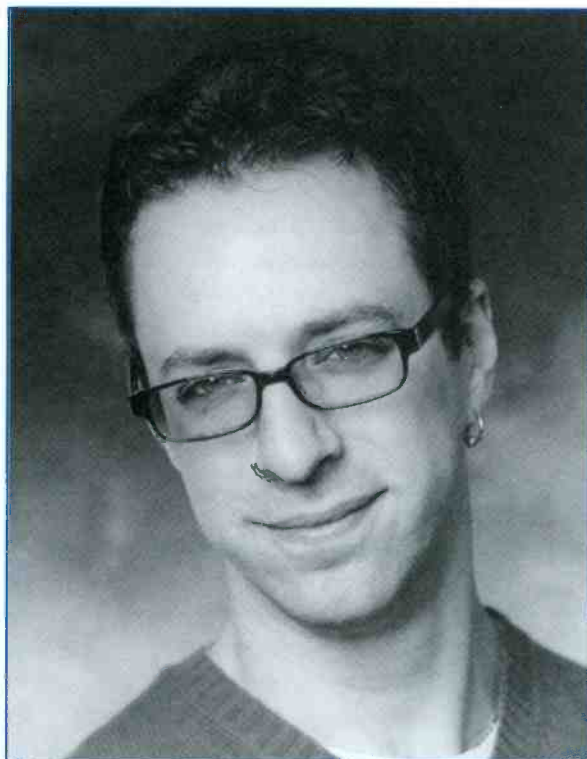
MUSIC ON THE NET

Circuit Court before the arbitration board decides the rate and terms of the DMCA webcasting license. These decisions are expected sometime before the spring of 2001. It is equally possible that the outcome of these decisions may dictate a possible sea change for payment of property rights for on-air broadcasts at some point in the future as well.

It should be noted that the authors of the DMCA did more than touch off a battle over copyright fees. In fact, the legislation contains several specific guidelines that prevent webcasters from doing things such as posting playlists in advance or playing more than two songs by the same artist in any three-hour period. While these seem to be somewhat minor limitations, the potential of broadcasting numerous alternate signals to target-specific audiences is essentially undermined by the law in its current form.

Here's a hypothetical example. A popular alternative format station in Austin, Texas and La Zona Rosa (a nightclub in Austin's Warehouse district) have historically worked together to promote live performances. Similarly, in this theoretical instance, the station and the club are working to promote a February 23 Everlast show at La Zona Rosa. On-air spots and a portion of promo time are dedicated to the event, and the station wisely points out that advance tickets will be sold at the LZR site (www.lazonarosa.com) and the station site. But if a station listener wants to hear a series of tracks from Everlast's latest record in order to decide

whether or not to attend his show, the DMCA in its current state will not allow that consumer to do so. Whether the consumer visits the LZR site or the station site, the limitations remain the same, and the partnership is left without a valuable marketing tool to increase the likelihood of new audiences seeing that act, purchasing the



Zack Zalon



RADIOFREEVIRGIN

release, or buying the tour T-shirt.

Until this tangled web is unwoven, both webcasters and terrestrial radio are in the unenviable position of not knowing how much their business costs are or how much revenue they can reasonably expect to generate. When the rates are finally decided, the fees owed to the RIAA by webcasters and terrestrial radio broadcasters will be retroactive to the passage of the DMCA and anyone who has played but not paid will have to settle up.

The Experts Speak Out

Naturally, the NAB remains opposed to any changes to the current royalty rate structure, and has continued to threaten appeals and a continued fight to reverse the U.S. Copyright Office's December decision. Whether the NAB will prevail in its recently filed suit to overturn the

Copyright Office ruling remains to be seen, but it is clear that the fight has only just begun. Eddie Fritts, president and chief executive officer of the NAB, said in a published statement, "NAB believes this ruling is directly contrary to existing federal law and congressional intent as expressed in the Copyright Act. That's why NAB has asked a federal district court in New York to settle the issue.

"Broadcasters currently pay hundreds of millions of dollars annually to the licensing societies representing the authors, composers, and publishers, and have never been required to pay additional fees to the record companies and artists," Fritts concluded.

The RIAA and the NAB have clashed in the past, and surely will do so again in the

future, but this conflagration could have been avoided if each party had acted throughout 2000 with greater foresight and less animosity. But there's just no way to get that toothpaste back into the tube, so the only solution now is to figure out a way to quickly clean up the mess in the sink. While the NAB appears ready to do battle, the RIAA has made perfunctory attempts to seek compromise.

Hilary Rosen, president and chief executive officer of the RIAA, said in a recent announce-

ment, "We are gratified the U.S. Copyright Office agreed with our position. They reached the right conclusion as a matter of law and sensible policy. This is an important right for artists and record companies. We look forward to working with the broadcasters for a smooth transition into this marketplace."

Zack Zalon, general manager of Radio Free Virgin says, "Only time will tell how the ruling will play out. We continue with our wait-and-see approach, because there are so many possibilities here that committing to one outcome would be shortsighted."

Radio Free Virgin is the first online radio business emerging from a reported \$247 million earmarked by the Virgin Group for online ventures. The Internet music destination, launched in March 2000, describes itself as "a digital technology company that turns a user's computer into the world's best digital radio tuner." Toward the end of last month, Virgin announced that more than one million users had downloaded its proprietary Radio Free Virgin player, making Radio Free Virgin one of the fastest-growing digital radio tuners available, and substantiating the company's claim as a global leader in the crowded online music space.

While Zalon remains somewhat reticent about predicting the outcome of the conflict, he does point out that online companies such as his are likely to enjoy some benefit. "It puts us in the best position yet with regard to our competition with terrestrial broadcasters. Now we're on a level playing field, and when it comes to online entertainment, digital radio companies as an industry are in a much better position to capitalize on experience. Terrestrial radio will now be forced to re-evaluate their online initiatives."

Zalon concludes that the license rate arbitration will help all online streaming media companies to plan the future of the business. "Right now, without a

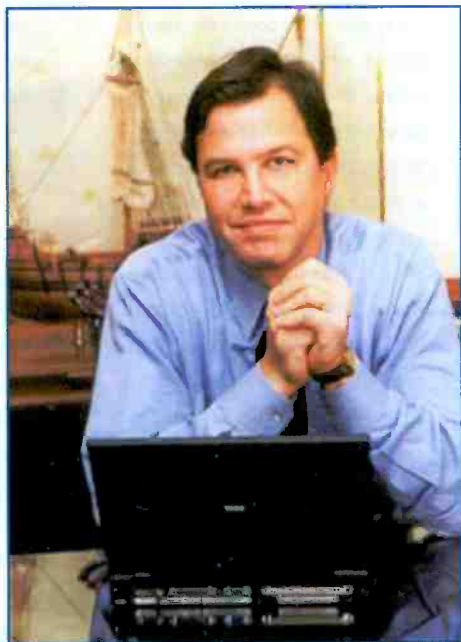
set rate, we all base future projections on hypothetical numbers. A set rate will eliminate the guesswork and allow us to plan more effectively."

Indeed, when the DMCA was passed in 1998, the law was not written with the requisite flexibility to adjust to the emergence of so many converging (and competing) technologies. With the continually increasing bandwidth of the average listener and the proliferation of handheld devices, Internet radio is no longer confined to the desktops of office workers and students in college dormitories. What will the forces of industry competition and consolidation do with round companies that don't fit into the square holes of legislation like the DMCA?

"Essentially, the courts may get involved in the process here, just as they have in setting royalty rates in the past," says Mark Radcliffe, a partner and Internet copyright law expert from the Gray, Cary, Ware and Freidenrich law firm in Palo Alto, CA. Radcliffe should know—he's the co-author of one of the only books on the many of the issues at hand, *Internet Law and Business Handbook*. Radcliffe contends "I do think the NAB may have made a mistake by pushing hard [when the DMCA was authored] and they ultimately ended up with a decision they don't like. Now they're going to have to deal with it. It's the law of unanticipated consequences."

As Radcliffe points out, it's likely that the entire battle now being waged could have easily been averted if all sides had sat down at a table at the time the DMCA was written to negotiate terms that benefited all sides. Jon Potter, executive director of the Digital Music Association, agrees. "The chicken is coming home to roost. Two and a half years ago the NAB specifically went out of its way to support provisions that were harmful to web-casting because the NAB viewed

itself as the National Association of Terrestrial Broadcasters. They didn't view their members as media companies who are going to take advantage of all types of media—they



Jon Potter

viewed their members as traditional broadcasters."

This is why they supported certain provisions that granted certain rights and exemptions to FCC-licensed transmissions, Potter contends. "When your members go out to try to do non-FCC-licensed transmissions, and you've participated in the development of bad rules that are aimed at non-FCC-licensed transmissions, then you've really just gotten what's coming to you. Had the NAB sided with DiMA at the time, we could have avoided any compulsory license at all." Since the spring of 2000, DiMA has been filing legal briefs and testifying before congress to better educate legislators on Internet technology and the implications of passing further legislation like the DMCA.

How (and When) Will This End?

While there is strong dissension among all the principals over the issues the DMCA presents, there is at least some agreement on how and when the debate will come to an end. "The Copyright Office ruling will set a rate by the end of the year, probably around October or

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November, and that will get appealed," Potter predicts. "But at least we'll all have something to work from. Congress is going to take a look at all these licensing issues this year, and we're going to spend the next three or four years with Congress reviewing a lot of these licensing issues."

"A lot of the decisions regarding the requirements to pay royalties on the Internet are just the first step," Radcliffe concurs. "A lot of money is at stake and there are a lot of people—traditional broadcasters in particular—who are going to be unhappy about this decision. They're going to challenge it just as there have been challenges to just what the fixed royalty should be. We're

now at the first step of what's going to be a relatively long process. In the end, the rights holders will enjoy the greatest benefit. We're in a new world here and traditional broadcasters may find themselves having a lot of their time-honored practices questioned." The subtle message here: This may mean that over-the-air broadcasts become the next target for rights holders.

Whether consumers get their broadcast content via wireless, broadband, satellite, Internet connections, traditional radio, or a technology that has not even been invented, they likely will have to contend with decisions made by dominant industry influencers, court battles, and government arbitrators. Terrestrial

radio has enjoyed a spectacular growth rate since FM came on the scene in the 1950s (and passed AM in audience levels in the late '70s). This is particularly true over the past five years that have seen dot-com companies buying airtime at extraordinary rates. But with the advent of Internet and other emerging broadcast technologies, terrestrial radio is now competing with a variety of companies (Yahoo!, Excite@Home, Sirius Satellite Radio, and a variety others) that didn't even exist a mere 10 years ago. One would hope that future legislation is written in a manner that encourages growth of all broadcast technologies and is not cobbled together by warring tribes who create a mess

similar the current state of the DMCA.

"The NAB will have its opportunity to work with DiMA and with webcasters now that they have changed their views and now see the Internet as an opportunity and not a threat," Potter contends. Perhaps that's too much to ask.

Solutions, anyone? ■

Doug Wyllie is a freelance writer focused on trends in the Internet and entertainment industries.

Doug reports from San Francisco and can be reached at dougwyllie@thunderhush.com.

Todd Evans contributed to this report. Todd works in Los Angeles, CA and can be contacted at Copperblu@aol.com.

For further information on the DMCA visit the following sites:

National Association of Broadcasters, <http://www.nab.org>

Recording Industry Association of America, <http://www.riaa.com>

Digital Media Association, <http://www.digmedia.com>

United States Copyright Office, <http://www.loc.gov/copyright>

Cyberspace and New Media Law Center, <http://www.laderapress.com>

IS RADIO GETTING "BURNED"?

Dear Gavin Readers:

It is my pleasure to return to the Gavin Seminar in 2001 to present Paragon's exclusive research on online music listening. Gavin commissioned the ground breaking research to see how radio may be affected by online music listening. Paragon Research was able to "get in the heads" of young media users who download music, which allowed us to get "underneath" patterns of online music listening and foresee substantial implications for radio's future. We also explored how these online listeners listen to streaming audio from terrestrial radio station web sites and Internet radio alike. More people are downloading music, arranging those music files into personal playlists, and "burning" their own CD's. Patterns of music discovery and listening are being altered and will have a fundamental impact on radio. Paragon's Larry Johnson moderated focus groups with the new breed of "downloaders" and "streamies", and I will be presenting the results on Thursday, February 22, at 12:30 pm in a session titled, "Downloading and Streaming", sponsored by Live 365. I hope to see you there.



This is not the first time that Gavin has commissioned research from Paragon. You may remember Paragon's unique "Dear Diary" diary keeper study from 1997. In that study we probed into the heads of actual diary keepers, and in doing so we opened the eyes of radio to the nuances and eccentricities of "phantom cumers". To this day the "Dear Diary" report is one of the most requested research reports at www.paragon-research.com, and I'm still asked about it often. When Gavin hatched the latest idea for researching online music listening, I knew we had a topic of similar importance and equal sizzle that will also be highly requested and discussed well after the 2001 convention.

If your radio station is in need of strategic planning and audience research, please consider Paragon. If you are attending the convention, I will be glad to speak with you in Miami...I am staying at the Hyatt Regency. Otherwise, you can contact me or Paragon's Vice President/Radio Michael Henderson at the phone number or email address below.

See you in Miami!

Mike Henry
Managing Partner

303-922-5600
mhenderson@paragon-research.com
www.paragon-research.com



Y2K "Bugs" 2K-Oh-1

BY DOUG WYLLIE

The Y2K meltdown that had been feared (and loathed) by many technology pundits never materialized, but to say that the year 2000 did not hold radical technology developments for the music industry would be laughably untrue. Changes in digital rights management, wireless and broadband Internet infrastructure, downloadable MP3 files (read: Napster versus the world), and other tech issues, turned everyone's attention to the reality that technology will eventually change everything.

Some traditionalists insist that the new millennium actually began on January 1, 2001, so GAVIN decided to revisit the millennium past, and look ahead to the coming year. We spoke with six executives from an array of technology sectors to hear their opinions on what were the most important developments last year, and projections on what may rock our world in the coming twelve months. Here's what they said (and a little about what each company does).

John Fiske, Director of Business Planning, iBEAM.

"The year 2000 marked a critical reversal in the streaming business model. Content monetization in the form of targeted, inserted streaming ads



emerged to overcome streaming costs with higher revenues derived from high Internet ad rates. Targeted Internet ads command the highest CPM of any advertising media, rendering all Internet content potentially very valuable. Terrestrial radio stations have particular advantage, in that the same content from a terrestrial broadcast multiplies in value as it streams with inserted Internet ads. More revenues accrue when syndication is employed to distribute content across the Internet where revenues compound at every site with every stream.

"In 2001, we expect to see dynamic growth and enhancement of digital rights management (DRM) as general market acceptance grows. Paid music downloads will follow the Napster-type model, but be secured and managed. The music labels are in trials with iBEAM now, and reception is very

good. The early response pattern indicates that downloads will extend beyond the one-track, Napster-like model, to include whole albums or custom music mixes as well as subscription services that create a range of options. It is possible, even likely, that music labels will partner with major online radio stations, changing the music distribution business dramatically and forever.

"Founded in 1998, iBEAM offers streaming media distribution and interactive webcasting services to a variety of entertainment and enterprise customers. iBEAM has begun to focus on advertising insertion technology that can provide radio stations with NTR by effectively doubling the inventory of air being sold. Whether individual stations (or major groups) seize this opportunity remains to be seen, but it is clear that the technology is ready. iBEAM currently delivers more than 60 million streams per month across its network of high-performance servers located in more than 160 networks around the world, connected by satellite, and augmented with fiber optic cable."

Lance Boxer, CEO, XOssoft

"In our area of expertise, the most significant advance in 2000 was the utilization of better content delivery services that are able to provide rich and robust content to a wireless and wired web in a much more efficient fashion.

Downloading music or video can be extremely time-consuming and frustrating for the user. We've all seen the buffering hourglass scrolling endlessly, and most users won't stick around, which costs money and leads to site abandonment. Frustration levels of users are at all-time highs because Internet content continues to get more robust in an effort to attract more users, which then further slows things down even more. Forward-thinking outlets like Real Player, MTV, and CNN are utilizing cutting-edge content delivery technology that literally speed this robust content to the user much, much faster.

"The most significant advance lately has been in the wireless Internet space, where high-speed connections like DSL and T1 do no good. New 3G technology in wireless does not make for faster Internet site and content loading, so it's increasingly important that online music and online movie sites, or any site with robust

streaming and dynamic content, begin utilizing content delivery solutions that speed the actual site to the user. We have seen the new cell phone and PDA technology, but many of those protocols are still in the relative 'dark ages' in terms of streaming audio and video. In the near future, I see wireless devices that employ technologies that speed information to the devices and are then able to have convergence with one another so you can load and play in one simple solution.

"The distribution of content, especially multimedia content, such as streamed audio and video, remains hampered by the speed with which that content can be viewed by the end user. In fact, statistics show that one has only about seven seconds to connect with an average Internet user. XOssoft, based in Somerset, NJ, is focused on speeding up the delivery of content through the company's content replication/synchronization solution to ensure that every user, regardless of location, is viewing the latest content—at the same time. Using the customer's existing infrastructure, XOssoft brings a new level of efficiency to the network and provides dynamic content, streaming media and real-time information faster than ever before. The company claims to be able to speed content delivery a minimum of 10 times faster using XOssoft technology."

David Philips, President and CEO of Audiophoric, Inc.

"The single-most important technological development for online music in 2000 was the



increased implementation of broadband for music downloads. MP3 technology has allowed large music files to be compressed to a manageable size for download and with the addition of broadband, a smaller file is sent through a larger pipe. However, with the technologies currently in use, even with broadband, the sound quality of online music, including downloaded music, does not even equal traditionally recorded CDs.

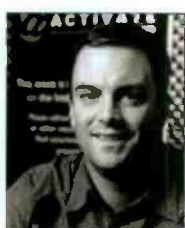
"The next big development in the music industry for 2001 will be technology that enables online music to rival the sound quality of conventionally recorded music. Currently, music lovers are enjoying the large variety of music

that is accessible online. Increasingly, however, these listeners want more—they are demanding online music that sounds at least as good as their CDs. Audiophoric has developed a technology that delivers superior sounding music downloads. Music recorded with Audiophoric's M-phoric recording system captures sound with unprecedented dynamics, fidelity, and quality resulting in superior sounding music—online, as well as offline.

"The focus of Audiophoric is to improve the quality of recorded music, including music accessed through computers and Internet connections. Currently the company produces 24-karat-gold and high-quality aluminum CDs for sale directly to the consumer. The company's proprietary recording technology, dubbed the M-phoric recording system, is designed to capture sound with greater fidelity than now exists with traditional compact discs. In the future, the company plans to begin work with emerging voice recognition technologies to improve voice-driven computer interaction."

Jeff Shrock, CEO of Activate

"Peer-to-peer music exchanges, most notably Napster, were the most significant factor in online music in 2000. The controversy surrounding Napster generated significant press coverage which, in turn, generated significant



usage of Napster. This upward spiral has spawned the consumer phenomenon of digital music.

"Technology will not have as big an impact in 2001 as it had in 2000.

Rather, commercialization and its effects of user behavior will be a bigger issue than technology. Napster and other online music services will no longer be free. This will have a bigger impact than any technology development.

"Activate, based in Seattle, Washington, is a provider of streaming media services for live 24x7, one-time, event-based, and on-demand (or archived) content. The company was recently named one of the Top 100 Emerging Companies to Watch in 2001 by Computerworld and also received the Blue Ribbon award from Network World's Streaming Media Review. Similar to iBEAM (and others), an emerging element of Activate's business is based upon dynamic ad insertion—which can greatly enhance the bottom line of broadcasters that choose to devote a sales team to selling the Internet audience as aggressively as they now pursue the on-air spots."

Vance Ikezoye, President and CEO of Audible Magic

"The year 2000 was marked with conflict between the traditional music industry and Internet entrepreneurs. Although all of the new Internet music distribution models and services contributed, file sharing probably had the biggest impact. Not that the technology itself was that revolutionary, but the public's rapid adoption—to the tune of 40 million members of Napster alone—was amazing.

"The year 2001 will be about sowing the seeds of convergence and reconciliation between the music industry and the new Internet renegades. The music industry will move deliberately to maintain its markets on the Internet, integrating previously separate segments of the music industry, like music purchase, public broadcast, and marketing. In 2001, a range of enabling technologies will emerge to facilitate this convergence. A successful enabling technology will need to protect content owners rights, be versatile enough for use with multiple streaming and compression formats, and be friendly to mass consumers. We will also see a lot of experimentation with wireless and broadband music strategies.

"With Audible Magic's content-based identification technology, music over the Internet—whether streamed or stored—can be accurately identified and accounted for. Because content identification is an integral part of any digital copyright solution, audio identification technology will soon become the cornerstone for the legitimate online distribution of music. Audible Magic is working to create an industry standard in this regard, but may be hampered by the fact that the major content owners (more often than not) do not act as a cartel. In the best of all possible cases, the big five put down their swords and clubs long enough to agree that a solution like Audible Magic will benefit all. Instead, it is likely that Audible Magic will secure alliances with one or two major content owners, while an (as yet) unborn competitor evolves relationships with others."

Don Bogue, CEO, Command Audio

"A significant development in 2000 was delivery of personalized audio streams to the desktop.



Personalized media is a trend across all media types, and often audio is overlooked. Now personalized music stations are becoming commonplace. Personalized music stations deliver specific songs,

artists and genres matching a user's expressed preferences. This evolution on the desktop is a precursor to changes possible with digital broadcast audio, such as DAB and Satellite radio. Personalized, on-demand media is a natural progression for other audio media, both online and off. People want access to 'their' information and entertainment, anywhere and anytime.

"Advanced personalization technology will be key in 2001 to accomplish more with on-demand media. Targeted advertising within personalized music streams will be common. Interactive purchase options related to the content are already common. Important for both of these will be advances in methods and preciseness of personalization. These advances will have far-reaching effects as online, on-demand, interactive audio provides a snapshot of what 'offline' digital broadcast networks will deliver in the near future. There is significant commercial opportunity for on-demand personalized audio and today's online experience is a very important step to a huge opportunity.

"Redwood City, Calif.-based Command Audio leases sub-carrier signals from existing stations to offer consumers a catalog of on-demand audio services (ranging from the *Wall Street Journal* to *Nightline* with Ted Koppel). Each station that participates in the CA network receives revenue for use of the sub-carrier signal, as well as potential cross-marketing opportunities afforded by synergetic programming. These 'complimentary' broadcasts can be received on a separately sold handheld device called the CA1000. The subscription-based service is now only available in two markets, and on one device, but Command Audio network will expand to include stations' top ten U.S. markets and additional hardware such as in-dash car radios may soon be on the horizon."

It is important to note that no matter what technology developments take us by surprise in 2001, our odyssey will be driven (at least in part) by an increasingly volatile marketplace in which profitability and sound business models dictate the success of technology and Internet companies. It is quite likely that a number of new technologies will be stymied in their maturation due to a drying of the VC well, a down-turned stock market, and general hesitation on the part of consumers and companies to take risks on unproved solutions.

Meanwhile, it is plainly evident that the advent of emerging technologies, evolution of existing ones, and the demise of antiquated systems, will have a serious impact on decision-makers at every level of the entertainment business. ■

Doug Wyllie, a freelance writer in San Francisco, CA, never stocked up on extra cash and dry goods in advance of the New Millennium. Nonetheless, he can be reached at dougwyllie@thunderhush.com.

The Big Five - After Napster

BY DOUG WYLLIE

In the year 2000 the balance of power for downloadable music on the Internet shifted viciously and repeatedly. Napster, Gnutella, Scour, and FreeNet accumulated millions of users while the Big Five major labels—Bertelsmann AG's BMG Entertainment, EMI Recorded Music, Sony Music Entertainment, Time Warner's Warner Music Group, and Seagram's Universal Music Group—fretted over the best strategy to stem the rising tide of pirated music distribution. MP3.com settled lawsuits with the labels and launched subscription services that promised music for the masses and recompense for the copyright holders—but consumer adoption proved more sluggish than was hoped. Meanwhile, a multitude of court cases, appeals, and legal settlements conspired to confuse everyone even further.

Internet music distributors began to acknowledge by fall of last year that “for free” is not a business model, and that the backing of the Big Five (and their commensurate financial strength) will ensure their survival. The Napster/Bertelsmann agreement was the first such admission of this fact to be seen (by way of formal accord), but will surely not be the last. The big question is whether traditional music enterprises will realize that the true value of peer-to-peer exchange networks is their ability to capture detailed information about their users—information that is potentially much more valuable than any individual record sale or concert tour promotion.

Meanwhile, despite waging battles against Scour, Napster, MP3.com, and others, the major labels have acknowledged that the Internet is not merely a trite marketing vehicle, but a potential distribution platform that can lower distribution costs and increase revenue. But there's a catch in this revelation. The major labels are now faced with one of the most dreaded words in the Internet economy: disintermediation. Because the labels continue to derive most of their revenue from over the counter record sales, concert tours, and other “bricks and mortar” transactions, they must continue to keep retail distribution channels happy with their share of the pie. Jupiter Research estimates that the labels receive



nearly \$40 billion in annual sales, and online music sales will generate a mere \$2.6 billion by 2003. Thus, keeping the good folks at Tower Records, Strawberry's, Sam Goody, Virgin and myriad independent stores profitable remains a serious priority.

How will the Big Five major record companies combat a growing number of Internet threats in the year 2001? GAVIN takes a look at each company's moves throughout last year to divine some understanding of what each may do in the coming year.

SONY: STRADDLING BOTH SIDES OF THE FENCE

Sony Entertainment is uniquely positioned because it can legitimately be described within the framework of selling the blades to fit the razors. Sony has built an empire by developing stereo, video, and gaming equipment with no equal, and continues to hold a substantial share of the market for entertainment content (video games, movies, and CDs). In 2000 the company announced and released the PlayStation2 video game console, numerous new-technology television units, and the usual array of home stereo equipment, ranging from clock radios to surround-sound audio systems.

With one division focused on the production of digital audio devices such as the VAIO Music Clip and another distributing music, Sony hopes to extend the type of prosperity it has enjoyed by selling CDs, videos, and movies as well as the players for those formats. Sony supports the Liquid Audio, Windows Media Audio, and its own ATRAC3 digital formats. But the absence of any support for the most popular digital format—MP3—suggests that there must be a sea change in either Sony's strategy or consumer behavior before the company enjoys broad success in online music distribution. (Remember Sony's

grand plans for Beta?)

Throughout 2000, Sony began to create and acquire digital media companies to form 550 Digital Media Ventures. Among the more than 35 companies to join the consortium are Spinner.com, Digital On-Demand, and Palm. Sony hopes that alliances with such digital behemoths will provide the company with an advantage in the future development of digital music platforms and receivers. In the end it will be Sony's ability to execute on its initiative of building devices and managing digital content in a truly synergistic (read: profitable) way for the company to emerge as a clear leader.

BMG: ONE LEG UP, OR WAITING FOR THE OTHER SHOE TO DROP?

Bertelsmann's BMG Entertainment shocked the music world in October when it vowed to drop its pending litigation against Napster and create



an alliance with the music pirate to create a subscription-based digital music distribution network. Hot on the heels of this announcement came the irony of all ironies: Napster landed back in court (this time as the plaintiff) in a case that revolves around (of all things) trademark infringement of Napster's “Cat” logo.

Whether Napster provides a substantial leg up for BMG (which recently announced plans for a summer 2001 roll-out of a subscription Napster-like service) in the fight for online music dominance remains to be seen. The new service, which will require substantial advancement before it can be deployed, will also take considerable time for the two companies to figure out the logistics of how the proposed offering will track downloads of songs across Napster's system, a feat not currently possible within the system's existing architecture.

Under the deal, Bertelsmann will provide funds to Napster to devise a way to charge a fee for its service and Bertelsmann will likely become a part owner of the start-up. Part of the proposed subscription fee will be turned over to the recording companies, mimicking most current royalty systems.

Until now, however, Internet consumers have been slow to embrace subscription models for

online content (except for pornography), largely because Internet content has been offered for free. Moreover, BMG and Napster have yet to elaborate on how they would enact any subscription model due to massive technological hurdles that now preclude such services. Everything from setting an acceptable price point at which consumers will get out their credit cards, to technical difficulties presented by the architecture of Napster's network, still stand in the way of success for the newlyweds.

If BMG is to succeed, it must develop a parallel path to its initiatives with Napster. Accords with other online giants, as well as an internal focus on the company's own business practices, must also take root in order for BMG to prevent the other shoe from dropping, and crushing its burgeoning online program.

WARNER MUSIC GROUP: PLAYING WITH THE BIG BOYS

Warner Music Group's existing alliances with online giants RealNetworks, Liquid Audio, MP3.com, and Listen.com were dwarfed last year



by news that the company would join with America Online in what would be the largest-ever merger between a traditional entertainment company and a new economy leader. On top of Warner's AOL partnership, the company's relationship with the cable-modem Road Runner service provides Warner with the holy grail of Internet downloads: broadband. The speed with which a user can download music via a 28.8 or 56 K modem is unbearable by comparison to the ease of downloading those (or much larger files) via a cable based Internet connection.

Look at it this way. AOL has been a leading provider of Internet service since 1985, and remains a leader in that category. The merger of Warner's vast music library with such an enormous existing user-base may prove to be the strongest such alliance possible—where demand and supply are equal (and enormous) parts of an online strategy for music distribution.

Moreover, it must be remembered that it was AOL's Nullsoft music software division that created Gnutella. Gnutella and Napster share the title of being peer-to-peer distribution networks, but any similarities end there. From a purely technological standpoint, Gnutella is more advanced because it does not use central servers, rendering any legal attack against it by content owners virtually impossible. Clearly the architecture of this system will need to be radically altered in order to sate the copyright needs of Warner Music's business model. But one can

be sure that technicians are standing by to remedy this problem, or create an entirely new distribution system that conforms to digital rights management issues.

No matter what Warner's next moves prove to be, the company is obviously serious about winning the online battle. It's often said that one is judged by the company one keeps, and Warner is obviously focused on drafting and playing with the big boys.

UNIVERSAL MUSIC GROUP: URBI ET ORBI (TO THE CITY, TO THE WORLD)

While other major music labels continue to focus on the domestic U.S. marketplace, Universal is uniquely remembering that the first two W's in



www stand for worldwide. French telecommunications concern Vivendi said in June it would buy Universal's parent company, Seagram, enabling the owner of the globe's largest music catalog access to an untapped market in the European Union. Fluctuations in the price of the Euro notwithstanding, this move proves that executives at Universal have taken a truly global weltenshung. The merged company, to be called Vivendi Universal, would give Universal Music access to both broadband and wireless Internet platforms across Europe. No other major label can claim such a stake. Like Sooners charging into the virgin West, Universal has clearly planted a flag that few will now be able to usurp.

At the time of the Seagram's/Vivendi announcement, many questioned why Seagram & Sons, still profitable throughout its vast enterprises, was amenable to foreign acquisition. Perhaps a statistic that dictated Seagram's willingness to the Vivendi deal was the fact that more than two-thirds of Universal's \$1.43 billion revenue in the year 2000 came from overseas sales. Moreover, Seagram's has long been a presence in Europe through its distilling and beverage concerns, so the fit seems to be ideal.

This is significant because European wireless users (and the services to which they subscribe) are far more advanced than their U.S. counterparts. It is possible that Vivendi may soon offer wireless users the ability to receive music clips, entire songs, and, of course, advertising to all kinds of new mobile devices and phones. The revenue opportunity that European (and Japanese) wireless services enjoy will not present itself in the U.S. for another five years. But by going to where the hottest technology now exists, Universal is well positioned to own that market when Americans are given the same services.

EMI RECORDED MUSIC: CAN SLOW AND STEADY WIN THIS RACE?

EMI has moved slowly, but with deliberate steps. The company has inked a separate deal with Musicmaker.com, a destination that lets users create custom CDs; invested in Liquid Audio, which digitizes EMI's catalog in a copyright protected file format; and agreed to work with Digital On-Demand to deliver tracks online to retail kiosks. Additionally, EMI has attempted to move into the wireless Internet space by recently signing a deal with Nokia, providing the wireless giant with digital rights to use the EMI library of music for custom downloadable ring tones. This move is pedestrian at best, but indicates a willingness on the part of EMI executives to pursue the wildly growing (and very profitable) wireless space. If EMI continues to seek agreements with other wireless providers, it may signal a coming ability to deliver entire tracks via wireless devices. Note: EMI is in talks with competitor BMG to merge the two companies in a deal that would result in a significantly larger music company as well as shrink the number of major recording labels from five to four.

Also, at the end of 2000, EMI announced a deal with musicbank, a digital delivery network for on-demand access to personal music collections, that enables musicbank to provide consumers with secure, on-demand streaming access to the music they already own on CD, from EMI's North American catalog. Such alliances, while smaller than those secured by BMG and Warner, are significant because they demonstrate a management initiative that is designed to move slowly, steadily, and with great caution to secure a toe-hold in the online music distribution space. Can slow and steady win this race? Perhaps, and perhaps not. Let's re-examine the question this time next year.

THE LAST LINE

It's plainly evident that each of the Big Five (possibly soon to be four) major record companies has come to the (long overdue) realization that the Internet will radically alter their business. A tried and true saying may eventually govern their actions if they are to be successful: "The only way to successfully manage change is to actively participate in it." In the coming year, it will be critically important for all concerned to step up their efforts to confront the technical, legal and fiscal struggles that threaten to build or bury the careers of tens of thousands of artists, executives, and entrepreneurs. ■

Doug Wyllie is a music lover, technology geek, and freelance writer in San Francisco, California. He can be reached at dougwyllie@thunderhush.com.

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back to basics:

Programming, Internet, Research, Music...Sunshine

■ How could we top a year in which we featured Elton John and Tony Bennett in exclusive settings, providing once-in-a-lifetime performances in the Millennium year in our hometown San Francisco? And I guess the honest answer is that we probably never could unless we could get Elvis in a duet with John Lennon.

Therefore it seemed sensible to get back to basics; presenting some of the brightest people in the business on down-to-earth topics that truly affect the lives of radio programmers and music executives. With continuing business consolidation and broader financial market uncertainty as a backdrop, people need—now more than ever—to know where they might be headed. Throw in a curve ball of radical technological change on all fronts and some of the questions addressed by this year's GAVIN Seminar virtually write themselves.

One of the basic foundations of radio development is research, and we decided to get to the very core of where new listeners are headed with some original research of our own. We were delighted to find that Live365 shared our curiosity and the cutting edge Internet radio company has helped Gavin to mount a unique study of online listening habits. For instance, where do young music consumers learn about new music? Does "radio suck," and are CDs history in the minds of the Napster generation? Find out from the exclusive "hot-off-the-tapes" study conducted by Paragon Research and presented by Paragon's Mike Henry on Thursday.

Also on Thursday we have the pick of the crop of executives who are carving out the future of Music On The Net, updating the exciting theme of our opening day last year with topics such as The Future of Music Delivery, the outlook for "Radio on the Net," and "Promoting New Music on the Net." You can rely on GAVIN to include a left field approach to some of the big topics and on Music on the Net day that comes in the cocktail hour when attendees are invited to rub shoulders with Phil Kaplan, better known as the fearless Pud of fuckedcompany.com—one of the most popular and infamous sites on the web. Listen in as Pud chats at the bar with ClickRadio's Max Tolkoff in a conversation that will be streamed to millions.

If Pud likes to look at the big picture of who's up and (particularly) who's down, we have a whole college of cardinals studying the "The Big Picture" of radio, covering everything from declining TSL to the incredible shrinking talent puddle in a session sponsored by Jeff McClusky & Associates. The multi-format forum includes Infinity Sr. VP John Gehron, Clear Channel Internet Group Chairman Kevin Mayer, Emmis Executive VP/Programming Rick Cummings, MTV VP of Music Programming Tom Calderone, and Susquehanna's Brian Phillips.

There is nobody bigger in the world of the boy bands that have dominated the sales charts than Lou Pearlman, the pop impresario who discovered the likes of the Backstreet Boys and 'NSync and is now known to millions himself via the reality TV show *Making The Band*. On Saturday morning he reveals some of the secrets of his success and talks about his latest hot discovery, O-Town, in a special one-on-one conversation with WPOW-Miami PD Kid Curry. The same intimate approach will be used to tease out career insights and favorite stories from talents as diverse as Richard Marx (Friday at 4p.m.) and Chick Corea (10 a.m. Saturday). Corea's Q&A will be followed by a not-to-be-missed solo piano performance from the legendary improviser.

We aim to inject new flavors into every GAVIN Seminar to keep it fresh, but there are some regular ingredients that we could not leave out, such as the prestigious GAVIN Awards, in which industry executives recognize the best of their peers, and the format Jukebox Juries that identify the future hits.

Another cherished regular is the must-attend GAVIN Cocktail Party on Friday evening, this year outdoors for the first time ever. The fun starts much earlier with a special Grammy-in-Miami party on Wednesday evening that provides your first chance to see who's in town as well as who's won. And there's no doubt that Miami's South Beach scene—just a few minutes away from the host hotels—will generate its own vibrant night-time pulse for Seminar attendees.

As ever, we could not stage such a complex, high quality event without the encouragement and cooperation of many individuals and organizations that help us with their time, effort, enthusiasm and, particularly, sponsorship. Many thanks to all those who continue to make The GAVIN Seminar the largest, most important and the best music programming seminar in the world.

David Dalton
CEO

agenda

gavin
SEMINAR
2001
MIAMI
FEBRUARY 21-25, 2001

wednesday
FEBRUARY 21

Registration:

Inter-Continental Hotel
Second Level

Sponsored by Ready4Radio

Wednesday, noon – 8 p.m.

Thursday, 9 a.m. – 7 p.m.

Friday, 9 a.m. – 6 p.m.

Saturday, 9 a.m. – 2 p.m.

Laminates sponsored by Universal

Lanyards sponsored by

Tommy Boy

Hotel room keys sponsored by

BDSradio.com

Artist Green Room sponsored by

Gig Magazine

UNIVERSAL
RECORDS



BDSradio.com

Hotel-to-Hotel Transportation

Look for GAVIN transportation
provided between hotels.

Check lobby signs for exact times.

Information Booth

Hyatt Regency Lobby

Thursday, noon-6pm

Friday, 9 a.m.-6 p.m.

Saturday, 9 a.m.-2 p.m.

8 p.m.

BIG SCREEN
GRAMMY PARTY

Sponsored by Music Week

Hyatt Regency, Ashe Auditorium

music week

EXHIBITORS

InterContinental Ballroom Foyer
Thursday & Friday, 10 a.m.-5 p.m.
Saturday, 10 a.m.-2 p.m.



Ready4Radio

Ready4Radio is the industry's premier online promotion service. By leveraging the power and the speed of the Internet, Ready4Radio provides record labels and programmers with reliable information in real-time. Ready4Radio has relationships with the largest panels of programmers in the industry, who provide feedback while participating in a lucrative points-based competition.



musicmatch

MusicMatch

Founded in 1997 and based in San Diego, MusicMatch, Inc. is a recognized leader in developing personalized music software and services that let people find and listen to the music that best matches their unique tastes. The company invented the first digital music jukebox in 1997 and now one of the most highly acclaimed digital music programs, MusicMatch Jukebox, is enjoyed by more than 13 million music fans worldwide. For additional information on MusicMatch, visit <http://www.musicmatch.com>.

DG Systems

For nearly 10 years DG Systems has been delivering spots, ele-



ments, and music singles to over 7,500 radio stations in the United States and Canada. Utilizing a secure digital network, DG Music simultaneously transmits singles directly to radio stations in full CD quality, and within hours. Whether you need to release a single in a couple hours or a couple weeks, DG Music provides simple, simultaneous, secure, single distribution for less than the cost of burning and shipping CDs.

thursday
FEBRUARY 22

gavin.com

Gavin.com Presents: Music On The Net Day

Once again, GAVIN lines up a day of sessions addressing the constantly evolving issues of music programming on the Net.

9 a.m.

InterContinental Trinity Room
Friends of Bill W

10:30 a.m.

InterContinental Grand Ballroom
The Future of Music Delivery

Sponsored by RealNetworks

OK, forget all the BS and get real for a moment. Will you *really* be able to listen to CD-quality music on your cell phone? Will your PDA include digital audio (and video) as well as full web functions? Will the Internet be wireless? Will young consumers pay \$10 a month for Napster? How



Larry Miller



Maria Carchidi



David Bean

about \$10 a month for satellite radio? A panel of experts in the radio, Internet, satellite, and wireless world

include MusicMatch's David Bean, Yourmobile.com's Ralph Simon, Sirius Satellite Radio's Maria Carchidi, BET Interactive's Mark Hines, Real Networks' Jonathan Pernick, and Radio One Satellite Programming's Mike Abrams.

Moderated by Larry Miller, President of Reciprocal Entertainment.

Noon

InterContinental Ballroom Foyer
Lunch

Sponsored by MusicPlayer.com

MUSICPLAYER.COM
THE MUSIC PLAYER NETWORK

12:30 p.m.

InterContinental Grand Ballroom
**Exclusive Research
Study Probes Online
Listening Habits**



Sponsored by
Live365

Does "radio suck?" Are CDs too expensive...and are they already becoming obsolete? What is the power of Napster...and what does it mean to Generation Y? Where do young music consumers really

"THE KISS-OFF (GOODBYE)"

Produced by Michael Blakey and Robert Palmer

STOP BY HER TOUR BUS,
PARKED OUTSIDE THE HOTEL
INTERCONTINENTAL, TO SEE
HER VIDEO AND HEAR HER SING.
FEB. 22ND & 23RD!!!

BROOKE
ALLISON

CHR Radio Impact Date: March 12th

Commercial Single Release Date: March 27th

Full Length Album Release Date: May 8th



THURSDAY continued



learn about new music? If you think you know the answers to these questions... guess again. Find out what young listeners *really* think when GAVIN unveils brand new research. Mike Henry of Paragon Research presents the truth.

12:30 p.m.

InterContinental Theatre
**Jazz Session:
Open The Door!**

Television. Internet. Satellite radio...how will the jazz community take advantage of the increasingly diverse array of opportunities for access into the streams of mass culture? Learn the answers



to this and many other looming questions in the future of the jazz community from seven of the industry's most respected figures. Carl Griffin, President, N-Coded Music moderates a panel that includes Warner Bros.' Chris Jonz, KUCP-Cupertino, Calif. MD Brad Stone, artist Nestor Torres, N-Coded's Eulis Cathey, New World in Jazz Promotion's Neil Sapper, GAVIN/KSSJ-Sacramento's Steve Williams, KPLU-Seattle MD Nick Morrison, WDNA-Miami MD Arturo Gomez, and artist Arturo Sandoval.



1:30 p.m.

Hyatt, Ashe Auditorium
**Hot A/C-A/C Audio
Promotion Session**



In a different twist on Jukebox Jury, we're going to enjoy an audio delight of radio promos...and rate them! A version of this session was part of our Seminar several years ago in San Diego and received great feed-

back. Also our resident promotion guru, Paige Nienaber, will be present with promotion tips.

2 p.m.

InterContinental Grand Ballroom
Radio on the Net

It's a battle of critical mass vs. targeted music. On one side of the fence is traditional radio, which understands cume, average quarter hours, and critical mass. On the other side is a new generation of music fans who say radio just



doesn't "get it." Too many spots, little musical variety, jocks who are too bland. Is traditional radio threatened by the

web, or will the music business put streamers out of business before they build a secure financial model? Experts from both sides, including Jacobs Media's Paul Jacobs, AfterPlay Entertainment's Les Garland, and Live 365's Alan Wallace, weigh in on this conflict...and add a little fuel to the fire. Moderated by Bob Ezrin, Vice Chairman of the Clear Channel Internet Group.

2:30 p.m.

InterContinental Theatre
**Urban A/C Session:
Soul Explosion**

R&B is back! Neo-soul is hot! Alternative R&B, Smooth Jazz, and Urban music are exploding! With so much good new music, pressure from the record labels, and competition from radio stations (in other formats) all mounting, is it time for a paradigm shift in the Urban A/C format? Should Urban A/Cs become more aggressive with music, formatics, promotions, marketing and presentation? What is the future of the format? Does passive mean passed over? Urban A/C specialists discuss the issues that affect the format's future.



Moderated by GAVIN Urban A/C PD of the Year nominee WHQT-Miami PD Derrick Brown. Panelists

include: WWIN-Baltimore PD Kathy Brown, KJLH-Los Angeles PD Cliff Winston, WVAZ-Chicago PD Jamillah Muhammad, Independent Promotion Man Jesus Garber, WHQT-Miami MD Traci LaTrelle and Cox Urban Format Coordinator Tony Kidd.

3:30 p.m.

InterContinental Grand Ballroom
**Promoting New Music
on The Net**



Sponsored by dotmusic.com Will the Internet allow record labels to target their promotional efforts to



specific pockets of record buyers? Can the labels use a two-tiered approach, using both the web and traditional radio? What impact will satellite radio have on the promotion of new music? Explore all angles of the new world order of music promotion, radio, and the Internet with Columbia Records' Brian Cullinan, PlanetJam Media Group's Chris Bell, BET.com's Tonya Pendleton, and Reprise Records' Patrick Grueber. Moderated by All Access Group's Joel Denver.

3:30 p.m.

Hyatt, Ashe Auditorium
Top 40 Jukebox Jury



Sponsored by Pacific Moon with performance by Maria Dulce At last year's Seminar



in San Francisco, a bunch of future hit records were exposed to the industry

for the first time, including the song that tested #1 with the panel and audience, "Absolutely (Story



Of A Girl)" by Nine Days. This year's crop of ears includes perennial faves like Erik Bradley (B96-Chicago), Andy Shane (Lava/Atlantic), and Dave Universal (WKSE-Buffalo), along with Scooter B. Stevens (KQBT-Austin), Dylan (KMXV-Kansas City), Tony Banks (Y100-Miami) and Joey Arbagey (Arista). Also included: A live performance by emerging Sacramento artist Maria Dulce at no extra cost!

5:30 p.m.

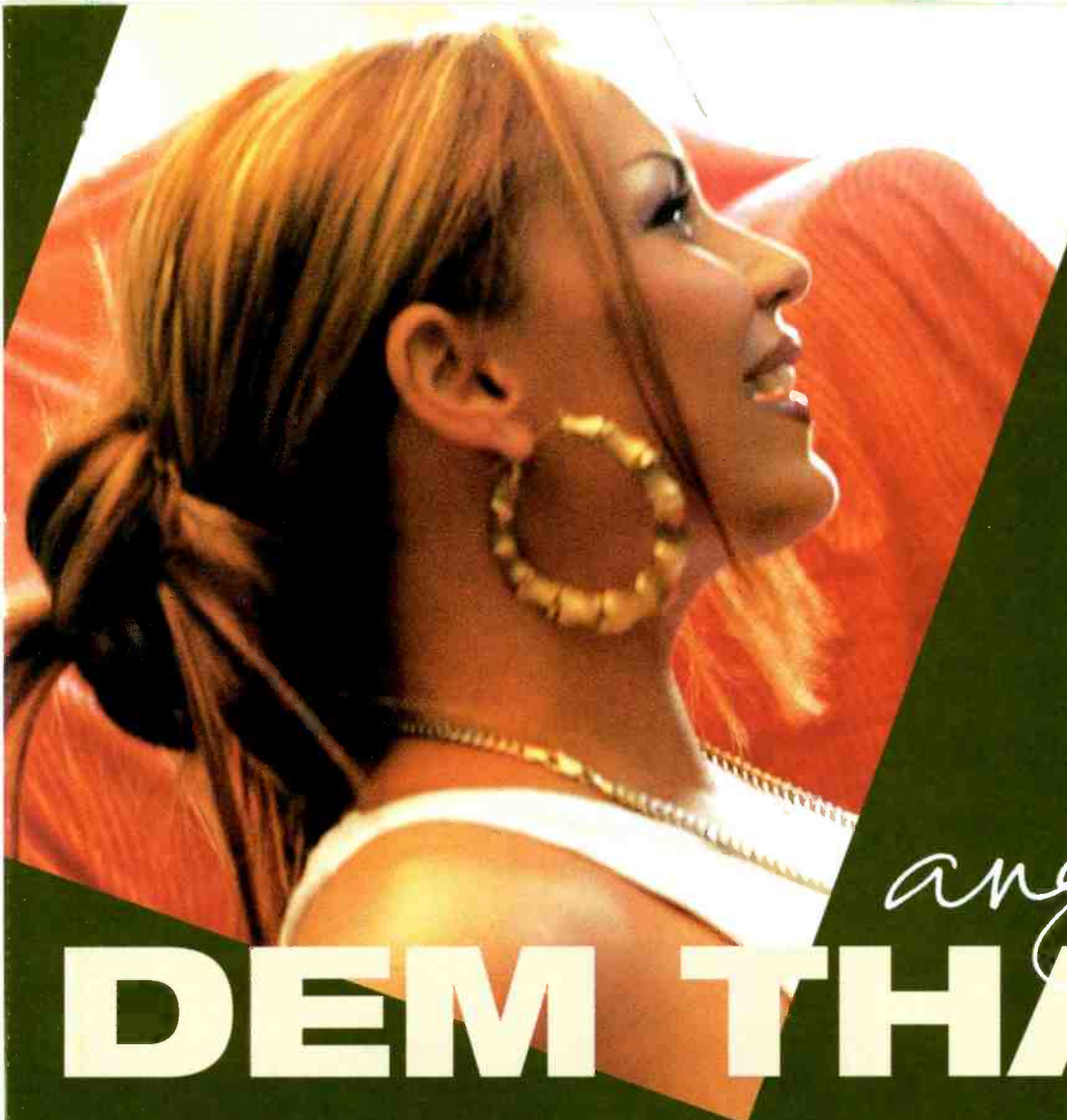
InterContinental Grand Ballroom
**Cocktails With
fuckedcompany.com's Pud**

Phil Kaplan, affectionately (or not-so-affectionately) known in the



online community as Pud, is the man and the attitude behind one of the most popular (and controversial) sites on the web: fucked-company.com. Catch fc's fearless and politically incorrect leader for drinks and conversation, moderated by ClickRadio's Max Tolko.





angie martinez

DEM THANGS

(DEM THANGS)

THE NEW SINGLE FROM THE DEBUT ALBUM **THE UP CLOSE AND PERSONAL PROJECT**
ALBUM ALSO FEATURES GUEST APPEARANCES BY

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Q-TIP

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JADAKISS

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LA INDIA

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friday

FEBRUARY 23

9 a.m.

InterContinental Trinity Room
Friends of Bill W.

10 a.m.

InterContinental Theatre
Is Alternative Doing Its Job?
This "state of the state" format session includes panelists from some of Alternative's most-respected radio stations, including WPLY-Philadelphia PD Jim McGuinn, CIMX-Detroit PD Murray Brookshaw, WZPC-Nashville "Czar" Brian Krysz, and WNNX-Atlanta APD/MD Chris Williams, among others. "I think one of the biggest issues facing our format is all the sharing between Active, Rock, and Alternative—on the year-end charts AC/DC was the only band that wasn't on all three charts," alleges 99X's Williams. Beyond the issue of music exclusivity, topics to be covered include navigating the potential problems of playing music that



is very polarizing, keeping radio exciting enough to bring in new listeners, and the looming threat from satellite and

Internet radio. Representing the new media is Sirius Satellite Radio Alternative Format Manager Jerry Rubino. He's sure to stir things up, plus there's guaranteed to be a few "bombs" lobbed in from the assembled multitudes. Moderated by GAVIN Alternative Editor Richard Sands.

10 a.m.

InterContinental Grand Ballroom
Does Localism Really Matter Anymore in A/C?

This year's A/C Hot A/C format session focuses on maintaining local edge via the hiring and nurturing of local air talent, creating promotions that reinforce your station's local context, and determining how critical local music research is in developing and maintaining a station's playlist. Panelists include Tony Florentino, A/C Brand Manager, Clear Channel Broadcasting and OM/PD of WMTX-Tampa; Don Kelley,



Director of Programming, WMJX-Boston; Tony Mascaro, MD, WPLJ-New York; Gary Nolan, PD, WLTE-Minneapolis; Duncan Payton, OM/PD, KMXB/KMZQ-Las Vegas; and Darla Thomas, MD, KLSY-Seattle.

11 a.m.

Hyatt, Ashe Auditorium
The Triple A Griddle

Expect the unexpected at the Griddle. If you were at the GAVIN Summit in August you know that we made a few changes and had the programmers on the panel bring in tracks that they felt may be overlooked. It added a passion to the presentation and allowed each MD to champion music that they felt would work with their audience. Panelists include WMVY's Barbara Dacey, WorldClassRock.com's Nicole Sandler, KBAC's Ira Gordon, WFUV's Rita Houston, and our moderator Jody Peterson of WNCS-Burlington.

Quincy Jones presents **Josie**

Her new single **"Unkunvenshunal Girl"**

Going for ADDS **March 6, 2001**

See Josie perform **LIVE** at the **GAVIN Top 40 Awards luncheon** this Saturday, February 24th!

www.qwestrecords.com
www.josieaiello.com

11 a.m.

**InterContinental Oxford Room
Country Meeting**



Tampa OM Eric Logan.

Our intimate gathering allows for candid dialogue in our Country Meeting, moderated by WQYK/WRBQ-

11:30 a.m.

**InterContinental Grand Ballroom
Top 40 Session: Are We Having Fun Yet?**

With National Anthem performed by 3 Series
Ground zero for the Top 40 community (and attended by representatives from virtually every other format) at every GAVIN Seminar. This year's South Florida edition draws upon local experts like Rob Roberts of Miami's legendary Y-100, along with Dom Theodore, PD



Dom Theodore



JJ Rice



Jon Zellner



Ed Lambert

of WFLZ-Tampa, JJ Rice of WBLI-Long Island, Jon Zellner of KMXV-Kansas City, John Reynolds of WNKS-

Charlotte, and Mr. Ed Lambert, PD of new Susquehanna Top 40 WWWQ-Atlanta. As always, this session will be co-moderated by GAVIN & gmail's own Kevin Carter and Capitol's Dave "The Duke" Sholin.

11:30 a.m.



**InterContinental Theatre
Smooth Jazz Music Meeting**

Sponsored by SmoothJazz.com
Smooth Jazz specialists gather to duplicate the process of selecting

music before it hits the airwaves, discussing the hows and whys behind their decisions to play or not to play new music. GAVIN Editor Steve Williams moderates a



Carol Handley



Deborah Lewow

panel that includes Mike Vazquez and Kelly Cole of KIFM-San Diego, Carol Handley of KWJZ-Seattle, artist Ed Calle, Warner Bros.' Deborah Lewow, Laurie Cobb of KKSF-San Francisco, Sherlita Colon of WLVE-Miami, Patricia James of WLOQ-Orlando, Dave Kunert of Future Groove Promotions, and Sandy Shore of SmoothJazz.com.

Noon

**Hyatt, Outdoor Patio
A/C-Hot A/C GAVIN Awards Presentation**

Join us as we honor the best and brightest programmers and label execs in the format at our annual Awards Luncheon.

12:30 p.m.

**InterContinental Bayfront
Country GAVIN Awards Presentation**

Sponsored by VFR Records



Country Awards presentations begin with an acoustic performance from VFR Records newcomer Mark McGuinn. A native of North Carolina, McGuinn has created a big buzz with his debut single



Mark McGuinn

"Mrs. Steven Rudy," which he co-wrote with Shane Decker. When several key Country stations began playing the single nearly six weeks prior to the official impact date, McGuinn blasted onto the GAVIN chart so fast that many programmers were asking, "Who the hell is this guy?" McGuinn's performance will be followed by lunch and then,

drum roll please...the disclosure of this year's winners!

1 p.m.

**InterContinental Theatre
2001: The State of Active Rock**

Sponsored by Arista



Why Active Rock breaks bands. The effects of consolidation. Is



Cheryl Valentine



Dave Loncao

there a conflict between ratings and NTR dollars? How important is web presence? Moderated by Bill McGathy, McGathy Promotions. Panelists include Brad Hardin of WXTB, Gregg Steele of WZTA, Keith Hastings of WLZR, RCA's Bill Burrs, Epic's Cheryl Valentine, and Roadrunner's Dave Loncao.

1 p.m.

**Hyatt, Ashe Auditorium
Jazz Jukebox Jury**

The granddaddy of GAVIN Seminar gatherings returns with a host of experts to offer their insights and impressions of the newest music on the jazz scene. Panelist include WDNA-Miami MD Arturo Gomez, N-Coded Music President Carl Griffin, Verve A&R man Jason Olaine, WEMU-Ypsilanti, Mich. PD Linda Yohn, and Chris Jonz of Warner Brothers Jazz.

2 p.m.

**InterContinental Grand Ballroom
The Big Picture**

Sponsored by Jeff McClusky & Associates



Declining TSL...ridiculous spotloads...satellite and Internet radio...the incredible shrinking talent puddle...these and other multi-format topics will be discussed during this year's Big Picture session. Panelists include veterans of previous GAVIN Seminars like Infinity Sr. VP John Gehron, Clear Channel Internet Group Chairman Kevin Mayer, and



John Gehron



Kevin Mayer



Rick Cummings

Emmis Exec. VP/Programming Rick Cummings. They will be joined by MTV VP of Music Programming

Tom Calderone and Susquehanna's Brian Philips. Expect the sparks to fly.

3 p.m.

**Hyatt, Outdoor Patio
Urban GAVIN Awards Presentation**

Join us as we honor the best and brightest programmers and label execs in Urban and Urban A/C.

4 p.m.

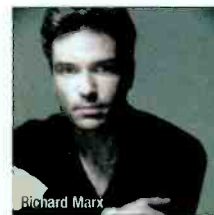
**InterContinental Grand Ballroom
One-On-One With Richard Marx**

Sponsored by Signal 21 and



Jerry Lembo Entertainment

"I get to work with people I like, and I get to work with young, new talent that I learn as much from as I hope they learn from me. It's the best



Richard Marx

time of my musical life." That's the word from Richard Marx, quoted from a recent interview with GAVIN (December, 2000). With that in mind, GAVIN is pleased to have singer/songwriter/producer Marx making an exclusive one-on-one appearance. Marx informs and entertains with stories and music from his multi-faceted career, which most recently includes songwriting/producing credit on 'NSync's #1 smash, "This I Promise You" (Jive). Marx has also worked with such performers as Natalie Cole, Barbra Streisand and Vince Gill, 98°, the Tubes' Fee Waybill, as well country artists such as SHEDAISY, Chely Wright,

FRIDAY continued

Keith Urban, and newcomers Jamie O'Neal and Meredith Edwards. Moderated by Y-100-Miami APD/middayer Tony Banks.

4 p.m.

InterContinental Bayfront
**Rhythm Crossover:
 "Dogs and Cats, Living Together...Mass Hysteria!"**

Sponsored by Atlantic with performance by Willa Ford. Always a volatile session, (especially from the hecklers in the audience) this year's Rhythmic forum boasts a heavyweight collection of panelists, such as consultant/



owner/ raconteur/industry observer Jerry Clifton. He will be joined by KKFR-Phoenix PD Bruce St. James, hometown fave Kid Curry of Power 96, Jay Stevens of WPGC-Washington, Orlando from WLLD-Tampa, Dion Summers of



WERQ-Baltimore, and a couple of Cats: Cat Thomas of KLUC-Las Vegas, and Cat Collins of KQKS-Denver. The session will be co-moderated by Atlantic's John McMann and features a performance by Willa Ford, the first signing by Lava A&R guy Andy Shane.

4 p.m.

Hyatt, Ashe Auditorium
Alternative Jukebox Jury

Sponsored by Ultimatum Records



with a performance by 6Gig. Hosted by noted format cumudg-



eon Max Tolkoff, this session is always a laugh riot. Jurors include KNRK-Portland PD Mark Hamilton, KNDD-Seattle MD Kim Monroe, KEDJ-Phoenix APD/MD Smilin' Marty, WEDG-Buffalo PD Rich Wall, WFNX-Boston MD Kevin

Mays, WPBZ-West Palm Beach PD John O'Connell, WPLA-Jacksonville PD Rick Schmidt, WBRU-Providence PD

Tim Schiavelli, and "representin'" the record community, Epic VP/Promotion Jacqueline Saturn. Last year, DreamWorks launched Papa Roach with an appearance at the Seminar and by putting "Last Resort" on the Jukebox Jury. Come early to grab a seat, and discover this year's "Next Big Thing."



6:30-8:30 p.m.
 InterContinental, Pool Level
**The GAVIN 2001
 Cocktail Party**
 Brought to you by GAVIN,
 garageband.com, and
 Ready4Radio

The moment many of us have been waiting for, Miami-style. As always, expect the unexpected.

saturday

FEBRUARY 24

9 a.m.

InterContinental Trinity Room
Friends of Bill W.

10 a.m.

InterContinental Bayfront
**Smooth Jazz/Jazz Session:
 Q&A with Chick Corea**

Sponsored by Concord Records



Join us for a special intimate one-on-one with, unquestionably, one of the greatest pianists of all time, Chick Corea fields questions from GAVIN Jazz/Smooth Jazz Editor Steve Williams and members of the audience. Q&A is followed by a solo piano performance from the legendary improviser himself.

10:30 a.m.

Hyatt, Ashe Auditorium
**Alternative GAVIN
 Awards Brunch**

Find out who is crowned king and queen of the Alternative world, and along the way, enjoy the video stylings of film auteur Michael Halloran. The ex-91X, XHRM, and Y-107 programmer always brings his creative talents to the fore with his look at the "year that was." It might be hard to top last year's video send-up of *The Sopranos*, but Halloran probably will. Warning: might contain language and subject matter not appropriate for younger audiences! Nominees for Major Market Alternative Radio Station of the Year: WXRK-New York, KROQ-Los Angeles, WKQX-Chicago, KNDD-Seattle, 91X-San Diego, and 99X-Atlanta.

10:30 a.m.

InterContinental Grand Ballroom
**One-on-one Conversation
 with Lou Pearlman**

With Performances by *Natural*, *C-Note*, and *Phoenix Stone*. Boy Band King Lou Pearlman is admired as the shrewd pop impre-



sario who discovered and nurtured the phe-



nominal success of artists such as the Backstreet Boys and 'NSync. In ABC TV's *Making The Band* he is seen as the key figure first piecing together—and then coaching—a bunch of raw talent that



becomes O-Town, part of Clive Davis and J Records' initial offering. Pearlman will take us even further behind the scenes in an exclusive one-on-one fireside (or should we say "poolside"?) chat, moderated by WPOW-Miami's PD Kid Curry.



11:30 a.m.

InterContinental Theatre
**Urban Session:
 Rules, Restrictions &
 Responsibilities**



Sponsored by Warner Bros. With group ownership, corporate programming decisions, pressure to cut costs, improve ratings, increase sales escalating promotions, increased competition from radio, Internet, Napster and soon satellite stations. The challenges faced by today's Urban programmers and record promotion people are mounting. We'll discuss the new rules of the game, the restrictions we operate under and the responsibilities we have to ourselves, each other, and our customers. Moderated by GAVIN Urban PD of the Year nominee, WEDR-Miami's Cedric Hollywood. Panelists include: industry veteran and American Urban Radio Network VP of Entertainment Programming Jerry Boulding, former WAMO-Pittsburgh PD and current Director of Entertainment Programming of American Urban Radio Network, Ron Atkins, WQQK-Nashville PD, Terry Foxx,

WKKV-Milwaukee PD Gary Young, Warner Bros. Sr. VP Dwight Bibbs, ABC Radio Networks Syndicated Host of the *Doug Banks Morning Show* Doug Banks, and WPEG-Charlotte MD and GAVIN Urban Large/Medium Market MD of the Year nominee Nate Quick.

Noon

Hyatt, Outdoor Patio
Jazz and Smooth Jazz
GAVIN Awards Presentation

Join us as we honor the best and brightest programmers, promoters, and label execs in the Jazz and Smooth Jazz formats at our annual awards luncheon.

tion always remains: "Did I win?" After tabulating the thousands of



votes cast by your peers, awards will be presented for outstanding achievement in



both the Mainstream Top 40 and Rhythm-Crossover record and radio industries.

2:30 p.m.
Hyatt, Outdoor Patio
Triple A GAVIN Awards Presentation

This is a chance for all of us to get together, break bread and celebrate this year's nominees and winners from both the radio and music industries. Congenial table conversation evolves into quiet anticipation of who the winners will be. ■

1:30 p.m.

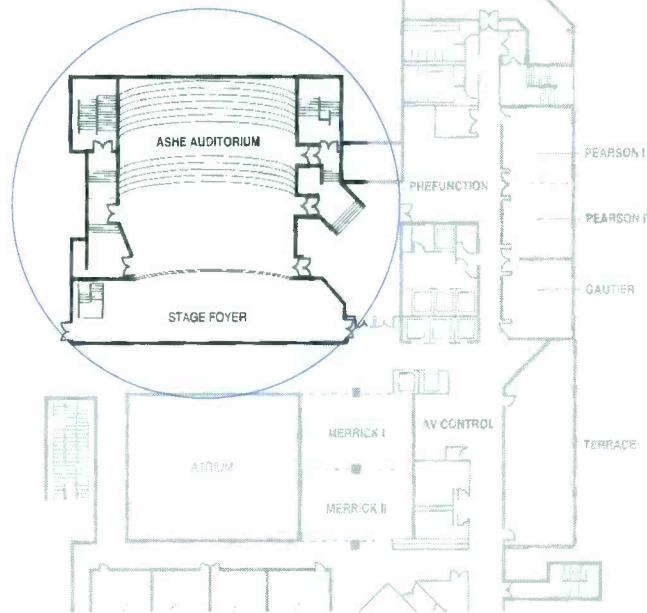
InterContinental Grand Ballroom
Top 40 and Rhythm
Crossover GAVIN
Awards Presentation

Sponsored by Qwest/Warner Bros. and Background/Virgin

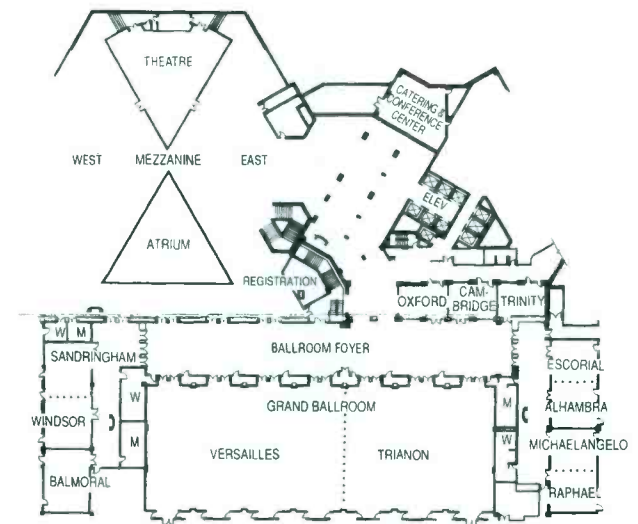
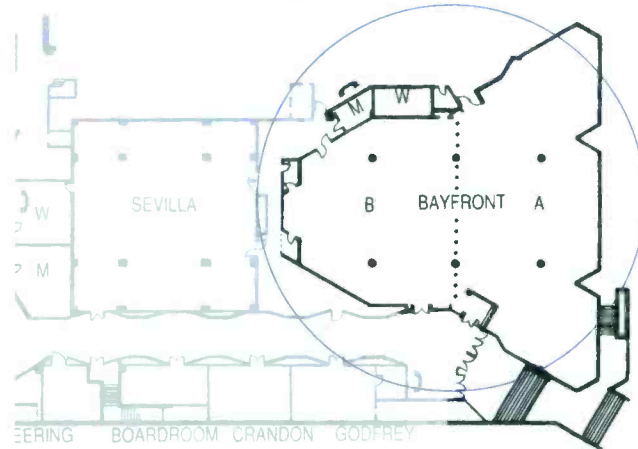


Live performances by Outsiderz 4 Life and Josie OK, once all the panels and stuff are out of the way, the big ques-

HYATT REGENCY



HOTEL INTERCONTINENTAL



■ Congratulations to this year's candidates. Winners will be announced at individual format luncheons during the Seminar. See you there!

nominees

Top 40

Top 40 Station of the Year (Top Ten Arbitron markets)

KHKS-Dallas
KIS-Los Angeles
KRBE-Houston
WHTZ-New York
WIOQ-Philadelphia
WXKS-Boston

OM/PD

Brian Bridgman, WIOQ-Philadelphia
John Ivey, WXKS-Boston
Casey Keating, KZQZ-San Francisco
Dan Kielely, KIS-Los Angeles
Jay Michaels, KRBE-Houston
Tom Poleman, Z100-New York
Tim Richards, WKQI-Detroit

APD/MD

Paul "Cubby" Bryant,
WHTZ-New York
David Corey, WXKS-Boston
Marian Newsome, WIOQ-Philadelphia
Matthew "L.A." Reid, KZQZ-San Francisco
Michael Steele, KIS-Los Angeles

Marketing/Promotions Director

Melissa Burrill, KHKS-Dallas
Von Freeman, KIS-Los Angeles
Dennis O'Heron, WXKS-Boston
Colleen Sherry, WIOQ-Philadelphia
Sammy Simpson, WHTZ-New York
Shana Sonnier, KRBE-Houston

TOP 40 MAJOR MARKET

(#11-24) Station of the Year

KDWB-Minneapolis
KHTS-San Diego
WBLI-Long Island
WFLZ-Tampa
WHYI-Miami
WSTR-Atlanta

OM/PD

Dan Bowen, WSTR-Atlanta
Diana Laird, KHTS
Rob Morris, KDWB-Minneapolis
JJ Rice, WBLI-Long Island
Rob Roberts, WHYI-Miami
Dom Theodore, WFLZ-Tampa

APD/MD

J.R. Ammons, WSTR-Atlanta
Al Levine, WBLI-Long Island
Derek Moran, KDWB-Minneapolis
Deidre Poyner, WHYI-Miami
(now @ Arista Records)
Stan "The Man" Priest, WFLZ-Tampa
Rick Vaughn, KHTS-San Diego

Marketing/Promotions Director

Camie Dunbar, WHYI-Miami
Alan Hennes, WSTR-Atlanta
Claudine Lewis, KHTS-San Diego
Jeff Lyons, KSLZ-St. Louis
John O'Connell, KDWB-Minneapolis

TOP 40 LARGE MARKET

(#25-50) Station of the Year

KKRZ-Portland
KMXV-Kansas City
WKSS-Hartford
WNCI-Columbus
WNKS-Charlotte
WRVW-Nashville

OM/PD

Tommy Austin, KKRZ-Portland
Tracy Austin, WKSS-Hartford
John Reynolds, WNKS-Charlotte
Jimmy Steele, WRVW-Nashville
(now @ WNCI-Columbus)
Dave Universal, WKSE-Buffalo
Jon Zellner, KMXV-Kansas City

APD/MD

Dylan, KMXV-Kansas City
Joe Kelly, WNCI-Columbus
Jason McCormick, WNKS-Charlotte
Mike McGowan, WKSS-Hartford
Tom Peace, WRVW-Nashville

Marketing/Promotions Director

Diana Ades, WNKS-Charlotte
Bill Alfano, WKSS-Hartford
Rich Connor, KKRZ-Portland
Rachel Frydman, WXSS-Milwaukee
Chad Mantooh, KMXV-Kansas City
Stephanie Ringer, WKSE-Buffalo

TOP 40 MEDIUM MARKET

(#51-100) Station of the Year

KBFM-McAllen-Brownsville
KQKQ-Omaha
KRQQ-Tucson
WABB-Mobile
WAPE-Jacksonville
WPXY-Rochester

OM/PD

Wayne Coy/Darrin Stone, KQKQ-Omaha
Mike Danger, WPXY-Rochester
Mark Medina, KRQQ-Tucson
Nikki Nite, WFBC-Greenville
Billy Santiago, KBFM-McAllen-Brownsville
Cat Thomas, WAPE-Jacksonville

APD/MD

Skip Church, WFBC-Greenville
Tony Mann, WAPE-Jacksonville
JJ Morgan, KQKQ-Omaha
Norm On The Barstool, WPXY-Rochester
Randy Williams, KRQQ-Tucson

Marketing/Promotions Director

Marisa Allen, WNNK-Harrisburg
Michael Bradford, KRQQ-Tucson
Kristyn Gannon, WFLY-Albany
Jennifer Heck, KQKQ-Omaha
Todd Kelly, WDJX-Louisville
Angie Pinto, WAPE-Jacksonville

TOP 40 SMALL MARKET

(100+) Station of the Year

WHTS-Quad Cities
WKCI-New Haven
WPST-Trenton
WZEE-Madison
WZOK-Rockford
WZYP-Huntsville

OM/PD

Rich Davis, WZEE-Madison
(now @ WRVW-Nashville)
Dave McKay, WPST-Trenton
Dave Michaels, WSTO-Evansville
Danny Ocean, WKCI-New Haven
Tony Waitekus, WHTS-Quad Cities
Bill West, WZYP-Huntsville

APD/MD

Tommy Bo Dean, WZEE-Madison
Michael Chase, WZYP-Augusta
Melissa Morgan, WJJS-Roanoke
Chris Puorro, WPST-Trenton
Mark Reid, KQKY-Kearney
Valerie Steele, KDUK-Eugene

Marketing/Promotions Director

Wendy Black, WZYP-Huntsville
Shelley Ditto, WHTS-Quad Cities
Laura Giammattei, WKCI-New Haven
Robert Minton, WPST-Trenton
Bonnie Oleson, WZEE-Madison

LABEL NOMINEES

Major Label of the Year

Arista
Atlantic
Columbia
Interscope
Island Def Jam
Jive
RCA
Universal
Warner Bros.

Sr./Exec. VP of Promotion (Major Label)

Burt Baumgartner, Capitol
Ron Geslin, RCA Records
Ken Lane, Island Def Jam
Joe Riccitelli, Jive Records
Brenda Romano, Interscope
Hilary Shave, Epic Records
Charlie Walk, Columbia

VP of Promotion (Major Label)

Mike Easterlin, IDJMG
Charlie Foster, Universal
Denise George, Jive Records
Bonnie Goldner, MCA
Chris Lopes, Interscope
Dave Sholin, Capitol Records
Felicia Swerling, Warner Bros.

National Promotion Exec—VP of Promotion (Major Label)

Jeff Bardin, Elektra
Trish Bock, Jive
Ken Lucek, Epic
David Nathan, Universal
Mark Neiter, Interscope
Greg Marella, MCA
Eric Oleson, Island Def Jam

Independent Label of the Year

Artemis
Hollywood
Squint
Tommy Boy
TVT
Wind-up

VP of Promotion (Independent Label)

Lori Holder-Anderson, Wind-up
Jack Cyphers, Tommy Boy
Scot Finck, Hollywood Records
Margaret LoCicero, TVT
Marc Ratner, DreamWorks
Jack Satter, Beyond Music
Mark Snider, V2

Rhythm Crossover

Rhythm Crossover Station of the Year

(Top 10 Arbitron markets)

KPWR-Los Angeles
KYLD-San Francisco
WBBM/FM-Chicago
WJMN-Boston
WKTU-New York
WPGC-Washington
WQHT-New York

OM/PD

Frankie Blue, WKTU-New York
Cadillac Jack, WJMN-Boston
Todd Cavanah, WBBM/FM-Chicago
Tracy Cloherty, WQHT-New York
Michael Martin,
KYLD/KMEL-San Francisco
Jimmy Steal, KPWR-Los Angeles
Jay Stevens, WPGC-Washington

APD/MD

Jazzy Jim Archer, KYLD-San Francisco
Glen Aure, KMEL-San Francisco
Erik Bradley, WBBM/FM-Chicago
Geronimo, WKTU-New York
Thea Mitchem, WPGC-Washington
Damion Young, KPWR-Los Angeles

Marketing/Promotions Director

Michael Biemolt, WBBM/FM-Chicago
Katie Eyerly, KMEL-San Francisco
Don MacLeod, WKTU-New York
Dianna Obermeyer, KPWR-Los Angeles
Carlos Pedraza, KYLD-San Francisco

RHYTHM-CROSSOVER MAJOR MARKET

(#11-24) Station of the Year

KKFR-Phoenix
KQKS-Denver
KUBE-Seattle
WLLD-Tampa
WPOW-Miami
XHTZ-San Diego

OM/PD

Cat Collins, KQKS-Denver
Kid Curry, WPOW-Miami
Shellie Hart/Eric Powers, KUBE-Seattle
Lisa Karsting, XHTZ-San Diego
Orlando, WLLD-Tampa
Bruce St. James, KKFR-Phoenix

APD/MD

Charlie Huero, KKFR-Phoenix
John E. Kage, KQKS-Denver
Julie Pilat, KUBE-Seattle
Daie Soliven, XHTZ-San Diego
Tony The Tiger/Eddie Mix,
WPOW-Miami

Marketing/Promotions Director

Aldo, KQKS-Denver
Kenny Bernstein, WPOW-Miami
Andrew Fleming, WLLD-Tampa
Gus Swanson, KUBE-Seattle
T.J., XHTZ-San Diego

The Warner Bros. Records
Urban Family
Congratulates

Dwight Bibbs

Nominated Record Executive of The Year

and

Rick Nuhn

Nominated National Promotion Person of The Year

On Their

**GAVIN Awards
Nomination**



Thank You Guys For All You've Done

R E C O R D S

**RHYTHM-CROSSOVER
LARGE MARKET**

(#25-50) Station Of The Year
 KLUC-Las Vegas
 KQBT-Austin
 KTFM-San Antonio
 KXHT-Memphis
 KXJM-Portland
 WWKX-Providence

OM/PD

Mark Adams, KXJM-Portland
 Cagle, KXHT-Memphis
 Jerry McKenna, WWKX-Providence
 Scooter B. Stevens, KQBT-Austin
 Cat Thomas, KLUC-Las Vegas
 Cliff Tredway, KTFM-San Antonio

APD/MD

Steve Chavez, KTFM-San Antonio
 Pretty Boy Dontay, KXJM-Portland
 J.B. King, KLUC-Las Vegas
 Mark McCray, KQBT-Austin

Marketing/Promotions Director

Brunella Bruni, KTFM-San Antonio
 Liz Leos, KQBT-Austin
 Doug Parker, KSFM-Sacramento
 Rene Rank, KXJM-Portland
 Vanessa Thill, KLUC-Las Vegas

**RHYTHM-CROSSOVER
MEDIUM MARKET**

(#51-100) Station of the Year
 KDGS-Wichita
 KDON-Salinas-Monterey
 KISV-Bakersfield
 KWIN-Stockton
 KXME-Honolulu
 WBHJ-Birmingham

OM/PD

John Candelaria, KPRR-El Paso
 John Christian, KWIN-Stockton
 Jamie Hyatt, KXME-Honolulu
 Mickey Johnson, WBHJ-Birmingham
 Bob Lewis, KISV-Bakersfield
 Greg Williams, KDGS-Wichita

APD/MD

Louie Cruz, KWIN-Stockton
 Mary K., WBHJ-Birmingham
 Travis Loughran, KBOS-Fresno
 Dennis Martinez, KDON-Salinas-Monterey
 Picazzo, KISV-Bakersfield

Marketing/Promotions Director

Roy Kinji, KWIN-Stockton
 Chubby Lopez, KDON-Salinas-Monterey
 Chris Lucy, KPRR-El Paso
 Scott MacKenzie, KXME-Honolulu
 Tracy Peoples, KISV-Bakersfield
 Stacy Perez, KDGS-Wichita

**RHYTHM-CROSSOVER
SMALL MARKET**

(#100+) Station of the Year
 KCAQ-Oxnard
 KHTN-Merced-Modesto
 KUUU-Palm Springs
 WJFX-Ft. Wayne
 WOCQ-Salisbury-Ocean City
 WXIS-Johnson City

OM/PD

Dan Garite, KCAQ-Oxnard
 Rene Roberts, KHTN-Merced-Modesto
 Pattie Moreno, KUUU-Palm Springs
 Brian Michel, WCKZ-Ft. Wayne
 Wookie, WOCQ-Salisbury-Ocean City

APD/MD

Todd Ambrose, WXIS-Johnson City
 Erika Garite/Big Bear, KCAQ-Oxnard
 Noise, KUUU-Palm Springs
 Drew Stone, KHTN-Merced-Modesto
 Weasel, WJFX-Ft. Wayne

RECORD NOMINEES

Major Label of the Year

Arista
 Atlantic
 Columbia
 Jive
 Interscope
 Island Def Jam
 MCA
 RCA
 Universal

Independent Label Of The Year

Beyond Music
 DreamWorks
 Koch Entertainment
 Priority
 Tommy Boy
 TVT

VP/Promotion (Major Label)

Johnny Coppola, Capitol
 Nino Cuccinello, Interscope
 Val DeLong, Universal
 Lisa Ellis, Columbia
 John McMann, Atlantic
 Tony Monte, RCA
 Bruce Reiner, MCA
 Marthe Reynolds, IDJMG

**National Promotion Exec
(Major Label)**

Lucy Barragan, Elektra Records
 Andrea Foreman, Columbia Records
 Motti Shulman, IDJMG
 John Strazza, RCA
 John Trienis, Universal/Motown
 Cary Vance, Virgin

**VP of Promotion
(Independent Label)**

Joey Carvello, Priority
 Jack Cyphers, Tommy Boy
 Phil Mataragas, TVT Records
 Liz Montalbano, Priority

**National Promotion Exec
(Independent Label)**

Rick Sackheim, Restless
 Salwa Scarpone, Logic Records
 Dee Sonaram, Koch
 Hazel Zoleta, Tommy Boy

A/C

RECORD NOMINEES

A/C Label of the Year

Arista Records
 Capitol Records
 Columbia Records
 Hollywood Records
 Jive Records
 Warner Bros. Records

**A/C Label Promotion Executive
of the Year**

Nick Bedding, Hollywood Records
 Elaine Locatelli, Columbia Records
 Valarie Moses, Warner Bros. Records
 Mark Rizzo, Capitol Records
 Kerry Wood, Island Def Jam Music Group
 Etoile Zisselman, Arista Records

**A/C Promotion Person of the
Year**

Debbie Cerchione, Epic Records
 Tom Cunningham, Jive Records
 Cheri Martin, BNA
 Scotty Meyers, TeshMedia
 Katie Seidel, Reprise Records

**A/C Independent Promotion
Company of the Year**

Donna Brake Promotion
 Jerry Lembo Entertainment
 Sandi Lifson Promotions
 R.J. Promotions
 Tri-State Promotions

RADIO NOMINEES

**A/C Major Market Station of the
Year**

KVIL-Dallas
 WBEB-Philadelphia
 WLTE-Minneapolis
 WLTW-New York City
 WMJX-Boston

**A/C Major Market Operations
Manager/Program Director of
the Year**

Chris Conley, WBEB-Philadelphia
 Bill Curtis, KVIL-Dallas
 Don Kelley, WMJX-Boston
 Gary Nolan, WLTE-Minneapolis
 Smokey Rivers, KEZK-St. Louis
 Jim Ryan, WLTW-New York City

**A/C Major Market Assistant
Program Director/Music
Director of the Year**

Haynes Johns, WNND-Chicago
 Mark Laurence, WMJX-Boston
 Charlie Lombardo, WALK-Long Island
 Randi Martin, WASH-Washington, D.C.
 Rob Miller, WALK-Long Island
 Darla Thomas, KLSY-Seattle

**A/C Large Market Station of the
Year**

KOSI-Denver
 WDOK-Cleveland
 WLTQ-Milwaukee
 WRCH-Hartford
 WWLI-Providence

**A/C Large Market Operations
Manager/Program Director of
the Year**

Stan Atkinson, WLTQ-Milwaukee
 Tom Holt, WWLI-Providence
 Dan Hurst, KUDL-Kansas City
 Les Howard Jacoby, WEAT-West Palm Beach
 Chuck Knight, WSNY-Columbus

**A/C Large Market Assistant
Program Director/Music
Director of the Year**

Jeanne Ashley, KSRC-Kansas City
 Steve Hamilton, KOSI-Denver
 Joe Hann, WRCH-Hartford
 Scott Miller, WDOK-Cleveland
 Lyle Morris, KSFI-Salt Lake City

**A/C Medium Market Station of
the Year**

KMGL-Oklahoma City
 KSSK-Honolulu
 WLEV-Allentown
 WLHT-Grand Rapids
 WTVR-Richmond

**A/C Medium Market Operations
Manager/Program Director of
the Year**

Vern Anderson, WLEV-Allentown
 Bill Bailey, WLHT-Grand Rapids
 Bill Cahill, WTVR-Richmond
 Brent Johnson, WTCB-Columbia
 Bernie Moody, KWAV-Monterey/Salinas
 Jeff Silvers, KSSK-Honolulu

**A/C Medium Market Assistant
Program Director/Music
Director of the Year**

Dawn Marcel, KISC-Spokane
 Steve O'Brien, KMGL-Oklahoma City
 Keith Stephens, WMAS-Springfield
 Todd Taylor, KRBB-Wichita
 Mary Turner, WLHT-Grand Rapids

**A/C Small Market Station of the
Year**

KELO-Sioux Falls, S.D.
 WAJI-Ft. Wayne, Ind.
 WFMK-Lansing, Mich.
 WHUD-Newburgh, N.Y.
 WMGN-Madison, Wis.
 WSRW-Worcester, Mass.

**A/C Small Market Operations
Manager/Program Director of
the Year**

Tim Kiesling, WFMK-Lansing
 Pat O'Neill, WMGN-Madison
 Steve Peck, WSRW-Worcester
 Kevin Peterson, WMEZ-Pensacola, Fla.
 Steve Petrone, WHUD-Newburgh
 Barb Richards, WAJI-Ft. Wayne

**A/C Small Market Assistant
Program Director/Music
Director of the Year**

Jim Barron, WAJI-Ft. Wayne
 Jackie Brush, WSRW-Worcester
 Kim Fischer, WMGN-Madison
 Tom Furci, WHUD-Newburgh
 Bonny O'Brien, WAHR-Huntsville, Ala.

Hot AC

RECORD NOMINEES

Hot A/C Label of the Year

Atlantic Records
 Columbia Records
 Interscope Records
 RCA Records
 Reprise Records
 Warner Bros. Records

Hot A/C Executive of the Year

Mary Conroy, Atlantic Records
 Alex Coronfly, Reprise Records
 Pete Cosenza, Columbia Records
 Cheryl Khaner, RCA Records
 Mark Rizzo, Capitol Records
 Nancy Stein, Warner Bros. Records

Hot A/C Person of the Year

Scott Emerson, Interscope Records
 Anne Marie Foley, Reprise Records
 Kevin Kertes, Epic/550 Music
 Marc Ratner, DreamWorks
 Dave Reynolds, Universal

**A/C Independent Company of
the Year**

Donna Brake Promotion
 Jerry Lembo Entertainment
 Sandi Lifson Promotions
 R.J. Promotions
 Tri-State Promotions

RADIO NOMINEES

**Hot A/C Major Market Station of
the Year**

KFMB-San Diego
 KLLC-San Francisco
 KYSR-Los Angeles
 WBMX-Boston
 WPLJ-New York City
 WTMX-Chicago

**Hot A/C Major Market
Operations Manager/Program
Director of the Year**

Tom Cuddy, WPLJ-New York City
 Barry James, WTMX-Chicago
 Tracy Johnson, KFMB-San Diego
 Louis Kaplan, KLLC-San Francisco
 Angela Perelli, KYSR-Los Angeles
 Greg Strassel, WBMX-Boston

**Hot A/C Major Market Assistant
Program Director/Music
Director of the Year**

Mary Ellen Kachinske, WTMX-Chicago
 Tony Mascaro, WPLJ-New York City
 Mike Mullaney, WBMX-Boston
 Julie Nakahara, KLLC-San Francisco
 Chris Patyk, KYSR-Los Angeles
 Jen Sewell, KFMB-San Diego

**Hot A/C Large Market Station of
the Year**

KAMX-Austin
 KIMN-Denver
 KMXB-Las Vegas
 KZZO-Sacramento
 WSSR-Tampa

**Hot A/C Large Market
Operations Manager/Program
Director of the Year**

Scott Chase, WSSR-Tampa
 Tony Florentino, WMTX-Tampa
 Ron Harrell, KIMN-Denver
 Jim Lawson, KALC-Denver
 Duncan Payton, KMXB-Las Vegas
 Jim Robinson, KAMX-Austin

**Hot A/C Large Market Assistant
Program Director/Music
Director of the Year**

Jim Allen, KRSK-Portland
 Jim Matthews, KZZO-Sacramento
 Kevin "Kozman" Maxwell, KALC-Denver
 Leonard Peace, WKTI-Milwaukee
 Shark, KMXB-Las Vegas
 Bruce Wayne, WMC/FM-Memphis

**Hot A/C Medium Market Station
of the Year**

KALZ-Fresno
 KSRZ-Omaha
 KSTZ-Des Moines
 WCPT-Albany
 WKDD-Akron
 WMBX-Richmond

**Hot A/C Medium Market
Operations Manager/Program
Director of the Year**

Chuck Collins, WKDD-Akron
 J. Davis, WCPT-Albany
 Bill George, KUCC-Honolulu
 Jason Griffin, KLLY-Bakersfield
 Kurt Owens, KSRZ-Omaha
 Jim Schaefer, KSTZ-Des Moines

Hot A/C Medium Market Assistant Program Director/Music Director of the Year

Jeannine James, KVUU-Colorado Springs
Jen Myers, KSTZ-Des Moines
Becky Rogers, KJRB-Little Rock
Rebecca Wilde, WMBX-Richmond

Hot A/C Small Market Station of the Year

KMHX-Santa Rosa, Calif.
KOSO-Modesto, Calif.
KTOZ-Springfield, Mo.
WAEV-Savannah, Ga.
WDAQ-Danbury, Conn.

Hot A/C Small Market Operations Manager/Program Director of the Year

Roxi Lennox, KMXS-Anchorage, Ak.
Michelle Matthews, KTOZ-Springfield, Mo.
Max Miller, KOSO-Modesto, Calif.
Scotty Snipes, WAEV-Savannah, Ga.
Bill Trotta, WDAQ-Danbury, Conn.
E.J. Tyler, KMHX-Santa Rosa, Calif.

Hot A/C Small Market Assistant Program Director/Music Director of the Year

Andy Carlisle, WDAQ-Danbury, Conn.
Donna Miller, KOSO-Modesto, Calif.
Ethan Minton, WMGX-Portland, Me.
Simon Nights, KTOZ-Springfield, Mo.
Kevin Simmons, KLCA-Reno, Nev.

Alternative

RADIO NOMINEES

Major Market Station of the Year

KNDD-Seattle
KROQ-Los Angeles
WKQX-Chicago
WNNX-Atlanta
WXRK-New York
XTRA-San Diego

Program Director

Leslie Fram, 99X-Atlanta
Steve Kingston, WXRK-New York
Phil Manning, KNDD-Seattle
Oedipus, WBCN-Boston
Bryan Schock, 91X-San Diego
Kevin Weatherly, KROQ-Los Angeles

Asst PD/Music Director

Aaron Axelsen, KITS-San Francisco
Suzie Dunn, WPLY-Philadelphia
Pat Ferrise, WHFS-Washington
Chris Muckley, XTRA-San Diego
Chris Williams, WNNX-Atlanta
Lisa Worden, KROQ-Los Angeles

Medium Market Station of the Year

KNRK-Portland
KWOD-Sacramento
KXRK-Salt Lake City
KXTE-Las Vegas
WBRU-Providence
WXDX-Pittsburgh

Program Director

Andy Davis, WWCD-Columbus
Mark Hamilton, KNRK-Portland
Scott Jameson, WRZX-Indianapolis
Paul Krieger, KEDJ-Phoenix
John Moschitta, WXDX-Pittsburgh
Tim Schiavelli, WBRU-Providence

Asst PD/Music Director

Jack DeVoss, WWCD-Columbus
Lenny Diana, WXDX-Pittsburgh
Chaz Kelly, WMRQ-Hartford
Kristen Pettus-Honeycutt, WEND-Charlotte
Chris Ripley, KXTE-Las Vegas
Marty Whitney, KEDJ-Phoenix

Small Market Station of the Year

KFMA-Tucson
WAVF-Charleston
WEQX-Albany
WGRD-Grand Rapids
WPBZ-West Palm Beach
WRAX-Birmingham

Program Director

Lynn Barstow, KMYZ-Tulsa
Nikki Basque Robinson, KPOI-Honolulu
Mimi Griswold, WKRL-Syracuse
Eddie Gutierrez, KJEE-Santa Barbara
John Michael, KFMA-Tucson
Dave Rossi, WRAX-Birmingham

Asst PD/Music Director

Rich Berlin, KMBY-Monterey
Crissy, WPLA-Jacksonville
Dan O'Brien, WPBZ-West Palm Beach
Steve Picard, WTBZ-Burlington
Allen Rantz, WXEG-Dayton
Ray Seggern, KMYZ-Tulsa

RECORD NOMINEES

Record Label of the Year "Venti"

Capitol
Epic
Interscope
RCA
Reprise
Universal

"Grande"

DreamWorks
London
Maverick
Tommy Boy
Virgin
V2

"Tall"

Astralwerks
Epitaph
Grand Royal
Network
Roadrunner
Wind-up

Record Person of the Year "Venti"

Bob Divney, Reprise
Rob Goldklang, Warner Brothers
Brian MacDonald, Interscope
Kris Metzdorf, Atlantic
Jacqueline Saturn, Epic
Gary Spivack, Capitol

"Grande"

Bill Carroll, London
Joel Klaiman, 550
Gaby Skolnek, Maverick
Matt Smith, DreamWorks
Cheryl Valentine, Tommy Boy
Ross Zapin, DreamWorks

"Tall"

Eric Baker, Roadrunner
Shanna Fisher, Wind-up
Tom Gates, Network
Gary Jay, TVT
Doug LaGambina, Immortal
Christina Whitetrash, Epitaph

Indie of the Year

Jon Cohen, Cornerstone
Del Williams, ARMS
Jonathan Lev, Jerry Brenner Group
Thomas Westfall, JMA
Michael Idlis, Idlis Communications
Mark Kordelos, UNCLE

Urban

RADIO NOMINEES

Major Market Station of the Year

WBLS-New York
WUSL-Philadelphia
WGCI-Chicago
KKBT-Los Angeles
WEDR-Miami

Major Market Program Director

Vinny Brown, WBLS-New York
Helen Little, WUSL-Philadelphia
Elroy Smith, WGCI-Chicago
Cedric Hollywood, WEDR-Miami

Major Market Music Director

Tosha Love, WVEE-Atlanta
Lamonda Williams, WPHI-Philadelphia
Dorsey Fuller, KKBT-Los Angeles
Jay Alan, WGCI-Chicago
Kris Kelly, WJLB-Detroit

Large/Medium Market Station of the Year

KPRS-Kansas City
WTLC-Indianapolis
WQUE-New Orleans
WKKV-Milwaukee
WAMO-Pittsburgh

Large/Medium Market Program Director of the Year

Sam Weaver, KPRS-Kansas City
Brian Wallace, WTLC-Indianapolis
Gary Young, WKKV-Milwaukee
Gerod Stevens, WQUE-New Orleans
Joe Booker, KIPR-Little Rock

Large/Medium Market Music Director of the Year

Doc Love, WKKV-Milwaukee
Uptown Angela, WQUE-New Orleans
Eileen Nathaniel, WHRK-Memphis
Heart Attack, WOWI-Norfolk
Nate Quick, WPEG-Charlotte

Small Market Station of the Year

WFXE-Columbus
WJTT-Chattanooga
WQHH-Lansing
WJMI-Jackson
WDZZ-Flint

Small Market Program Director of the Year

Chris Reynolds, WDZZ-Flint
Terri Avery, WFXE-Columbus
Skip Dillard, WBLK-Buffalo
Terry Base, WWWZ-Charleston
Stan Branson, WJMI-Jackson

Urban AC Station of the Year

WHUR-Washington
WDAS-Philadelphia
WALR-Atlanta
WHQT-Miami
WVAZ-Chicago

Urban AC Program Director of the Year

Kathy Brown, WWIN-Baltimore
Carl Conner, KMJQ-Houston
Hector Hannibal, WHUR-Washington
Derrick Brown, WHQT-Miami

Urban AC Music Director of the Year

Traci LaTrelle, WHQT-Miami
Daisy Davis, WDAS-Philadelphia
Jamillah Muhammad, WVAZ-Chicago
Mark Dylan, KOKY-Little Rock
Carla Boatner, KMJQ-Houston

Air Personality of the Year

Crazy Howard, McGee WGCI-Chicago
Steve Harvey, KKBT-Los Angeles
Wendy Williams, WUSL-Philadelphia
Skip Murphy, KKDA-Dallas

Major Label of the Year

Arista/La Face/Bad Boy
Jive Records
Columbia/So So Def Records
Def Jam/Def Soul

Executive of the Year

Cynthia Johnson-Harris, Columbia Records
Johnnie Walker, Def Jam/Def Soul
Michael Johnson, Arista Records
Dwight Bibbs, Warner Bros. Records
Larry Khan, Jive Records

National Promotion Person of the Year

Michi Benjamin, Columbia Records
Rick Nuhn, Warner Bros. Records
James Boyce, Universal Records
Ken James, MCA Records

Independent Promotion Person of the Year

Jesus Garber, Jesus Garber Group
Bruce Jones, Thun Productions
Doug Wilkins, Sound International Group
Alan & Lygia Lott, Coast II Coast
Eddie Gurren, Golden Boy

Jazz

RADIO NOMINEES

Jazz Programmer of the Year (Markets 1-25)

Chuey Varela, KCSM-San Mateo
Gary Walker, WBGO-Newark
Nick Morrison, KPLU-Seattle
Arturo Gomez, WDNA-Miami
Helen Borgers, KLON-Los Angeles

Jazz Programmer of the Year (Markets 26+)

Eric Cohen, WAER-Syracuse
Gary Vercelli, KXJZ-Sacramento
Tony Gasparre, WGMC-Rochester
Brad Stone, KKUP-San Jose
Linda Yohn, WEMU-Detroit
Bert Gambini, WBFO-Buffalo

Jazz Station of the Year (Markets 1-25)

KLON-Los Angeles
WBGO-Newark
KUVO-Denver
KPLU-Seattle
KCSM-San Mateo
WBEZ-Chicago
WDNA-Miami

Jazz Station of the Year (Markets 26+)

WAER-Syracuse
WWOZ-New Orleans
KXJZ-Sacramento
WGMC-Rochester
KCLU-Thousand Oaks)

RECORD NOMINEES

Jazz Major Label of the Year

Verve
Warner Brothers
Blue Note
Columbia
Atlantic

Jazz Independent Label of the Year

Telarc
Palmetto
High Note
Concord
Max Jazz
Naxos

Jazz National Promotion Person of the Year

Crissy Zagami, Verve
Chris Jonz, Warner Brothers
Vicki Rickman, Telarc
Erica Linderholm, Atlantic

Jazz Independent Promotion Person of the Year

Mike Carlson, Mike Carlson Promotions
Neal Sapper, New World 'N' Jazz
Bob Cohen, Dr. Jazz Promotions
Mike Hurzon, The Tracking Station
Laura Sanano & Rachel Lewis, Coast to Coast Promotions

Jazz Artist of the Year

Regina Carter
Joshua Redman
Steve Turre
McCoy Tyner
Hank Crawford
John Hicks
Christian McBride
Danilo Perez

Smooth Jazz

RADIO NOMINEES

Smooth Jazz Program Director/Operations (Markets 1-20)

Mike Vasquez, KIFM-San Diego
Chris Brodie, KTWW-Los Angeles
Carol Handley, KWJZ-Seattle
Bob Kaake, WNUA-Chicago
Maxine Todd, KOAI-Dallas

Smooth Jazz Program Director/Operations (Markets 21+)

Bernie Kimble, WNNW-Cleveland
Steve Williams, KSSJ-Sacramento
Bill Harman, WJZA-Columbus
J. Weidenheimer, KEZL-Fresno
Rob Riessen, KBZN-Salt Lake City

Smooth Jazz Music Director/Asst. Program Director (Markets 1-20)

Kelly Cole, KIFM-San Diego
Ralph Stewart, KTWW-Los Angeles
Michael Tozzi, WJZ-Philadelphia
Laurie Cobb, KIFM-San Diego
Diana Rose, KWJZ-Seattle

Smooth Jazz Music Director/Asst. Program Director (Markets 21+)

Patricia James, WLOQ-Orlando
Doug Wulff, KRVR-Modesto
Kathy Curtis, WSJT-Tampa Bay
Michelle Chase, KCIY-Kansas City
Larry Hollowell, WJCD-Norfolk

Smooth Jazz Station of the Year (Markets 1-20)

KIFM-San Diego
KTWV-Los Angeles
KOAI-Dallas
WNUA-Chicago
WQCD-NYC

Smooth Jazz Station of the Year (Markets 21+)

WNWV-Cleveland
KRVR-Modesto
WLOQ-Orlando
WSJT-Tampa
WJCD-Norfolk
KSSJ-Sacramento

RECORD NOMINEES

Smooth Jazz Major Label of the Year

Warner Brothers
GRP/Verve
Atlantic
Columbia
Arista
BMG

Smooth Jazz Subsidiary of the Year

Higher Octave
Narada
Internal Bass
N-Coded Music
GRP/Verve
Instinct
Heads Up

Smooth Jazz Independent Label of the Year

Shanachie
Native Language
Heads Up
Telarc
Instinct
Samson

Smooth Jazz National Promotion Person of the Year

Deborah Lewow, Warner Bros.
Erica Linderholm, Atlantic
Laura Chiarelli, GRP
Eulis Cathey, N-Coded Music
Marla Roseman, Shanachie

Smooth Jazz Independent Promotion Person of the Year

Dave Kunert, Future Groove
Roger Lifeset, Peer Pressure Promotions
Cliff Gorov, All That Jazz
Michael Moryc, Matrix
Neal Sapper, New World N'Jazz

Smooth Jazz Artist of the Year

Boney James
Al Jarreau
Jeff Golub
David Benoit
Down to the Bone
Joyce Cooling

Country

RADIO NOMINEES

Major/ Large Market Station of the Year

KMLE-Phoenix
KNIX-Phoenix
KPLX-Dallas
WFMS-Indianapolis
WQYK-Tampa

Major/Large Market OM/PD of the Year

Tim Closson, WUBE-Cincinnati
Mike Kennedy, KBEQ-Kansas City
George King, KNIX-Phoenix
Eric Logan, WQYK-Tampa
Brian Phillips, KPLX-Dallas

Major/Large Market APD/MD of the Year

Jon Anthony, WMZQ-Wash D.C.
Michael J. Fox, WPOC-Baltimore
Greg Frey, KSON-San Diego
Jay Roberts, WQYK-Tampa
Rick Taylor, KUPL-Portland, Ore.

Medium Market/Station of the Year

KUZZ-Bakersfield
WAMZ-Louisville
WIVK-Knoxville
WSSL-Greenville, S.C.
WTRS- Ocala, Fla.

Medium Market/OM/PD of the Year

Evan Bridwell, KUZZ-Bakersfield
Coyote Calhoun, WAMZ-Louisville
Mike Hammond, WIVK-Knoxville
Dan Holiday, KZSN-Wichita, Kan.
Bruce Logan, WSSL-Greenville, S.C.

Medium Market/APD/MD of the Year

Coyote Collins, WBEE-Rochester, N.Y.
Dandalion, WRKZ-Hershey, Pa.
Eddie Hatfield, KJY-Des Moines, Iowa
Scott Stewart, WZZK-Birmingham, Ala.
Dave Tyler, WTRS-Ocala, Fla.

Small Market/Station of the Year

KEAN-Abilene, Texas
KJUG-Visalia, Calif.
KRKT-Albany, Ore.
WDMS-Greenville, Miss.
WPSK-Radford, Va.

Small Market/APD/MD of the Year

Spencer Burke, KIZN-Boise, Idaho
Shane Collins, WPAP-Panama City, Fla.
Scott Schuler, KRKT-Albany, Ore.
Laura Starling, WDEN-Macon, Ga.
Gil Stuart, WMSI-Jackson, Miss.

Small Market/OM/PD of the Year

Dave Daniels, KJUG-Visalia, Calif.
Jack Douglas, WPSK-Radford, Va.
Tom Hanrahan, WPAP-Panama City, Fla.
Clay Hunnicutt, WUSY-Chattanooga, Tenn.
Renee Revett, KXKC-Lafayette, La.

Golden Ear

Ryan Dobry-Hunt, WTCM-Traverse City, Mich.
Jack Douglas, WPSK-Radford, Va.
Dennis Hughes, WAYZ-Hagerstown, Pa.
Ryan McCall, WGLR-Lancaster, Wis.
Dave Tyler, WTRS-Ocala, Fla.

RECORD NOMINEES

Gavin Promoter of the Year

Jerry Duncan, Jerry Duncan Promotions
Kimberly Dunn, MCA Records
Marita O'Donnell, Curb Records
Trudie Richardson, Atlantic Records
Diane Richey, Diane Richey Promotions

Gavin Record Label of the Year

Arista Records
BNA Records
Curb Records
Lyric Street Records
MCA Records

Gavin Senior VP/VP of Promotion of the Year

Tom Baldrice, BNA Records
Bill Catino, Capitol Records
Brad Howell, Warner Bros. Records
Jack Lameier, Sony Nashville
Michael Powers, Mercury Records

Gavin National Promotion Director of the Year

Kevin Herring, Lyric Street Records
Rick Hughes, Epic Records
Bill Macky, MCA Records
Rick Rockhill, Curb Records
Bruce Shindler, DreamWorks Records

Gavin Regional Promotion Manager of the Year

Marlene Augustine, Columbia Records, West Coast
Cliff Blake, Warner Bros. Records, Northeast
Enzo DiVincenzo, MCA Records, Southwest
Theresa Durst, Lyric Street Records, Southeast
Jimmy Harnen, DreamWorks Records, Northeast
Brooks Quigley, Curb Records, Southeast

Gavin Country Artist of the Year

Dixie Chicks, Monument
Tim McGraw, Curb
Brad Paisley, Arista
George Strait, MCA
Lee Ann Womack, MCA

Gavin Country Breakthrough Artist of the Year

Rascal Flatts (Lyric Street)
Keith Urban (Capitol)
Darryl Worley (DreamWorks)
Phil Vassar (Arista Nashville)
Montgomery Gentry (Columbia)

A3

RADIO NOMINEES

Station of the Year (Markets 1-25)

KBCO-Denver
KFOG-San Francisco
KMTT-Seattle
KTCZ-Minneapolis
WXRT-Chicago
WXRV-Boston

Station Of the Year

(Market 26 +)

KBAC-Santa Fe
KBXR-Columbus
KGSR-Austin
KINK-Portland
KPIG-Monterey
WNCS-Burlington

Non-Commercial Station of the Year

KCRW-Los Angeles
WDET-Detroit
WFPK-Louisville
WFUV-New York
WXPB-Philadelphia
WYEP-Pittsburgh

Program Director/Operations Manager of the Year (Markets 1-25)

Scott Arbough, KBCO-Denver
Dave Benson, KFOG-San Francisco
Lauren MacLeash, KTCZ-Minneapolis
Chris Mays, KMTT-Seattle
Scott Strong, KKMR-Dallas
Norm Winer, WXRT-Chicago

Program Director/Operations Manager of the Year (Markets 26 +)

Dennis Constantine, KINK-Portland
Alex Cortwright, WRNR-Annapolis/Baltimore
Jody Denberg, KGSR-Austin
Ira Gordon, KBAC-Santa Fe
Laura Hopper, KPIG-Monterey/Salinas
Tom Teuber, WMMM-Madison

Program Director/Operations Manager of the Year (Non-Commercial)

Nic Harcourt, KCRW-Los Angeles
Mark Keefe, WNCW-Spindale
Dan Reed, WFPK-Louisville
Bruce Warren, WXPB-Philadelphia
Rosemary Welsch, WYEP-Pittsburgh
Randy Wynne, WMNF-Tampa

Music Director/Assistant Program Director of the Year (Market 1-25)

Amy Brooks, WBOS-Boston
Haley Jones, KFOG-San Francisco
Keefer, KBCO-Denver
Patty Martin, WXRT-Chicago
Shawn Stewart, KMTT-Seattle
Mike Wolf, KTCZ-Minneapolis

Music Director/Assistant Program Director of the Year (Market 26 +)

Susan Castle, KGSR-Austin
Keith Coes, WRLT-Nashville
Dave Herold, KTHX-Reno
Marie McCallister, WTTS-Bloomington
Jody Petersen, WNCS-Montpelier
Kevin Welch, KINK-Portland

Music Director/Assistant Program Director of the Year (Non-Commercial)

Jack Barton, WYEP-Pittsburgh
Maxx Faulkner, WCBE-Columbus
Rita Houston, WFUV-New York
Helen Leicht, WXPB-Philadelphia
Jim Manion, WFHB-Bloomington
Stacy Owen, WFPK-Louisville

RECORD NOMINEES

Major Label of the Year

Elektra/EEG
Interscope
RCA
Reprise
Virgin
Warner

Independent/Subsidiary Label of the Year

Artemis
Razor & Tie
Red Ink
Rounder
Tone Cool
TVT

Major Label Promotion Person of the Year

Alex Coronfly, Reprise
James Evans, Interscope
Ray Gmeiner, Virgin
Lisa Michelson, Elektra/EEG
Steve Nice, Capitol
John Rosenfelder, Island
Trina Tombrink, Columbia

Independent/Subsidiary Promotion Person of the Year

Jann Hendry, Giant
Gary Jay, TVT
Tim Kolleth, Alligator
Art Phillips, Vanguard
Katrinka Suydam, Rounder
Andi Turco, Razor & Tie

Independent Promotion Person of the Year

Michele Clark, Michele Clark Promotion
Sean Coakley, Songlines Promotion
Michael Ehrenberg, Outsource Music
Susan Levin, Coast to Coast Promotion
Harry Levy, Levitation
Judy Libow, Libow Unlimited

Major Label Artist and Album of the Year

B.B. King/E. Clapton, *Riding With...* (Reprise)
Jayhawks, *Smile* (Columbia)
Mark Knopfler, *Sailing to...* (Warner Bros.)
Shelby Lynne, *I Am* (DJMG)
Phish, *Farmhouse* (Elektra/EEG)
U2, *All That You Can't Leave Behind* (Interscope)

Independent/Subsidiary Artist and Album of the Year

S. Earle, *Transcendental Blues* (E-Squared/Artemis)
David Gray, *White Ladder* (ATO/RCA)
John Hiatt, *Crossing Muddy Waters* (Vanguard)
Aimee Mann, *Bachelor Number Two* (SuperEgo)
N. Mississippi Allstars, *Shake Hands...* (Tone Cool)
Dar Williams, *Green World* (Razor & Tie)



resaurants

A Fish Called Avalon

Avalon Hotel
700 Ocean Dr.
Miami Beach
305-532-1727

Baleen

Grove Isle Club & Resort
Four Grove Isle Drive
Coconut Grove, Miami
305 858 8300

Bamba

1661 Meridian Avenue
Miami Beach
305-531-4800

Bayside Hut

3501 Rickenbacker
Causeway
Key Biscayne
305-361-0808

Cafe Abbracci

318 Aragon Avenue
Coral Gables, Miami
305-441-0700

Café Da Vinci

1009 Kene Concourse
Bay Harbour Island
305-861-8166

Café Prima Pasta

414 71st St.
Miami Beach
305-867-0106

Café Soleil

1233 Lincoln Rd.
Miami Beach
305-672-3800

Caffe Milano

850 Ocean Dr.
Miami Beach
305-532-0707

The Capital Grille

444 Brickell Avenue
Miami
305-374-4500

Casa Salsa

524 Ocean Dr.
Miami
305-538-8533

Cheesecake Factory

3015 Grand Avenue
Coconut Grove, Miami
305-447-9898

Chef Allen's

19088 North East 29th
Avenue
Miami
305-935-2900

China Grill

404 Washington Ave.
Miami Beach
305-534-2211

Dab Haus

852 Alton Road
Miami Beach
305-534-9557

De Leo Trattoria Toscana

819 Lincoln Rd.
Miami Beach
305-674-0350

The Forge

432 Arthur Godfrey Road
Miami Beach
305-538-8533

Garcia's Seafood and Grill

398 North River Dr.
Miami
305-375-0765

Grand Cafe

2669 South Bayshore Drive
Miami
305-858-9600

Hamilton's

Hyatt Regency Miami
400 South East Second
Avenue
Miami
305-358-1234

Hu Yong

3458 SW 8th St.
Miami
305-446-3647

Jeffrey's

1629 Michigan Avenue
Miami Beach
305-673-0690

Joe's Stone Crab

227 Biscayne Street
Miami Beach
305-673-0365

Johnny Rockets

3036 Grand Ave.
Coconut Grove
305-444-1000

La Palme d'Or

1200 Anastasia Avenue
Coral Gables, Miami
305-445-1926

La Paloma

10999 Biscayne Boulevard
Miami
305-891-0505

Lario's on the Beach

820 Ocean Ave.
Miami Beach
305-532-9577

Le Festival

2120 Salzedo Street
Coral Gables, Miami
305-442-8545

Le Pavillon

Hotel Inter-Continental Miami
100 Chopin Plaza
Miami
305-577-1000

News Café

800 Ocean Dr.
Miami Beach
305-538-6397

Norman's

21 Almeria Avenue
Miami
305-446-6767

Oggi Caffè

1740 79th St. Causeway
N. Bay Village
305-866-1238

Pacific Time

915 Lincoln Road
Miami
305-534-5979

Rascal House

17190 Collins Ave.
Miami Beach
305-947-4581

Restaurant St. Michael

162 Alcazar Avenue
Coral Gables, Miami
305-446-6572

Rosinella Italian Trattoria

525 Lincoln Rd.
Miami Beach
305-672-8777

Satchmo's Blues Bar & Grill

60 Merrick Way
Coral Gables, Miami
305-774-1883

Shula's Steakhouse

154th Street Palmetto
Expressway
Miami Lakes, Miami
305-820-8102

Smith & Wollensky

1 Washington Ave.
Miami Beach
305-673-1708

Sport Café

538 Washington Ave.
Miami Beach
305-674-9700

Sunday's on the Bay

5420 Crandon Blvd.
Key Biscayne
305-361-6777

Tantra

1445 Pennsylvania Ave
Miami Beach
305-672-4765

Thai Tony's

890 Washington Ave.
Miami
305-538-8424

Tap Tap

819 5th St.
Miami Beach
305-672-2898

Tiger Oak Room Restaurant

The Raleigh Hotel
1775 Collins Avenue
Miami Beach
305-534-6300

Tobacco Road

626 S. Miami Ave.
Miami
305-374-1198

Tony Chan's Water Club

1717 North Bayshore Drive
Miami
305-374-8888



Yuca

501 Lincoln Road
Miami Beach
305-532-9822

■ A brief introduction to some of the faces of GAVIN Seminar 2001:

Industry Luminaries

THURSDAY

The Future of Music Delivery

DAVID BEAN MusicMatch



David Bean is Vice President of Internet radio programming at MusicMatch, Inc., which develops personalized music services and software that make it easy for people to play, record, organize and discover music. The company's critically acclaimed MusicMatch Jukebox software is one of the world's most popular, used by more than 12 million digital music fans worldwide. David and his team of in-house and radio industry consultants are responsible for programming all MusicMatch Radio music content. Prior to joining MusicMatch, David was the Director of Online Entertainment at OnRadio, an Internet company that provides music streams to businesses. Before working at OnRadio, he was president of Bean Bag Entertainment, where he released CDs and developed and licensed artist recordings for retail MP3 downloads. David began his radio career in 1971 at KLRB-Carmel, Calif., where he served as Program Director.

RALPH SIMON Yourmobile.com

Ralph Simon is Chairman of the Yourmobile Wireless Entertainment Group of companies. He has 25 years of experience building successful music publishing companies, record labels, and wireless intellectual property companies in the U.S. and internationally. In 1975 Simon co-founded the Zomba group of companies, including Jive Records and Zomba's global music publishing companies, which today ranks as the world's most successful independent music company. From 1975-1991 he was responsible for building the Zomba business and developing the careers of significant recording artists and songwriters as well as managing the careers of several noted record producers, including Mutt Lange. In 1991 he relocated to San Francisco where he was an early pioneer in marrying the music business with Silicon Valley. From 1993 he was Executive Vice President of Capitol Records and Blue Note Records where he established the EMI Group's New Technology activities while bringing Capitol to record profitability. In 1996-1997 he was European President of Rondor Music International and the Almo Sounds record label. Yourmobile is

now the leading wireless channel for music and entertainment, worldwide.

MARIA CARCHIDI Sirius Satellite Radio



Maria Carchidi, Vice President/Music Programming, is responsible for the strategic assurance of music content within and across channels and interacts directly with individual channel programmers. Maria joined Sirius Satellite Radio's executive programming staff in May of 1998. A 20-year veteran of the broadcasting industry, she spearheaded the launch of the Galaxy Latin America/DirecTV multi-channel music package, strategizing and executing eight new Spanish music services in the position of Program Manager for Music Choice. She began her career in radio programming at WPLJ-FM/New York in 1978. Other credits include the New York-based Producer for Global Satellite Network's nationally syndicated weekly radio show *Rockline*.

MARK HINES BET Interactive

Mark Hines is VP of Strategy of BET Interactive. After graduating with honors with a degree in computer science, Mark accepted a position at JP Morgan where he specialized in the development of unique technology applications that provided the bank with its competitive edge. Concurrently, Hines developed hip-hop and R&B acts for which he landed deals both major and independent labels, earning his first Gold record in 1998. His company, Poisoned Ivy Entertainment, is currently featured on Def Jam and Warner Bros. releases, as well as on the upcoming Delouie Avant album on MCA.

JONATHAN PERNICK RealNetworks

Jonathan Pernick is a Segment Manager in the Media Systems group at RealNetworks. Before joining RealNetworks in 2000, Jonathan taught business statistics as a graduate assistant at the University of Florida where he attained his MBA. Prior to his graduate work, Jonathan spent five years at Elektra Entertainment finishing his tenure as National Rock Promotion Director. Previous experience was gained as *SPIN* magazine's Marketing Director, and programming WFIT/FM.

MIKE ABRAMS Radio One Satellite Programming

Mike Abrams is Director of Programming for Radio One Satellite Programming, a subsidiary of Radio



One, Inc., which will be providing programming for five channels on the XM Satellite Radio commencing in mid-2001. In this position, Mike is responsible for assembly and all programming aspects of the channels, which include Hip-Hop, Urban, Top 40, Dance Mix, Gospel, and African-American targeted talk. A native of Brooklyn, Mike worked as a Music Director at several stations in the New York area, California, and Nevada. He was instrumental in launching WRKS 98.7 KISS-FM in New York, which after format adjustment, became the highest rated radio station in New York in 10 years. In 1996 Mike moved to Birmingham to accept the Program Director position at Cox's WBHK, which quickly became the highest rated Urban A/C in America. In 1999 Mike launched Cox Top 40 the Beat WBTS-Atlanta.

Research Study Probes Online Listening Habits

MIKE HENRY Paragon Research



As Managing Partner of Paragon Research, Mike Henry is a strategic advisor to many of the most successful radio stations, groups, and networks in the U.S. and Canada. Mike's research and consulting clients include Susquehanna, Bonneville, Infinity, Citadel, National Public Radio, Rogers Media, Sirius Satellite Radio, Sony eMarker, and Epic Records, among others. Paragon also works for many Media clients including AT&T Cable & Broadband, *NY Post*, *San Francisco Chronicle*, and Blockbuster Entertainment. Mike's 20-year expertise in programming and content provide tangible gains in market share for Paragon clients. He is a highly respected consultant to many Paragon clients, including networks, program suppliers, radio stations, radio groups, record labels, Internet companies, and new media companies. Mike is a frequent contributor to broadcasting trade publications and a well-known presenter at industry conventions and corporate meetings. Mike was Marketing Director for Surrey Research before forming Paragon with Chris Porter in 1986. Prior to that, Mike held sales, programming, marketing, and management positions at radio stations. Mike has a B.A. in Broadcast Journalism from the University of Georgia.

Jazz Session: Open the Door!

CARL GRIFFIN N-Coded Music



For 30 years, Griffin has been at ground zero in the development of important music, from his days at Motown Records where he worked directly with Stevie Wonder, to his award-winning tenure as A&R head for GRP Records where he guided the success of many including Diana Krall. Griffin is currently president of N-Coded Music, a New York based label that is home to Jonathan Butler, Candy Dulfer and Jane Monheit, among others.

CHRIS JONZ Warner Bros.



Jonz cut his industry teeth as a staff member at Scepter/Wand Records in the late '60s. Soon after he joined Motown Records during its '70s heyday, working with Stevie Wonder, Smokey Robinson, Eddie Kendricks, The Temptations, and The Jacksons. For the past 13 years, Jonz has been Senior Dir./Promotion Warner Bros. Jazz and Urban A/C.

NESTOR TORRES Shanachie Recording Artist

Nestor Torres has been among the top players on his instrument, the flute for over a decade and his musical collaborations are vast and star studded. Torres studied at the Berklee School of Music and has been featured with Gloria Estefan, Herbie Hancock, Tito Puente, Marc Anthony, and Arturo Sandoval among many others.

ARTURO GOMEZ WDNA-Miami

Gomez is the Music Director at WDNA-Miami, a job he's held since 1995. Before that he acted as a member of the station's Board of Directors as well as station staff volunteer after arriving in Miami from Los Angeles in 1989. Gomez is host of WDNA's *Latin Jazz Quarter* program.

BRAD STONE KKUP-San Jose

An avid music nut and record collector since age 1, Brad Stone began his radio career in 1978 at WQAX-Bloomington while attending graduate school at Indiana University. Upon finishing his Ph.D. and taking a research position at the

University of California, Irvine in 1984, he joined KUCI/FM as the Jazz Music Director. In 1985 he hosted a jazz program at San Jose State University's KSJS/FM where he became the Jazz Music Director. While at KSJS, he was invited by Kent and Keith Zimmerman to be one of the original members of the GAVIN Jazz panel. In 1997, Brad joined non-commercial, community radio station KKUP in the San Jose area, where he he's currently the MD. At the 2000 Gavin Seminar, he was named "Jazz Programmer of the Year, Medium Market." In his spare time he is on the faculty at San Jose State University in the Department of Chemistry, and does research in molecular astrophysics at NASA's Ames Research Center.

Hot A/C-A/C Audio Promotion Session

PAIGE NIENABER
Gavin/Clifton Radio



Paige Nienaber, GAVIN contributor and VP/Fun 'N Games for Clifton Radio and CPR, got his start doing impressions of his third grade teacher, who later went bald and moved to Milwaukee to become a beer taster. During his high school years his neighborhood in Minneapolis achieved the highest residency turnover rate in the nation. His college roommate drank himself to death. Through this all, Paige has maintained a reputation for creativity and innovation in radio, unparalleled, and his consultancy has proven lucrative, which is good since the alimony to his first six wives totals \$18,000 a month.

Radio on the Net

PAUL JACOBS
Jacobs Media



Paul started his radio career in 1976 selling advertising on WNIC-Detroit. After sales management tenures in Detroit and Dallas, in 1988 he became Vice President/GM of WDFX-Detroit. In 1991 he joined his brothers Fred and Bill to become General Manager of Jacobs Media, a consulting, research, and Internet company that provides custom services for radio stations, including CBS, Disney, Clear Channel, AMFM, Corporation for Public Broadcasting. Paul has become a leading spokesperson on behalf of the value of the post-Baby Boomer markets, commonly known as "Generations X and Y." Recently Paul concluded work for the Ford, aiding in its rollout of the new youth-targeted vehicle, The Focus, as well as Proctor & Gamble on its youth marketing products. He has a bachelor's degree in Advertising from Michigan State University.

LES GARLAND
After Play Entertainment



After beginning his career as a Rock radio and television personality, Les Garland went on to become one of the most influential radio programmers of the '70s, exerting even more influence in the '80s as one of the co-founders/originators of both MTV and VH-1. In the '90s, Les

played an essential role in the domestic and international rollout of the interactive music channel, The Box. From there, he went on to found Sputnik7.com, as its President. Garland is continuing to define his career by remaining of the front edge of popular mass entertainment through projects under his consulting company, After Play Entertainment.

ALAN WALLACE
Live365

Vice President, Marketing Alan Wallace manages the various marketing groups. He brings over 20 years of valuable marketing, entertainment, radio, and Internet experience to Live365. As co-Founder and former CEO of InterActive Agency, an LA-based public relations/advertising agency, he helped pioneer the field of Internet marketing. He was instrumental in the launching of websites for the Los Angeles Dodgers, HBO, Warner Bros. Online, and The Palace, among others. Alan was an air personality, reporter and producer for top-rated radio programs in Houston, Los Angeles, and Nashville. He also served as UPI's youngest foreign correspondent while attending the University of London Union. Alan has performed speaking engagements at the National Association of Broadcasters, Internet World, and many others. He received a Bachelor's of Business Administration degree in Music Business from Belmont University.

BOB EZRIN
Clear Channel Internet Group



Bob Ezrin is Vice Chairman of Clear Channel Internet Group, a division of Clear Channel that distributes music and entertainment experiences over the Internet via local and network radio sites, Internet-only radio sites, and the SFX.com network of websites. Ezrin began his career as a music producer and continues to lend his skill developing the sounds of national acts. Ezrin produced multi-platinum albums and live events for Pink Floyd, Alice Cooper, KISS, Rod Stewart, Peter Gabriel, and Lou Reed. He was a co-founder of Engima Digital, an integrated media network of music and lifestyle Internet channels that includes knac.com, Grooveradio.com, LuxuraMusic.com, and Acaza.com. Under Bob's guidance, Enigma Digital established a successful infrastructure which powered these channels and demonstrated that the future of Internet radio was more than audio broadcast but encompassed a total experience for the user. In 2000, Enigma Digital became part of Clear Channel Internet Group.

Urban A/C Session: Soul Explosion

DERRICK BROWN
WHQT-Miami

Derrick Brown's career has taken him from the Research Department at Emmis Broadcasting in Indianapolis to WLIT-Chicago doing Soft A/C. Derrick credits former WVAZ-Chicago PD Maxx Myrick, for "keeping it real" regardless of the cost, WGCI-Chicago PD Elroy Smith for his marketing genius, WJLB-Detroit VP of Programming Michael Saunders for grace under pressure, and former WGCI-Chicago PD Lee Michaels for teaching him to embrace technology. Now, as PD of Miami's Hot

105, Derrick inspires others to greatness. He's nominated for GAVIN Urban A/C Program Director of the Year.



KATHY BROWN
WWIN-Baltimore
PD of WWIN-Baltimore. Kathy was previously PD at WMCS-Milwaukee. Kathy is nominated for Urban A/C PD of the Year.

CLIFF WINSTON
KJLH-Los Angeles

Cliff Winston is the Program Director of KJLH-Los Angeles.

JAMILLAH MUHAMMAD
WVAZ-Chicago



For WVAZ-Chicago APD/MD Jamillah Muhammad, politics is in her blood. She's just as comfortable producing a private reception for Mayor Richard Daley as she is producing a morning show or running a radio station. Jam, as she likes to be called, has studied under the tutelage of radio's finest talents, including Barry Mayo, Tony Kidd, Maxx Myrick, Tony Gray, and Elroy Smith. Recently, Jamillah celebrated her 10-year anniversary at WVAZ. She and WVAZ are nominated for Urban A/C Music Director and Urban A/C Station of the Year.

JESUS GARBER
Jesus Garber Company

Jesus is the President and CEO of the Jesus Garber Company, specializing in consulting and collaborating with record label to realize marketing and promotion goals. Before embarking on this entrepreneurial journey, Jesus was VP of Urban Promotions at Hollywood Records, VP of R&B Promotions at Zoo Entertainment, and VP of R&B Promotions at A&M Records. Jesus has worked with some of the biggest names in the business, including Janet Jackson, Rick James, Vanessa Williams, Jeffrey Osborne, Barry White, Al Green, Smokey Robinson, Stevie Wonder, Lionel Richie and Marvin Gaye. Jesus is nominated for Urban Independent Promotion Person of the Year.

TRACI LATRELLE
WHQT-Miami



From WMYK-Norfolk to WMMJ-Washington to WQOK-Raleigh to WYLD-New Orleans back to WFXK/WFXC-Raleigh and finally to WHQT-Miami, Traci LaTrelle doesn't let grass grow under her feet. It's because she's in such demand. Not only is Traci one of the best Urban A/C MDs in the country, she's a top flight voice-over talent. You can hear Traci's voice in Los Angeles, Memphis, and Virginia Beach. Traci is nominated for GAVIN Urban A/C Music Director of the Year.

TONY KIDD
Cox Radio

Tony Kidd has cut a career path most would only dare to dream. Kidd's developmental work with the nation's first Black Adult Contemporary station WVAZ led to his current position of Station Manager of WHQT and WEDR-Miami along with Cox Radio's Urban Format Coordinator and most recently General Manager of WTMI-Miami's Classical station. Tony Kidd does it all.

Promoting New Music on the Net

BRIAN CULLINAN
Columbia Records



Brian Cullinan is the National Director of Promotion/Online and Digital Technology for Columbia Records. Brian spent nine years at Columbia and Sony in Distribution, Marketing, Artist Development, and Promotion. He founded Columbia's College Radio Promo Dept. and was the label's Promotion Rep of the Year in 1999. Cullinan started Columbia's Online Radio Department in December, 1999, the first dedicated Online Radio Promotion position at a record label. His current endeavors include directing Columbia's Online and Digital Radio strategy, developing multi-media promotion tools for b2b use by the Promotion staff, working with the Local Promotion staff to web-enable terrestrial radio relationships, exploring and qualifying relationships with satellite radio, expanding current Promotion Department IT backbone, and working within the Sony Music umbrella to develop worldwide b2b platforms and explore emerging technologies.

CHRIS BELL
PlanetJam Media Group



Chris Bell is the primary visionary and founder of PlanetJam Media Group, the leader in online media measurement, research, and promotion. Under the leadership of Bell, PlanetJam launched Ready4Radio, the music industry's first online promotion service in August, 2000. In just six months, Ready4Radio has garnered national attention by building the largest panels of radio station programmers and delivering feedback to record labels in real-time. Bell's professional career includes over 15 years of technology sales, marketing, business development, and leadership experience. Prior to founding PlanetJam Media Group, he served the Intel Corporation as a key member of their highly successful Business Development team. His numerous contributions at Intel include development work on CBS Sportsline, CNN.com, iPIX, and others. Bell is recognized as a pioneer in the Internet music community.

JOEL DENVER
All Access Music Group



Joel Denver is the President/Publisher/Founder of the All Access Music Group (www.allaccess.com), which offers the largest daily updated collection of free information to the radio and record businesses on the Internet since 1995. It's now the #1 Internet destination for those industries. Prior to founding the All Access Music Group, Joel was the CHR Editor for R&R for 14 years. Before joining R&R he was in radio for 13 years as PD at WBSB-Baltimore, KSLQ-St. Louis, KCBQ-San Diego, WMLX-Miami and numerous stints as MD and air talent, including at WINX-Rockville, Md., where he got started in radio at age 15.

TONYA PENDLETON
BET.com

Tonya Pendleton has over 15 years of experience

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in the music business as a label exec, print media scribe, and radio broadcaster, and has driven development and overseen editorial and promotions for BET.com's music channel since its launch in 2000. Tonya has served as a broadcast commentator for topical issues such as the Puffy trial on Court TV, has been featured in segments on NYOne and Canada's Much Music. She worked for Arista and Def Jam and was Music Director of WILD Radio in Boston. She also served as Music Editor for YSB magazine, Section Editor for the *Philadelphia Daily News*, and as has been published in *The Source*, *Vibe*, and *Rappages*. She attended Simmons College in Boston.

PATRICK GRUEBER

Reprise Records
During his tenure in the Promotion Dept. at Reprise, Patrick Grueber has had the good fortune to work alongside a diverse roster of artists, including the Barenaked Ladies, Eric Clapton, Green Day, Chris Isaak, and Wilco. He's currently exploring the emerging opportunities for Reprise artists on commercial radio websites, and integrated promotion strategies. The foundation of Patrick's vision is www.radioreprise.com which he launched in June, 2000 as a conduit for the Reprise Promotion Dept. to connect with radio programmers online using streaming multimedia, relevant airplay data, promotions, and contact information.

Top 40 Jukebox Jury

ANDY SHANE

Lava-Atlantic Record Group
Andy Shane is best known for his years as APD/MD of WKTU-New York and as MD of Z100. Here now, the rest of his stellar career, telescoped for your convenience: "I was an air personality at WRQX-Washington, WGHT-Baltimore, MD at WIKZ-Chambersburg, PA, worked at WYCR-York, PA, WEEO-Waynesboro, Pa, WQCM-Hagerstown, Md., WSPK-Poughkeepsie, KDNT-Denton, Tex. I was also callout research phone surveyor and News Assistant at WNEW-FM-New York, PD of WSJA-CUNY-Staten Island College, MD of WKRB-CUNY-Kingsborough College, and a shoeshine boy at the age of eight in Bayridge, Brooklyn (Did I go too far back?)."

SCOOTER B. STEVENS

KQBT-Austin
Scooter B. Stevens has programmed Infinity Rhythmic KQBT (the Beat) and sister KJCE since 1998. His previous PD experience includes KKMJ-Colorado Springs from 1991-1997 and KDON-Monterey-Salinas, from 1997-1998. The short version: Born: 8/5/68 in Colorado...some college at the University of Southern Colorado...married with two kids...likes reading, music, movies, investing (you need it in this business), and Tony Robbins.

ERIK BRADLEY

WBBM/FM (B96)-Chicago
Bradley has been with B96, an Infinity Broadcasting station, since October, 1993. He previously worked at KBEQ-Kansas City and WCKZ-Charlotte. He also programs the "Grind" online station for Radio Sonic Net/MTVi. He's also the substitute Music Programmer for Chicago Bulls home games. Bradley was born in Lancaster,

Pennsylvania and raised in Cherryville, North Carolina. He's a member of the Fourth Presbyterian Church in Chicago. His favorite pastimes include watching UNC Tar Heels basketball and football, most all other sports, traveling, going to movies and hip-hop & pop music.

DYLAN

KMXV (Mix 93.3)-Kansas City
Formerly of KYIS-Oklahoma City (afternoons), KJ-103-Oklahoma City (nights), WNCI-Columbus (swing/weekends). "I grew up in Connecticut. Raised on radio like WTIC, Z100, KC101, WPLJ. I've been in KC almost four years now. I love the city and I love the job. Infinity rulz! I aspire to be Jon Zellner when I grow up."

TONY BANKS

Y-100-Miami
In late 1999, he joined forces with Clear Channel South Florida Regional Director of Programming Rob Roberts as Assistant Program Director of Y100/WHYI-Miami. In addition to his programming duties, Banks hosts Y100's midday show which is #1 with its target demo and recently won the A.I.R. Award for "Best Midday Show in Miami."

DAVE UNIVERSAL

WKSE-Buffalo
"I started here as an intern in 1987, rose through the ranks and was named PD three years ago. I also love baseball...that's it."

Cocktails With fucked-company.com's Pud

PHIL "PUD" KAPLAN

Fuckedcompany.com
Phil Kaplan, affectionately (or not-so-affectionately) known inside the online community as Pud, is the man and the attitude behind one of the most popular (and controversial) sites on the web: fuckedcompany.com. In real life Kaplan, who took two days to build fuckedcompany last May, runs PKInteractive, a small company that develops software for eCommerce, Intranet, and extranet applications. He previously worked with ex-MTV DJ Adam Curry's Think New Ideas in New York; prior to that he was a senior consultant with Booz Allen & Hamilton, and also ran a music production studio in Maryland. A 1997 graduate of the Syracuse University's School of Information Studies, Kaplan plays the drums, produces electronic music, and is a self-professed (confessed?) progressive metal fan.

MODERATOR: "MAD" MAX TOLKOFF

ClickRadio
A former *Gavin* Alternative Editor, Max is now ClickRadio's musical architect and voice for "Alternative" formats, including Mainstream, Eclectic, Electronic, and Classic Alternative. Highly regarded as one of the founding fathers of Alternative radio, Max is a 26-year broadcast veteran and recent host of the now

defunct syndicated radio show *Modern Rock Live*. Most recently, Max was PD of Y107-Los Angeles. Before that he spent a year as Senior Director of Alternative Promotion for A&M Records. Max also went to Syracuse, but studied practically nothing, and never saw Pud in class..

FRIDAY

Is Alternative Doing Its Job?

JIM MCGUINN

WPLY-Philadelphia
Currently the Program Director at WPLY-Philadelphia, Jim McGuinn launched his career at high school radio in 1982 in Downers Grove, Illinois. "I got to play R.E.M.'s *Chronicle* Town EP and began a lifelong worship of Paul Weller via the Jam," he reminisces. In his early days Jim played in a band ("that opened for the Replacements!"), founded a record label, and worked at a variety of stations including WWRX-Providence, WEQX-Manchester, KPNT-St. Louis, and WDRE-Philadelphia before landing his current gig four years ago this month. "Four years of growing the brand at Y100 and turning it into one of the steadiest stations in Philly and in the format," he says proudly, before concluding: "We've made benchmarks out of events like Feztival, Sonic Sessions, Feastival, built a morning show, and hired an incredible team that includes Suzie Dunn, Dan Fein, and Kelly Gross."

MURRAY BROOKSHAW

CIMX-Windsor/Detroit
A 20-year employee of the Chum Group Radio, when you ask Murray about his current occupation, he answers in his usual laconic manner: "I've been Program Director at CIMX since January 1994, and I plan to be here 'TFN.'" His programming background includes stints at 93.9 The River-Detroit, C-100-Halifax, Nova Scotia, and CKWW-Windsor, Ontario. His is the winner of 11 RBC Soundcraft Awards for Production Excellence. Finally, Murray lists one trait above all others that stands him well in today's nervous business environment: "I'm tight-lipped!"

BRIAN KRYSZ

Cromwell Group
For the last four years, Brian Krysz has been the "Czar" of programming for the Cromwell Group and a consultant to Pamal Broadcasting. Brian oversees WZPC-Nashville ("The Buzz") for Cromwell, as well as WIXO-Peoria and WBZN-Bloomington, in addition to 21 other stations. His resumé includes stops as VP/Programming for TK Communications, VP Programming LM Communications, and PD stints at WSHE-Miami, KEGD-Dallas, and WMRQ-Hartford, among many others. Consulting and mentoring are his professional passions. "I take pride in the fact that I currently advise nine different formats and have had over 60 former employees go on to programming positions," he says.

CHRIS WILLIAMS

WNNX-Atlanta
Last year was Chris Williams' first *Gavin* Seminar, having recently been named APD/MD at WNNX-Atlanta. Just about his first official "duty" was striding to the stage in San Francisco to accept the award for "Station of the Year." Chris joined the 99X programming staff in January 1998 as the Programming Assistant. Prior to that he served as PD for WUPU-Athens, Ga. "I knew radio would be my career the first time someone approached me and said thanks for turning them onto their favorite band—that was a special feeling," Williams remembers. "99X turned me onto many of my Top 10 artists and it's a privilege to now have that influence on the Atlanta market."

JERRY RUBINO

Sirius Satellite Radio
Currently the Alternative Format Manager for Sirius Satellite Radio, Jerry Rubino has had a long history with both radio and records. He started his radio career at WPLJ-New York in 1979, and spent time at Z-100, WHTQ, and even now hosts a specialty show on WLIR-Long Island. He's also worked for Chrysalis, Rough Trade, and Radioactive Records, among others. "You can be sure to expect big things from Sirius Satellite Radio...it's obvious that Alternative at terrestrial radio has become nothing more than a one-dimensional sounding format, based on rock and metal acts, with absolutely no heritage or history whatsoever," states Rubino, who is likely to bring a "unique" perspective to this panel.

Does Localism Really Matter Anymore in A/C?

TONY FLORENTINO

WMTX-Tampa/Clear Channel
A/C Brand Manager, Clear Channel and Ops. Manager/Program Director of WMTX-Tampa Tony Florentino was last year's A/C Large-Medium Market OM/PD of the Year. Presently, he programs WMTX (Mix 100.7)-Tampa and also serves as A/C Brand Manager for parent company, Clear Channel Broadcasting. He has also previously programmed stations such as WTVR AM & FM-Richmond, Va. and WKJY/FM-Long Island, as well as worked in other formats such as Top 40 and Album Rock.

DON KELLEY

WMJX-Boston
Don Kelley is the Director of Programming, Greater Boston Radio Group and Ops Manager/Program Director of WMJX-Boston. He's been at the programming helm of Magic 106.7 (WMJX)-Boston for the past 11 years. A Boston native, Kelley worked at a variety of stations in the New England area including WMRC-Milford, WGTR-Natick, WOCB-Cape Cod, WMAS-Springfield, Mass., WBZ-Boston (back when it played music), as well as other career stops in West Palm Beach, Syracuse, and Baltimore before returning home to Boston and Magic 106.7. Under his leadership, Magic 106.7 has been Arbitron-

rated #1 with Adults 25-54 23 times in the past ten years. Kelley also oversees the programming at Magic's sister stations: 105.7 WROR, Country 99.5 WKLB, 96.9 FM Talk, and 92.9 WBOS.

TONY MASCARO

WPLJ-New York



Hartford, Connecticut son Tony Mascaro has been Music Director at ABC O&O WPLJ since the spring of 1997. In the January, 2001 issue of GAVIN, he recently recalled his virtually lifelong passion for radio: "When I was 9 or 10 I had a little 'station' in my room and I'd do my own weekly countdowns where I'd play my 45s and 8-tracks... I still have some of the lists!" Mascaro's real radio career began in earnest when he landed a part-time on-air gig at Providence Top 40 PRO/FM. He became the station's night jock full-time in 1983 and advanced to the MD post there in 1993. Mascaro re-joined PRO/FM alums Mitch Dolan (now WPLJ's President) and Tom Cuddy (now 'PLJ's VP/Programming) in '97 when he made the leap to the Big Apple and the MD post at WPLJ.

GARY NOLAN

WLTE-Minneapolis



Gary Nolan has programmed WLTE-Minneapolis for almost nine years. During his tenure, the Infinity Mainstream A/C station has consistently ranked in the Top Three with its target demo of women 25-54... and they've ranked #1 with that demo 20 times as well. Nolan's career history also includes programming stints at WYLT-Raleigh and he was PD of WLTW-New York from 1986-89. This year, Nolan is nominated for A/C Major Market Operations Manager/Program Director of the Year.

DUNCAN PAYTON

KMXB & KMZQ-Las Vegas



Duncan Payton is currently Ops. Manager and Program Director for Infinity Broadcasting's Hot A/C Mix 94.1 (KMXB) and Mainstream A/C Lite 100.5 (KMZQ) in Las Vegas. With over 21 years of radio experience to his name, his résumé also includes career stops at KOST 103.5 and Power 106 (KPWR)-Los Angeles, KRUIZ 103.3-Santa Barbara, and 99.1 KGGI-Riverside. You name it and Payton's probably done it: operations manager, program director, music director, production director, marketing and promotions director, and air personality. Last year, Payton was named GAVIN Hot A/C Large-Medium Market Ops. Manager/Program Director of the Year and is nominated again this year. Duncan was also inducted into the Nevada Broadcasters Hall of Fame last year.

DARLA THOMAS

KLSY-Seattle



Pennsylvania native Darla Thomas started her radio career while attending Syracuse University, where she was involved at the school's Top 40 station, Z-89. She also worked part-time at Mainstream A/C WYYY. Following graduation, she relocated to Austin where she

worked on-air in Top 40, Hot A/C, Classic Rock, and Country. In 1996, she moved into the programming ranks when she joined KSMG (Magic 105.3)-San Antonio as its MD/p.m. driver. From there, she moved on to program Tucson's Modern A/C 104.1 The Point (KZPT) in 1998. She's worked as MD at Mainstream A/C 92.5 KLSY-Seattle since early last year.

Triple A Griddle

JODY PETERSEN

WNCS-Burlington



Moderator Jody Peterson has enjoyed her two-decade long tenure at WNCS-Burlington, spanning vinyl to MP3. She has served as Music Director since 1981, winning the GAVIN Triple A Small Market Director of the Year for the last two years, in addition to producing award-winning commercials for Vermont's top ad agencies and media houses. When she's not providing quotes for music trade magazines, hobnobbing with artists and record representatives, or fulfilling her duties as wife and mother, she is on the air middays doing what she do best: sharing the music. Jody lives in Montpelier with her husband and 8-year-old son.

BARBARA DACEY

WMVY-Martha's Vineyard



Barbara Dacey has been programming WMVY Radio on Martha's Vineyard for 15 of the station's 18 years. She came to radio after several years as a singer/songwriter, performer and composer for modern dance companies in Boston and on Martha's Vineyard. She grew up in Wellesley, Mass.

NICOLE SANDLER

WorldClassRock.com

Nicole Sandler has worked in radio since college at WUSF-University of South Florida and at WMNF-Tampa way back in the dark ages of 1979. The road led to tenures at stations in New York City, Los Angeles, and San Diego. Nicole has been lucky enough to play a major role at two such "Adult Alternative" stations in Los Angeles and now has the challenge of running the first radio station in history to move off the FM dial directly to a new home on the Internet. In her spare time, Nicole is also a single mom to Alison, her newly adopted daughter from Kazakhstan (in the former Soviet Union), and her four-legged child, a pup named Sandy.

IRA GORDON

KBAC-Santa Fe

Ira Gordon has been the PD for KBAC-Santa Fe since its inception at the end of 1995. This year KBAC achieved #1 ranking in the 25-54 demo and 12+ were #2. Previous to that, he spent 10 years at KBCO-Denver according to Ira doing everything in the station. Before that he was the Program Director of Americana station KDHT-Denver and PD of KFML-Denver. As well as his on air duties he is the award winning feature producer of *The Earth Minute*.

RITA HOUSTON

WFUV-New York

Rita Houston is the Music Director for WFUV-New York and host of Friday night's *Whole Wide World* which has been much anticipated by WFUV listeners since she gave up her midday *City Folk* shift in August to concentrate full-time on her MD duties. Houston came to WFUV in 1994 after working at WXPX (X107) in Westchester County and has won awards for her work as a Music Director and air personality. Houston has been called "the musical spirit of WFUV."

Country Meeting

ERIC LOGAN

WQYK/WRBQ-Tampa



Eric Logan is the OM for Infinity's WQYK/WRBQ-Tampa and was the recipient of the 2000 GAVIN Major/Large Market PD of the Year award. Logan's previous PD stints include San Francisco, Seattle, and Oklahoma City.

Top 40 Session: Are We Having Fun Yet?

ROB ROBERTS

Clear Channel-South Florida

Rob Roberts' radio journey started in Greenville, Mississippi—where the careers of Bill Tanner and Ken Dowe also began. Rob's first PD gig was at KRLB-Lubbock, which achieved a 30-share 12-plus and cumed over 53 percent of the market. He's also spent time in Austin, Albuquerque, Denver, and Dallas, but Miami has been his favorite stomping ground. He was handed the programming reins of WHYI (Y-100) in the early '90s and took the station 2.4-4.4 in his first book. After a short visit to other parts of the country, Roberts returned to south Florida where he again refocused Y-100. The cumed of this legendary station went from under 300,000 to almost 500,000 in just over a year, and most recently has logged some of its best ratings in years. Recently, Roberts unveiled Rhythmic Hits Mega 103.5, which exploded in south Florida with ratings in the Top 5 25-54 and a dynamic sound that recalls what he calls "The Beat Of South Florida." Roberts also works with other Clear Channel stations across the country.

JOHN REYNOLDS

WNKS-Charlotte



In the fall 2000 book, Kiss is #2 in the market with an 8.7 12-plus, and ranks #1 persons 25-54. With two years in Charlotte under his belt, this is Reynolds' first PD gig. His previous experience includes APD/MD under fellow panelist Ed Lambert at both KHKS-Dallas and WZEE-Madison. Reynolds, who credits Dallas Cole for giving him his first shot at age 16 at WKTI-Milwaukee, also worked with Dan Kieley at KDWZ-Des Moines, and was Assistant Promotions Director at Z100-New York.

MR. ED LAMBERT

Q100-Atlanta

Lambert was recently named Program Manager



and midday air personality of Susquehanna's Top 40, WWWQ (Q100)-Atlanta. Previously, Lambert spent seven years programming Clear Channel's KHKS (Kiss-FM)-Dallas, enjoying 19 #1 books. Lambert's prior experience includes program director/air personality at WZEE (Z104)-Madison, where he won Gavin awards for Program Director and Station of the Year two years in a row. Before that, he was Assistant PD/MD/air personality at KDWB-Minneapolis. Lambert holds a B.A. degree in Communications from his hometown school, Sacramento State University. "Plus my Dad called to remind me to tell you that I was also an Eagle Scout (so there...I told ya!)."

DOM "DOMINO" THEODORE

WFLZ-Tampa/KRBE-Houston



"I was born in Detroit on Tax Day (this is why nobody can afford to get me anything for my birthday)... I fell in love with radio by listening to Detroit legends on CKLW, WJR, WHYT, and WCZY." Theodore's radio résumé includes research/production/on-air work at WHYT-Detroit from 1987-1990. He also worked at WDFX-Detroit, both WIOG and WTCF-Saginaw, before heading to WFLZ-Tampa in 1994 as an air talent/production/creative services guy. After a brief stint in Panama City as OM of WILN/WTBB, Theodore returned to 'FLZ in 1997 as APD/MD. He was promoted to PD in 1998. At press time he was named PD of KRBE-Houston. Pithy quote: "Understand the business, but focus on the art of radio—that's what sets you apart from the rest of the noise."

JON ZELLNER

KMXV/KSRC-Kansas City



"I grew up outside NYC listening to 99X and WABC. I met Wolfman Jack at the age of seven and was hooked on radio from that point. I worked at my high school radio station and later interned with WCBS and WPLJ during college at Ohio University." Currently: Infinity Top 40 Format Captain (6/98-present); OM/PD for KMXV Kansas City (2/96-present); OM/PD for KSRC-KC (1/99-present).

Zellner's previous pit stops include OM/PD of KTHH-Fresno from 1994-96, OM/PD of KYIS-Oklahoma City from 1993-94, APD/MD of Y-95 Phoenix in 1993, and APD/MD of KZZP-Phoenix from 1991-93. He also spent time at WKZL Greensboro, WNCI Columbus, and the late 92X Columbus back in 1988. "I'm also a Leo and I'm very sensitive and in touch with my feminine side (print that and diel)."

JJ RICE

WBLI-Long Island



Rice was born and raised in Rochester, NY. His first radio gig was interning at hometown WPMY in 1985. The most influential radio stations to Rice while growing up include Q92 and 98PMY-Rochester, CFNY-Toronto, and the former Hot 103-New York. Personality-wise, his early influences include Howard Stern, Steve Rivers, John Ivey, Clarke Ingram, and Tom Mitchell. He says the worst part of the job is waiting in airports,

and doing his expenses...therefore, his favorite gadget is his Palm Pilot. He considers Tears For Fears' *The Hurting* the best album of all time, and his favorite TV show is *Star Trek* (the original series). Rice's hobbies include attending art fairs, scenic walks/hikes, drinking red wine, running, and his Sony PlayStation. Rice's favorite sports teams include the Knicks, the Mets, the Giants, S.U. Orangemen, and in golf: "Tiger Woods and Tom Watson rule!" If he wasn't doing radio, he'd be... "Doing play-by-play for the Knicks...I do it all day anyway..."

Smooth Jazz Music Meeting

CAROL HANDLEY.



KWJZ-Seattle

Carol Handley has spent 20 years bouncing around the Seattle radio dial and is currently the Program

Director/Midday Host of Smooth

Jazz KWJZ, where she's been found since 1994. She also cooks, cleans, sews, drinks Guinness cuz she *likes* it and rides a motorcycle. Can't imagine why she's still single. Must be the radio gig.

SANDY SHORE

SmoothJazz.com

Sandy Shore is President of SmoothJazz.com, and also owns and operates Sandy Shore Productions, a concert production company based in Monterey, Calif. She has held several on-air positions in the Smooth Jazz format including gigs at KKSF-San Francisco and KTWV-Los Angeles, and also served as air personality, Music Director, and Program Director at KXDC-Monterey.

SHERLITTA COLON

WLVE-Miami

Colon is a well traveled broadcaster who got her as the host of weekly program on the FM outlet of Brown University, where she earned degrees in Organizational Behavior and Management as well as African-American studies. From there Colon worked as a library technician at the Library of Congress followed by a stint as an on air host for WJFK in the nation's capital. At the same time Colon worked as an assistant for BET before moving to Miami to take over the Music Director's position at that city's smooth jazz outlet WLVE.

ED CALLE

Artist

Even if Ed Calle's name is still unfamiliar to you, it's guaranteed that you've heard his music. In addition to his own top-5 hit, Calle's memorable saxophone playing has been heard with everyone from Gloria Estefan & the Miami Sound Machine to Grammy Award-winning recordings by Arturo Sandoval and pop singer Jon Secada, from Bob James and Natalie Cole to Julio Iglesias and Frank Sinatra.

MIKE VAZQUEZ

KIFM-San Diego

As Program Director of San Diego's Smooth Jazz station KIFM, Vasquez has presided over one of the format's most notable ratings success stories. Prior to KIFM, Vasquez was the PD of Fresno Smooth Jazz outlet KEZL.

2001: The State of Active Rock

KEITH HASTINGS

WLZR-Milwaukee

Keith Hastings has been the Program Director of WLZR Milwaukee since 1994 and was recently named Active Rock Format Specialist for Saga Communications, which includes KAZR-Des Moines and WLXZ-Springfield, Mass.

BILL BURRS

RCA

Bill Burrs was a stand-up comic from 1989-'92, then started as a part-time DJ at KCLD-St. Cloud, Minn. while working for Midwest Music Alliance (Vano's place.) Bill then did local promo for Zoo Entertainment before moving on to Geffen in Chicago from '95-'97. He became Geffen's National Director Modern Rock/Rock in NYC. He is now Head Rock Promotion for RCA.

CHERYL VALENTINE

Epic Records



Cheryl Valentine is the new VP, Rock Promotion at Epic Records. Previous gigs include Tommy Boy Music's Head of Rock/Alternative Promotion (for 3 years) where she was best

known for breaking Everlast and Sr. Director Artist Development at Epic Records (for 3 1/2 years) where she was best known for breaking KoRn, and Manager Metal Promotion at Mercury Records (for 2 1/2 years) where she was best known for breaking Ugly Kid Joe. Cheryl also had tenures at Relativity Records as Sr. Director Metal Promotion/Marketing, VP Radio Promotions at Metal Blade Records and Metal Marathon Co-Coordinator at CMJ. She grew up in Dayton, Ohio and has lived in New York for 14 years now.

The Big Picture

JOHN GEHRON

Infinity



John Gehron was named Co-COO of CBS Radio/Infinity Broadcasting Corporation in June of 1998, and in 2000 was upped to Sr. VP of all programming for Infinity Broadcasting.

Gehron joined American Radio Systems as Co-Chief Operating Officer in May, 1994. With more than twenty years of radio experience, Gehron began his career as a program director in Philadelphia, New York, and Chicago before he joined Capital Cities/ABC in 1983 as VP/GM of WLS AM/FM in Chicago. In 1987, Gehron joined CBS and launched WODS-FM, Boston, bringing the station's rank from 15th to first within three years. He joined Pyramid Broadcasting in 1989 as VP/GM for WNUA-FM-Chicago, which, under his aegis, established a national standard for the "Smooth Jazz" format and became a major factor in the Chicago market. Gehron is a graduate of Pennsylvania State University with a B.S. in Business Administration.



KEVIN MAYER

Clear Channel Internet Group

As the Chairman and CEO of the Clear Channel Internet

Group, Kevin Mayer manages and operates all of Clear Channel's Internet and interactive businesses worldwide, working in close coordination with the company's Radio, SFX Entertainment, Television, and Outdoor divisions. Most important, Mayer is responsible for guiding the Internet operations to substantial and profitable growth. Mayer joined Clear Channel from Playboy.com, where he held the position of president and chief executive officer. Prior to that, Mayer spent seven years at The Walt Disney Company, where he ran the GO.com portal and oversaw the online operations of the ESPN, ABC News, and ABC brands. Mayer joined BVIG from his post as Disney's senior vice president of strategic planning, where he was responsible for planning and business development in the technology/new media arena (including ABC Internet Group, ESPN Internet Ventures and GO.com), broadcasting/cable television, and radio. Mayer holds an MBA from Harvard University, and masters and bachelor's degrees in engineering from San Diego State University and the Massachusetts Institute of Technology, respectively.

RICK CUMMINGS

Emmis



Rick Cummings graduated from Butler University in Indianapolis in 1973 with a degree in Radio/TV. He worked as an-air personality and talk show host in Indianapolis, Hartford, and

New Orleans before returning to Indianapolis in 1981 as Program Director of Emmis flagship WENS. In 1984 he was upped to National Program Director for Emmis. Cummings and crew launched Power 106 (KPWR)-Los Angeles in January 1986...followed by Hot 97-New York that fall. In 1987, he helped design and launch WFAN-New York, the first all-Sports radio station. He was the on-site program director at Power 106-Los Angeles from 1991 to 1996 while maintaining corporate responsibilities. In 1998 he helped launch Slager Radio Hungary (Oldies). Cummings lives in Glendale, California with his wife Martha and two children

TOM CALDERONE

MTV

As the Senior Vice President of Music & Talent Programming at MTV, Tom Calderone oversees the network's music and programming departments, which schedule all music videos and handle artist relations and communications with the music industry. He is also responsible for developing breakthrough ideas for artists and music video programming. He reports directly to Brian Graden, MTV's Executive Vice President of Programming & Production. Before joining MTV in October of 1998, Calderone was a consultant with Jacobs Media for four years, where he worked with Alternative radio stations across the country. Prior to that, he was Operations Manager/Program Director at WDRE-New York and at WHFS-Washington. Calderone holds a B.A. in Communications from Buffalo State College.

BRIAN PHILIPS



Susquehanna

Brian Philips, the Susquehanna Director of FM Programming for Dallas and Atlanta joined Susquehanna in 1993 as PD of 99X-Atlanta, guiding the fledg-

ing Alternative station to six years of top ratings and unprecedented success. 99X is now considered one of the most influential Alternative stations of the last decade. In 1998, Philips relocated to Dallas to spearhead the transformation of Susquehanna's country KPLX to a fresh, rule-breaking, Texas-flavored Country station—re-branded as "the Wolf." By last year, the Wolf had risen to #1 in the Dallas-Ft. Worth market and was America's best performing country station 25-54 in summer 2000. Philips also has a strong Top 40 track record, having programmed KDWB-Minneapolis from 1986-'90 and the late WEGX (Eagle 106)-Philadelphia from 1990-92. He recently returned to Atlanta to direct the daily programming of the company's new Top 40 sign-on, WWWQ (Q100). Philips has homes in both Dallas and Atlanta, but is especially proud of his dual citizenship in Ireland.

One-On-One With Richard Marx

RICHARD MARX

Artist/songwriter/producer



"I get to work with people I like, and I get to work with young, new talent that I learn as much from as I hope they learn from me. It's the best time of my musical life," musician Richard

Marx shared in a recent interview with GAVIN (December, 2000). On Friday afternoon, February 23, singer/songwriter/producer/label chief Marx will make an exclusive one-on-one appearance at Gavin Seminar 2001 where he will inform and entertain you with stories and music from his multi-faceted career, which most recently includes songwriting/producing credit on 'N Sync's #1 hit, "This I Promise You" (Jive) as well as songwriting credit on Natalie Cole's latest release, "Angel On My Shoulder" (Elektra/EEG). Having made music in the public eye for almost 15 years, Marx has recently been focusing on his work as a songwriter/producer; associating with a diversity of talent ranging from Sarah Brightman and Barbra Streisand to pop acts such as 'N Sync and 98° to country stars like SHEDAISY, Keith Urban, and Chely Wright as well as Nashville stars-on-the-rise such as Jamie O'Neal and Meredith Edwards. In addition to all this, Marx found time last year to release his first solo album in more than three years entitled, *Days in Avalon* on his own label, Signal 21. Most recently, he's been working with singer Michael Bolton on songs for his new CD due out later this year and is also helping David Foster co-produce a track for the new WB TV series, *Popstars*. Marx lives in Chicago with wife Cynthia Rhodes (of Animation and *Dirty Dancing* fame) and their three sons.

TONY BANKS

Moderator



Tony Banks has spent most of his career at America's finest heritage radio stations. He started in his hometown of Providence, R.I. at Cap

Cities/ABC Top 40 92 PRO/FM. In his five and a half years at the station Banks quickly worked his way up from weekends/swing to the 6-10 p.m. slot.

In late '94 he moved to sister station 95-5 WPLJ-New York. In addition to his on-air duties,

Banks volunteered one to two days per week in the 'PLJ programming department.' "I looked at this as Radio Graduate School and was eager to learn all I could from the best in the business, Tom Cuddy, Scott Shannon, and Mike Preston," he says. In late 1996, Banks landed his first PD position in Wilkes-Barre/Scranton at heritage Top 40 98.5 KRZ. His tenure at 'KRZ resulted in three years of double-digit ratings, keeping 'KRZ on top while battling a direct Top 40 competitor. In late 1999, he joined forces with Clear Channel South Florida Regional Director of Programming Rob Roberts as Assistant Program Director of Y100/WHYI-Miami. In addition to his programming duties, Banks currently hosts Y100's midday show which is #1 with its target demo and recently won the A.I.R. Award for "Best Midday Show in Miami."

Rhythm Crossover: "Dogs and Cats, Living Together... Mass Hysteria!"

JOHN McMANN
Atlantic Records

"Here's what I dug up in a background check of myself: Y-100-Miami: 1983-1984, Kiss 108-Boston: 1984-1987, WKSS-Hartford: 1987-1991, WIOQ-Philly: 1991-1992, WWKX-Providence: 1992-1994, Jive Records: 1994-2000, Atlantic Records: 2000-present. I was born in Manhattan, and raised in Boston. My father was director of CBS News in the '60s & '70s and produced *Captain Kangaroo*. That encouraged my brother Ed and I to enter broadcasting. Ed has been at Kiss 108-Boston for nearly 20 years and fills in for Casey Kasem. Despite his position, he refuses to play any of my records... I refuse to listen to his broadcasts."

JAY STEVENS
WPGC-Washington



Jay Stevens has been the Operations Manager/Program Director of WPGC/FM since January, 1991. Previously he was Program Director of KOY/FM (Y-95)-Phoenix and Program Director of WQUE (Q-93)-New Orleans. Highlights: "It was recently published that WPGC has been #1 in Washington for 34 of 40 ratings periods in the '90s, one of the longest strings of #1 books of any station in a major market! We're currently #1 in the latest ratings. WPGC was the first station in the country to do the "Stop The Violence" campaign, which has since become a national campaign. Blah, blah, blah... I'm 5' 6," 150 pounds, blue eyes, size 9 shoe and hate animals! What the hell else do I say?"

KID CURRY
WPOW-Miami



"I've been doing this for almost 30 years now... It was 25 years ago this September that I first arrived here in Miami. I started in 1972 at the only radio station in Canon City, Colorado. (KRLN—my dad worked there). The next year I was off to the University of Southern Colorado, where I worked at KKAM part-time for three years. My first fulltime job was in Knoxville, TN in February of 1976. In September of the same year, I was off to 96X-Miami with Jerry Clifton. I crossed

the street to Y-100 from 1977-81, then crossed it again to I-95 in 1981. My first programming job was at KTSA-San Antonio in 1982. Two years later, I went to WASH/FM-DC with Bill Tanner. From 1985-87 I worked with Steve Kingston at B104-Baltimore, then back to Miami in 1987 for two more years at Y-100. I've been with Power 96 since January of 1990 (including a year-long sabbatical in 1994-95 to care for my parents in Pueblo, Colorado... I programmed KDZA/FM for that year). Officially, I've been the Program Director of Power 96 since January 1996."

ORLANDO

WLLD (Wild 98.7)-Tampa

"I've lived, I've loved, and I landed in Tampa three years ago... and I ain't leavin'."

CAT THOMAS

KLUC-Las Vegas



The Cat Thomas Story (No, it's not just a blank page, contrary to popular belief!): After working in college radio at Bowling Green State and Ohio State University, Thomas became an Assistant Golf Pro in Orlando, Florida. Radio still called, however, and after \$30,000+ spent on a college education, Thomas accepted his first professional radio gig at Y106 (now XL 106.7)-Orlando as the station mascot "Chuck the Duck." (His parents were soooo proud!) Soon, Thomas worked his way up to Promotions Director, Research Director, and weekend air talent. After sending out 64 tapes and résumés across the U.S., looking for a station desperate enough to hire him as a fulltime air talent, Thomas somehow coerced then-KLUC-Las Vegas PD Jerry Dean into hiring him to do nights. He later added MD stripes, then moved to afternoon drive. Thomas was upped to PD in 1996. Since he was not hired for the head football coaching vacancy at either Ohio State University or the Cleveland Browns, Thomas is still gainfully employed as PD of Infinity Radio's Top 40, 98.5 KLUC-Las Vegas.

CAT COLLINS

KQKS-Denver



"I started my radio career at KSLY (SLY 96)-San Luis Obispo, Calif. in 1983 as a part-timer during junior college. In 1985 I moved to KATD-San Jose as swing jock. From there, it was cross-country to WPKY-Rochester for late nights in 1988. Two years later, I was promoted to MD under PD John Ivey. In 1994, Cadillac Jack brought me to Boston as MD of WJMN (Jam'n 94.5) and was upped to APD/MD in 1996. I got my first PD gig here in Denver in 1998 when I was hired for KQKS by GM Bob Call and Jefferson-Pilot Sr. VP/Programming Don Benson. Personal stuff: "Wife Julie and three dogs: Kismet, Fang, Roxy. My hobbies include an obsessive, obnoxious preoccupation with KQKS... and—"Ladies and Gentlemen—your San Francisco Giants!"

BRUCE ST. JAMES



KKFR-Phoenix
"I started my radio career in Tucson in 1986 at 13 K-Hit. I then proceeded to get fired/traded/wander to other Tucson stations like KFXX,

KRQQ and then my first programming job at KJYK (Power 1490). I left Tucson after I ran out of stations to work for, and moved to Los Angeles to be Music Director with Michelle Mercer and Rick Cummings at KPWR (Power 106). That's where I got my 2000 new best friends. Nationwide Communications lured me to San Diego in 1997 to build and sign-on an A/C/Classic R&B station, a format that later became known as 'Jammin' Oldies.' (Take all the credit you want, de Castro... we did it first :). Nationwide promised to never sell... so of course they sold the station nine months later, and I got the chance to move to Phoenix. Amazingly it's been three years here at KKFR (Power 92) and I've exceeded all expectations for longevity and survived four ownership changes. (I'm a world class butt kisser.) The great group of people here makes my job easy, and allows me ample time for playing video games and traveling with our race team. Most weekends you'll find me racing in such garden spots as Tulare, Calif., Knoxville, Iowa, and, of course, Terre Haute, Ind. I have two cats, both named Bob, a dad named Joe, a mom named Anneliese, and a little maggot brother named Scott—who is a lawyer...yuck."

DION SUMMERS

WERQ (92Q)-Baltimore



Summers career began in his hometown of Baltimore at age 15, with an internship at the legendary B104. In 1991, he attended Syracuse University, where a key selling point was its nationally known and tightly run Rhythmic campus radio station, WJPZ (Z89). Summers eventually worked his way up to MD and PD. During his semester breaks, Summers continued to work at B104 in various capacities, before taking advantage of a shot at becoming a part-time air personality at crosstown WERQ. After graduating from Syracuse in 1995 with a Bachelors degree in Communications, Summers landed the fulltime overnight slot on 92Q, quickly working his way up to Asst. Music Director, then to host of one of the station's highest rated features, "The 92Q Love Zone." Soon after, Summers was promoted to Asst. PD and midday host. In October of 1999, Summers was named PD of 92Q.

SATURDAY

Smooth Jazz/Jazz Session: Q&A With Chick Corea

CHICK COREA

Artist



Chick Corea has been a leading figure in jazz since his days with Miles, but even before that Chick Corea was gigging with greats like Herbie Mann and Sarah Vaughan. After nearly 40 years on the scene he has grown to be one of the most distinguished modern players, known as a forefather of the electric fusion movement. His projects as a leader like Circle, Return To Forever, and Chick Corea Electric Band have made him a jazz icon, but his more his duo work with Gary Burton and his recent group Origin has proven that Chick is an incredibly versatile and poignant jazz master.

MODERATOR: STEVE WILLIAMS

Gavin/KSSJ-Sacramento



Steve Williams is GAVIN Jazz/Smooth Jazz Editor and is the Station Manger of Smooth Jazz KSSJ-Sacramento. The 26-year radio vet and jazz history expert is a multiple GAVIN Award winner as a programmer.

One-On-One Conversation With Lou Pearlman

LOU PEARLMAN



Boy band mogul, mastermind, and Trans Continental (based in Orlando) hit factory honcho and businessman discusses his new pop movement that's taken over the pop culture world of today a la Motown of the late '60s-early '70s.

MODERATOR: KID CURRY

WPOW-Miami PD

Urban Session: Rules, Restriction & Responsibilities

CEDRIC HOLLYWOOD

WEDR-Miami



Cedric Hollywood got the bug for radio by hanging out at Los Angeles radio stations KDAY and KGFJ. His career path has taken him to WDKX-Rochester and WJHM-Orlando. As PD of WEDR-Miami, Cedric has maintained 99 Jams as the number one radio station for three years.

GARY YOUNG

WKKV-Milwaukee



Gary Young began his career in the late 70's at Detroit's WDRQ as a board-operator and station mascot. His first on air job was at KOKY-Little Rock, Ark. During his career he has worked at WJLB-Detroit, WLUM-Milwaukee and WHUR-Washington, D.C. His first programming job came when he took the position at WCDX-Richmond, Virginia. Gary has since programmed WJBT/WHJX in Jacksonville, WUSL-Philadelphia and now he's at the controls of WKKV-Milwaukee. Since Gary's return to Milwaukee, V100 has among the top three stations. During his run in Philadelphia while holding down the PD and afternoon drive slot, Gary also was the (first African American in the NBA) as the Public Address announcer for the Philadelphia 76ers. Gary is the 2000 recipient of the George "Boogaloo" Frazier award from BRE. Gary and WKKV are nominated for Large/Medium PD and Station of the Year.

JERRY BOULDING



American Urban Radio Networks

Affectionately known as "the doctor," Jerry Boulding is a programming dean of Urban radio. He launched the first full-time

Black Radio constancy firm specializing in Arbitron Diary analyses. He also launched the Heart & Soul format, the first urban format on satellite. He is the former VP of Black Music of MCA Records and co-founder of Black Radio Exclusive Magazine. Jerry has programmed 16 major radio stations in markets that include New York, Washington DC, Detroit, Chicago and San Francisco. He is currently VP of Entertainment Programming for American Urban Radio Networks and is publishing his first book later this year "Doctors Orders - Operating in the Black."

RON ATKINS

American Urban Radio Networks



Ron Atkins was born a programmer. With more than 20 years of successful programming under this belt, Ron can trace his steps through some of the biggest urban stations in America including WAMO-Pittsburgh, WBLK-Buffalo, KMJM-St. Louis, KMJQ-Houston, WOWI-Norfolk, WYLD-New Orleans and WVAA-Chicago. Recently, he was promoted to Director of Entertainment Programming for American Urban Radio Networks where he will develop national programming, on-air talent and assist with the day-to-day operations of the entertainment division. Under Ron's direction WAMO is nominated for Large/Medium Market Urban Station of the Year.

DWIGHT BIBBS

Warner Bros.



As Sr. VP of Urban Music Promotion for Warner Bros. Records, Dwight Bibbs directs the team responsible for breaking Eric Benet and current R&B star Jaheim. Although he has a

baby-face, Bibbs is no new-jack executive. He started his career at MCA Records as a regional promotion representative and later moved to Atlantic Records where he was National Promotion Director. He served as Sr. Promotion Director at RCA Records and VP of Promotion at Virgin Records. Over the years Dwight has worked with countless recording artists including Patti LaBelle, Bell Biv DeVoe, Bobby Brown, En Vogue, Gerald LeVert, Janet Jackson and Luther Vandross. Dwight is nominated for Urban Label Executive of the Year.

DOUG BANKS

Syndicated Program Host



Host of the nationally syndicated *Doug Banks Morning Show* from ABC Radio Networks. ■



FEBRUARY 21-25, 2001

artists 2001

■ A brief introduction to some of the artists performing at the Seminar:

THURSDAY

MARIA DULCE

Pacific Moon

3:30 p.m., Hyatt Ashe Auditorium at Top 40 Jukebox Jury



Maria Dulce sings with a maturity that belies her 14 years. The Sacramento, Calif.-based Dulce (pronounced DOOL-say), has been honing her skill since the age

of five. Currently being home-schooled to better concentrate on her budding career, Dulce has 14 completed songs ready for the album, and has a co-writing credit on "I'm Not Feelin' It." Her self-titled debut CD *Maria Dulce* is set for an early spring release, with a first single TBA.

FRIDAY

3 SERIES

Poplife

11:30 a.m., InterContinental Grand Ballroom for Top 40 Session: "Are We Having Fun Yet?"

A performance of the National Anthem from this Brooklyn-based pop trio of 18-year-old women who have been singing together since 1995. With their album almost finished and the success of their club-banging track "Your Life," 3 Series is gathering steam for a national push.

MARK MCGUINN

VFR Records

12:30 p.m., InterContinental Bayfront for Country Gavin Awards Presentation



A native of North Carolina, McGuinn created a big buzz with his debut single "Mrs. Steven Rudy," which he co-wrote with Shane Decker. When several key Country stations began playing the single nearly six weeks

prior to the official impact date, McGuinn blasted onto the GAVIN chart so fast that had many programmers asking, "Who the hell is this guy?"

RICHARD MARX

Signal 21 Records/Jerry Lembo Entertainment

4 p.m., InterContinental Grand Ballroom for One on One Conversation
See *Industry Luminaries*, p. 24. Moderated by Y-100 APD/middayer Tony Banks.

WILLA FORD

Lava/Atlantic Records

4 p.m., InterContinental Bayfront for Rhythm Crossover Session

"I believe in destiny. From the day I was born, this is what I was put on this earth to do," says Willa

Ford. At age 11, she turned pro: "My grandmother cut out an article from the paper looking for girls to be a part of this singing and dancing group called Entertainment Revue. I auditioned, and got in." Her naturally raspy voice lent itself readily to



R&B, and she embraced artists like Jodeci, Mary J. Blige, and Toni Braxton. Recently signed to

Lava/Atlantic, Ford has collaborated with a diverse group of writers and producers in crafting her debut album, although she writes most of her own lyrics.

6gig

Ultimatum/Artemis Records

4 p.m., Hyatt's Ashe Auditorium at Alternative Jukebox Jury

Young Portland, Maine quartet debuts on Ultimatum/Artemis with the full-length *Tincan Experiment*, which blends the band members' dis-



parate punk, hardcore, and pop predilections. The first single is the modern rock-

ing, phasing, tuneful, muscular, goosebump inducing "Hit the Ground."

SATURDAY

CHICK COREA

Concord Records

10 a.m. InterContinental Bayfront for Q&A hosted by Steve Williams

Legendary jazz pianist talks about jazz, his career, and performs improvisations. See bio in *Industry Luminaries*, p. 25.

NATURAL

10:30 a.m., InterContinental Grand Ballroom for One on One with Lou Pearlman

Orlando-based all-male quintet managed by Pearlman. The ensemble came to Pearlman's attention after a German TV network followed the American group with cameras over a three-week period for a show called *24 Hours*, which was #1 in its timeslot the night it aired. Natural flew to Germany last summer for a series of concerts, and were met by legions of new fans. Natural is currently being courted by several labels and is in



rehearsals for a March tour with the reunited Monkees. A national promotion and tour is slated for spring. Their first single, "Put Your Arms Around Me," was written by Steve Kipner, who penned Christina Aguilera's "Genie in a Bottle."

C-NOTE

10:30 a.m., InterContinental Grand Ballroom for One on One with Lou Pearlman



Hot new all-male quartet has, under the watchful eye of TransContinental Records, developed a signature mix of English and Spanish lyrics. Expect soulful harmonies, rich R&B sounds, and explosive choreography.

PHOENIX STONE

10:30 a.m., InterContinental Grand Ballroom for One on One with Lou Pearlman

This 24-year-old Tampa native has been singing since the beginning, but writing his own songs (he has a publishing deal with Warner Chappell) and learning different instruments since age 15. His self-titled



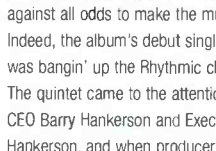
EMG debut CD is a blend of pop, R&B, and rock, but at the forefront is his voice which climbs to a ringing falsetto and falls to a deep, rich baritone; a dynamic seven-octave range. He's opened for Deborah Cox, Jennifer Paige, and Britney Spears.

OUTSIDERZ 4 LIFE

Background/Virgin

1:30 p.m., InterContinental Grand Ballroom for Top 40 and R/C GAVIN Awards Presentation

Unlike many groups hand-picked by producers, Background Entertainment's Outsiderz 4 Life have struggled



against all odds to make the music they believe in. Indeed, the album's debut single, "Not Enough," was bangin' up the Rhythmic charts at press time. The quintet came to the attention of Background CEO Barry Hankerson and Exec. VP/GM Jomo Hankerson, and when producer Timbaland heard his new labelmates' music, he was inspired to remix "Who R U," and later produced "College Degree." Outsiderz' original music had the same effect on actress/artist Aaliyah, who asked if she could guest on "Ain't Never."

JOSIE

Qwest Records/Warner Bros.

1:30 p.m., InterContinental Grand Ballroom for Top 40 and R/C Gavin Awards Presentation

Born and raised in Chicago, Josie grabbed the microphone from her teenaged sister when she was 9 years old, and proceeded to take over the stage at their parents' Sicilian restaurant. Josie graduated from Chicago's prestigious Academy of Performing Arts High School and after moving to L.A. she sang on the soundtracks for *That Thing You Do*, *The Out-of-Towners*, *South Park* and *Dinosaur*, as well as contributing "Don't Give In" to the Michael Jordan IMAX movie, *To The Max*. Quincy Jones soon heard her publishing demos. A



showcase for him led to deals with Qwest/Warner Bros. and Quincy Jones Music Publishing. Josie's debut, *Unkunvenshunal Girl* features 12 originals including the first single, "Free." ■

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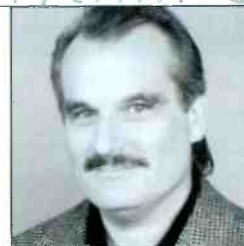
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TOP 40/
RHYTHM CROSSOVER
EDITOR
KEVIN CARTER
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A Conversation With Lava/Atlantic's Willa Ford

By Kevin Carter

I believe in destiny. From the day I was born, this is what I was put on this earth to do." That's the observation from Lava/Atlantic artist Willa Ford, who says, "I was so focused on music at such a young age...people just can't comprehend it. My family and friends all knew there was something kind of different about me—I used to call it 'The Curse' when I was younger." At age 11, to better feed that Curse, Ford joined a singing/dance troupe called "Entertainment Revue" but, when asked if her first performance was a terrifying experience as one would expect, she laughs. "No, not at all...it's funny, because my mom was a singer, but she always suffered from stage fright."



At age 16, Ford made the quantum leap to that mythical "next level" when she seriously began studying opera. "I did it for three years and actually became quite good at it," she recalls. "The thing

with opera is that they try and take the raspiness out of your voice, and I found that I was losing my quality...so I quit." Just as well, because it turns out that opera wasn't destined to be a viable career option: "I couldn't deal with just standing in a dress not moving around," she laughs.

Ford soon found that, despite such 1980s pop influences as Madonna, Cyndi Lauper, and Duran Duran, that trademark raspy vocal quality lent itself more naturally to R&B. "I really got into Az Yet, Jodeci, Toni Braxton...I just gravitated toward that stuff."

Today, at the ripe old age of 20, Ford is the first signing by radio-programmer-turned-Lava-A&R-exec Andy Shane. "Andy is like the proud father," she laughs. "He came from radio so he knows what goes into the process. It's great to have someone with that much energy on my side."

Living in a radio hotbed like Tampa, Ford is a voracious listener. "I listen to both Wild 98.7 and 93.3 'FLZ, which gives me a good mix of everything that's going on in the Top 40 market," she says, although she admits she now listens a bit differently. "I don't just listen because I like a song—I now listen to the production. I like to go out and buy the record

because I want to see who the writers are—maybe it's someone I'd like to collaborate with next...I also listen to know what I'm not going to do."

With the current wave of profitable teen pop plastered throughout Top 40, is Ford concerned about fitting a particular pop formula? "I think some artists get comfortable with it, and they think that radio's comfortable with it and will naturally play it. But if you really want to have that breakout song, it's got to be something that definitely pushes the envelope," she says. Speaking of which, her debut single, "I Wanna Be Bad" impacts radio in early April. "The video concept is off the hook," she laughs.

Recently signed to Lava/Atlantic, Ford has collaborated with a diverse group of writers and producers in crafting her debut album, although she writes most of her own lyrics. "Many artists are content with somebody giving them their music. I don't play that game. I just have to write it...I can't stand not to write something. It's like therapy—that's what my music is for me. There are so many things you go through day-to-day, and you have to have an out—which is my piece of paper to just start writing about it."

Since signing with the label, and given the hoopla surrounding her forthcoming appearance at the GAVIN Seminar, Ford has definitely noticed that the pace of her life has been cranked up. "I've been on the road for two years doing the record, press, promotion, shows, etc," she says. "All of a sudden, everybody wants a piece. Hopefully that won't change." ■

Notable Quotage: We Still Can't Spell Millennyumem

continued on page 54

DAMN!

A lot of weird stuff happened in our little industry during the last couple of weeks (like that's a news flash). To prove it, here's a snapshot of radio reality, as told to GAVIN's fearful Top 40 Editor:

"I've been with Tom for 10 years—words can't describe what a leader and friend he's been...Tom is the brother I never had."
—Z100 MD Paul "Cubby" Bryant



"I hope people understand how much being PD of Z100 meant to me and how tough it was to choose to let go, but this was clearly something I had to do to in order to grow and to be as effective as I want to be in my corporate role."

—Clear Channel Sr. VP/Programming Tom Poleman on relinquishing his day-to-day role as PD of Z100-New York

"It's frightening to think that in this day and age a country that could invent chili fries and send a man to the moon can't properly monitor radio listening...or elect a president."
—KQBT-Austin PD Scooter Stevens, waxing poetic over the possibilities of Arbitron's mythical "people meter"

"If the labels were smart, they would start servicing strip clubs."
—WLLD-Tampa PD Orlando, mostly because it's easier to locate him there

Notable Quotage: We Still Can't Spell Millennyumem

continued from page 53

"Looks like our 'Anti 65-plus' campaign really worked. We stopped giving away family four-packs of Ensure and Medic Alert bracelets, although we did make one concession: We're still giving President Reagan hip updates during our 'Shake That Ass' lunchtime mix."

—KISV-Bakersfield PD Bob Lewis after his #1 12-64 book



"Al Levine is on my shit list. He was supposed to water this really nice plant in my office when I was on vacation. When I got back, it was dead. He says he was too busy...truth is, he was probably 'Al Levine-busy'—dubbing airchecks from 1962, or DX-ing some AM daytimer in Minnesota."

—WBLI-Long Island PD JJ Rice on trustworthy APD Al Levine

"Everyone else seems to have a dorky title: 'VP of Programming' or 'Brand Manager'—so I took this one: 'Czar of Programming.' People say I'm a dictator and a bit of a prick anyway, so the title really does fit."

—Cromwell Broadcasting's Brian Krysz, who oversees 24 stations

"If anybody finds the winning dollar bill from the station across the street (KMXV), bring it here first and we'll take a picture of it...shoved between your new breasts!"

—Brian Burns, station manager of Entercom's The Buzz-Kansas City, celebrating "Elective Surgery Month"



"Let's see...we have a Polish sausage sandwich, a hamburger marked 'Best Thru January 15'—but it doesn't specify the year—and something called a 'Canadian Melt.'"

I have no idea what that is."

—KQKQ-Omaha Sr. PD Wayne Coy, contemplating the contents of the "Wheel of Death," otherwise known as the station's snack machine

"I love their new positioning statement, 'Your Geriatric Vacation Station.' Of course, what Buck doesn't realize is that 'support hose' means something entirely different to our audience."

—KISV-Bakersfield PD Bob Lewis (again) on competitor (and 65-plus juggernaut), Buck Owens' KUZZ/AM



"Big-and-stupid is our middle name in promotions."

—WPST-Trenton PD Dave McKay, after ordinary listeners literally painted themselves "Black & Blue" to win Backstreet Boys tickets

"Any excuse to get out of the cold weather works for me...I'm packing my thong as we speak."

—WPGC-Washington PD Jay Stevens, preparing the only way he knows how, for the GAVIN Seminar in Miami

"I love their new positioning statement, 'Your Geriatric Vacation Station.' Of course, what Buck doesn't realize is that 'support hose' means something entirely different to our audience."

KISV-Bakersfield PD Bob Lewis (again) on competitor (and 65-plus juggernaut), Buck Owens' KUZZ/AM

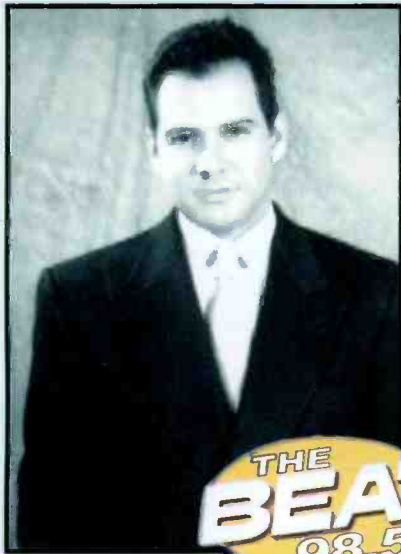


"This place is on fire...good thing I wore my asbestos underwear."

—Q100-Atlanta Program Manager Ed Lambert on the early positive reaction to Susquehanna's new Top 40

COMPILED BY KEVIN CARTER

PD Profile



J. D. Gonzalez

OM/PD, KBBT-San Antonio
Hispanic Broadcasting
Corporation

Hometown: Houston, Texas

Current ratings: Nothing to 6.1 (#3 12-plus)

Career recap:

1982: KRYS-Corpus Christi—air personality

1983: KITE-Corpus Christi—Music Director/AM drive

1984: KRYS-Corpus Christi—Program Director

1987: KZFM-Corpus Christi—Program Director

1990: KBFM-McAllen Brownsville—Operation Manager/AM drive

1994: Tejano 107-San Antonio—Program Director/AM drive

2000: The Beat-San Antonio—OM/MPD

Early influences: Andy Andersen and Todd Tucker (the guys responsible for getting me into radio), consultant Bob Perry, and Jim Zippo (Program Director of KITE).

Most influential radio station growing up: KILT-Houston

First exciting industry gig: Morning drive @ KITE 105-Corpus Christi

Family: Wife Lorena, sons David, Christopher, Jimmy, and daughter Victoria.

Current pre-sets on car radio: All HBC stations in San Antonio: Estereo Latino, Recuerdo, Tejano 107, The Beat, KCOR.

CDs in the car player as we speak: Ram Herrera (Tejano)

Hobbies: Fitness, cooking (barbeque), wine, travel

Off-duty music: Contemporary Jazz

Secret passion: A great steak and a glass of merlot

The one gadget I can't live without: My shower radio

Wheels: Ford Expedition, Toyota Camry

Favorite sports teams: Spurs, Astros, Texans

Favorite food: Italian

Favorite local restaurant: Paisanos

Favorite city: San Antonio

Favorite vacation getaway: Maui

Last movie you saw: I can't remember...I'm too hyper to sit down and watch a movie.

Last movie you rented: I don't remember. I'm always falling asleep during rented videos.

Read any good books lately? *The 7 Habits of Highly Effective People*

Favorite non-trade mag: *Men's Health*

If I wasn't doing radio... That's a scary thought. I started in radio at 16 and never wanted to do anything else.

Wacky career anecdote: My first program director fired me—the following year, I returned as PD and fired him...

What current radio stations do you admire, and why? KILT-Houston for its consistency and ability to evolve.

What do you see as the greatest threat to terrestrial radio? We are the biggest threat to ourselves. If we don't remain local in everything that we do, we will fall to the Internet and satellite.

Where are we going to go to find that next generation of non-cyber-jocked air talent? In the high schools.

Thoughts or predictions on the next musical wave? It's cyclical. We go from one trend to the next, then start all over again. It's as predictable as the wind.

—Kevin Carter

Shhh...Coldplay Is Taking Over The World!

By Kathleen Richards

Subtlety." It's a word not normally associated with pop music these days. But then again, Coldplay, Britain's most recent hottest export, isn't your typical pop band either. But subtlety is exactly how the members of Coldplay—singer Chris Martin, guitarist Jonny Buckland, bassist Guy Berryman, and drummer Will Champion—are earning a name for themselves. Their debut album *Parachutes* is an exhibition of delicate beauty, combining the shimmering and atmospheric guitar work of Buckland with the melancholic yet astoundingly romantic lyrics of Martin. The result, as in their first single "Yellow," yields poetic verses like, "Your skin and bones turn into something beautiful."

Think about the fact that Coldplay's unlikely pop hit is being picked up by virtually every radio format, then think about the fact that these youngsters have just begun their career and are already selling out venues in the States in lightning-fast time. It's enough to make anyone's head spin. But before their much-anticipated U.S. tour debut which started February 9th, Coldplay was warming up at Australia's Big Day Out Festival when I caught up with a very soft-spoken Jonny Buckland who seemed to be a bit shell-shocked from all this recent success.

"We just hoped it would be good, I think was the only thing we did really," the young guitarist says humbly in response to whether he had any notions of their impending fame during the making of *Parachutes*. "It's crazy really," he continues. "When we did it [the record], we just kinda hoped it would do OK in Britain and didn't really think about anywhere else."

But unlike most British bands that have struggled to get their popularity to cross the great Atlantic, Coldplay is resounding loud and clear in the U.S. and elsewhere. As Chris Patyk, APD/MD at Star 98.7 (KYSR) in Los Angeles says, "'Yellow' is an exciting song for Star 98.7 and the Modern/Adult format... The sales in Los

Angeles were incredible (thanks to KROQ warming it up) and couldn't be ignored, as well as the requests. It's on its way to being a top requested song for us. Coldplay's album topped my list at the end of 2000 and it probably will again in 2001."

Almost since their inception, Coldplay has been on a path of destined stardom, it seems. "We met in college in London about four years ago. Chris and I started writing, then Guy joined, and then Will joined a bit later. We just started doing gigs around London. Then we made our own CD with three tracks on it called *Safety* and sent that to a few people, did an unsigned band thing in Manchester, someone saw us there, and it just kind of snowballed. And that was in '98," Buckland recalls.

But writing beautiful gems takes more than fate. "It generally starts with Chris having a melody and some lyrics and pretty much whole or part of a song and then we'll just sort of build it up from there and see where it goes. With all of us doing our parts then it will change. But it takes quite a while," Buckland says honestly.

When I asked Buckland whether he felt overwhelmed or blessed by all this attention (since it wasn't obvious to me yet), Buckland says he "definitely" and "absolutely" felt blessed, though you wouldn't necessarily be able to tell unless you asked him directly. There's no doubt that Coldplay has been feeling the pressure of the media frenzy that's ensued since the release of "Yellow." "We don't really get time to sit back and think about it [the success] really. You just gotta do it. I mean, it's great that we're selling out gigs. Playing to nearly empty venues isn't very good. So you know, it's great."



AC/HOT AC
EDITOR
ANNETTE M. LAI
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Coldplay is also highlighting some on-going radio trends. With many Alternative acts crossing over to Pop radio, many are asking, "Are Alternative acts too Pop?" and/or, "Does Pop not have enough product?" It may perhaps be a bit of both, but it doesn't help that the terms "popular" and "alternative" don't really describe what type of music belongs in those genres anyway. Maybe music that isn't the norm (i.e., "alternative") is becoming more popular. This seems to be the case with Coldplay, whose members choose to stay clear of definition and, as a result, are appealing to formats across the board.



"Yeah, I don't know how we fit in really. I don't think we do," Buckland says. "We certainly don't try to. We just play what we like really." And what he likes—everything from Gram Parsons to the Beatles to Massive Attack to My Bloody Valentine—is one indication of this Pop-Alternative collision.

Buckland, who has been playing guitar for 12 years, says that his main desire is "just to play music, at good venues and to lots of people." It sounds simple enough but in the meantime, the members of Coldplay will have to continue battling the forces of the brutal music industry in order to remain true to themselves. They, too, seem keen to this, as they have already begun writing material for a second album which, according to Buckland, is going "in no particular direction. Not the same but I suppose it's similar because it's still us. The values we had when we did *Parachutes* haven't changed very much. We still wanna make a record that's about emotions." ■



Sirius Satellite's Haneen Arafat Talks About a Different Kind of Radio

Sirius A/C Programmer Haneen Arafat

By Annette M. Lai

Haneen Arafat (a.k.a. Haneen Hunter) has been with Sirius Satellite as the company's Format Manager/AC Division since last June. Prior to that she worked as music director/air talent for Jim Ryan at New York's #1 radio station, WLTW. She has also worked for SW Networks as well as other stations and other formats such as Smooth Jazz and Hot A/C.

Sirius Satellite is the brainchild of David Margolese, who was a major investor in what became Canada's largest cellular company back in the '80s. While it's taken Margolese about ten years of battling red tape, his latest brainchild (along with the help of early NASA engineer Robert Briskman) is finally on its way to fruition.

In terms of a progress report for Sirius Arafat says, "This is rocket science and there's so much to cover with receivers, customer service systems, feedback from our beta-testers, land repeaters, etc....we want to make sure it's really a seamless enterprise when you hear it. Right now we are running our quality assurance program. Once that's completed, we'll begin service to the public. You can expect to see radios available by the middle of this year."

Radios are being manufactured by top-line companies such as Alpine, Clarion, Kenwood, Pioneer, and Sirius's automotive partners include Ford, Daimler-Chrysler, and BMW. Arafat says, "We're not getting rid of AM and FM radio, it's just like when FM came along, now in your car there'll be an AM button, an FM button, a Sirius Radio button."

Arafat reports to VP, Programming

Maria Carchidi and VP, Programming Operations Jim Kressler, where she is responsible for three channels on Sirius's "Hits" platform: A/C or Soft Rock, Love Songs, and '90s Hits. "I deal with everything that has to do with these three channels musically," she says.

"With the A/C channel, I'm really gearing it towards A/C fans and the core artists will be Celine, Gloria, Rod Stewart, Phil Collins, Elton John, as well as artists they may have been missing, like Steely Dan. There are so many good songs that people have just sliced off playlists...and because we're commercial free, I'll have 15-20 more minutes per hour to fill with music. Format clock-wise, I'll be like a typical A/C and will play a current four or five times a day.

"With my Love Songs channel, I have gone with more album tracks. We've even been talking with artists who are really excited about our ability to play album tracks. I'm going for the sexy side [with this channel] so our core artists are Sting, George Michael, and Sarah McLachlan along with cuts from singers like David Gray, Sade, Shelby Lynne, the Mavericks, and Annie Lennox. The trick in programming this channel is in the mixing. I'm working to blend the music and at the same time avoid train wrecks with different styles. It's been fun because I feel like I'm creating something."

With Arafat's '90s Hits channel, a recent addition to her programming duties, she says, "This channel is in the last of a series, we have '70s Hits and '80s Hits as well as channels for the '50s and '60s soon too. I've been looking over Top 40 lists from the last ten years, which is a zillion songs, and I'm also looking at rhythmic hits and I'm trying to mix them all so they

don't clash. And it's been interesting to come across some old one-hit wonders, too, like US3's 'Cantaloop.'"

So what's going to make Sirius's programming unique? "One thing we'll have, and I don't know which channel it's going to be on yet, but Sting is going to do a one-hour



daily show for us and it'll be his chance to bring out new artists like he did with Cheb Mami on 'Desert Rose.' He was really into doing his own show where he could have an eclectic format for himself and we said, 'Go ahead.'" She adds, "There are a lot of artists for different channels who will be doing something for us—Randy Travis, Dave Koz, Michael Feinstein, Ray Manzarek, etc. Sandra Bernhardt is also going to do a show; she's been up here taping comedy stuff. Satellite radio will definitely be able to break artists because we already have so many artists who have come by here and done really special things for us. It won't be about playing the same song over and over. We'll be able to go out-of-the-box and play different things and be very artist friendly, which is great."

Regarding the record community's reception of this latest technological advance, Arafat candidly replies, "Some people are a little hesitant to deal with us right now. But for instance, when they start

selling a certain number of CDs in the middle of Iowa, by say, Seal, and there's no station there to support that, who's going to get credit for that? That's us. The potential for this is huge and the excitement about it is amazing...I know the [labels' reception of us] will turn around when they see what's happening with it, and definitely when they hear it."

In terms of how Sirius believes it'll fit into their consumers' lives, Arafat says, "What we really want to be is the way television is to the home. You take the TV out of the home, people go nuts. You take the radio out of the car, people go nuts. Satellite radio will really change the way people feel about what is possible on the radio. Rather than just five scratchy stations, you'll have 50 music channels commercial-free [Ed. note: Being commercial-free is a Sirius pledge. There will be a limited spot load on Sirius' talk channels.], and that's something that's never been there before. You know the whole complaint—in New York City there's no Country station, in Detroit there's no classical station. Well, Sirius has three channels of classical and five channels of country, so there you go.

We're going to be a network for music lovers. We're definitely zeroing in on music fans wherever they are and that goes for each fan base—from pop to Latin to country. Our intention is to go far beyond what current radio is doing and super serve our subscribers with exclusive and in-depth artist interviews, performances, and specialty shows." ■

LEARN MORE ABOUT SIRIUS SATELLITE AT THEIR WEBSITE WWW.SIRIUSRADIO.COM.



alternative

Tom Calderone: Flying High at Alt Guy Makes Good



ALTERNATIVE
EDITOR
RICHARD SANDS
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by Richard Sands

You might remember him from his days programming WDRE or WHFS. Or you might even have had Tom Calderone as your consultant during his stint with Jacobs Media. But nowadays, you can just call him "Sir." Calderone is now the Sr. VP of Music and Talent Programming at MTV. That means he oversees the network's entire music and programming departments. Yikes. I caught up with Tom recently on the phone "between meetings." And I do mean meetings.

Richard Sands: Most of us know what a "typical day" is like at a radio station or record company. What's a typical day like for you at MTV?

Tom Calderone: I get in between eight and nine in the morning, and my day starts off with a series of meetings. There's a talent strategy meeting. Then there's another discussing bands and artists, and where they're best suited. Then I have a label relations meeting where we discuss how things are going with the labels—what the new stuff is. We discuss what bands are breaking on MTVi, our dot-com. We look at how we can best exploit them in a 360-way, across all the platforms, which includes MTV, MTV2, and MTVi. The rest of the week there are even more meetings, including one just about music. There's another about creating shows, and planning where to put which shows. There are others, too. Still, the cool thing about working here is all these gatherings are not just



formal, stiff, or stuffy "meetings." A lot of it is brainstorming on an informal basis. These are freewheeling sessions with a vocal and opinionated group. But if you have an idea that you wanna see come to life, you're gonna have to fight for that idea.

You rose from the ranks of Alternative radio, Tom. How did that training benefit you at MTV?

It's funny, because Alternative was always my love. But it has been exciting getting into other genres of music. It was fun to watch the explosion of Britney Spears and 'NSync because it reminded me of the early '90s when Nirvana and Pearl Jam were breaking

at Alternative radio. It's been a real education process though—as far as the music is concerned. Still, overall, being here really does remind me of Alternative radio which, as a format, has always thrived on being creative—whether it's in the contesting, promotions, or the morning show. My consulting training definitely helped me, because here you often need solutions and answers quickly. I'm grateful to Paul and Fred Jacobs, who helped me to learn how to think in certain situations, and how to process ideas.

What's your take on the state of Alternative music right now?

What I've been noticing is that all of a sudden the music at Alternative radio is richer. There's a lot more opportunities for a band like Radiohead to get airplay. There's a nice breadth of music that Alternative radio is playing—it's not all about the hardcore. I'm glad to see Fuel and Moby are back on the charts—it's fun to watch that happen. The aggro music wasn't leaving room for some of the other

great stuff out there to break through—like Coldplay, for example. But since the Alternative chart is opening up, the format is becoming more and more important to MTV. Alternative has always been important, but now that it's more diverse it's even more important.

Have you been surprised by what's happening at radio in general?

Clearly, this whole consolidation thing is a bit of a surprise. Radio is morphing. Still, people were once worried that with consolidation there'd be less competition. But I see that hasn't happened—programmers actually need to be on their toes even more than they once did. But I must say, I'm not as in touch with radio as I once was. I don't have as much time as I'd like to talk to my friends at radio. But then they don't have as much time either. I've seen all the work that's been piled on them, with their various extra responsibilities. Time seems to be more of an issue than ever, not just in radio or at MTV, but in every walk of life. My joke is that I used to talk to Steve Tipp back in the day for an hour at a time about music...I can tell you that doesn't happen anymore!

Will there be a synergy between MTV and the Infinity/CBS group of stations now that you have the same parent company?

Absolutely. We've had conversations about it. We'll work together when it makes sense. But we can't have synergy for synergy's sake if it doesn't help anyone. Those Infinity guys are very creative, and I'm sure we'll get together where it makes sense. One place where we've already had some synergy in the company was with MTV and CBS Sports at the Super Bowl. We had a great experience, and we really got to see how the other worked and came to understand each other much better. It was flawless.

MTV is going through an exciting development—tell me about it.

On January 1st, MTV2 merged with The Box. The easiest way to describe

the new channel is to say it's 24 hours a day of music videos. Our research, and the feedback we're getting, shows that people want certain music genres. So we've created hour-long shows on MTV2 for soul, hip-hop, and rock that run Monday to Friday. Plus we brought back *Amp*, our techno show, on Friday nights, and *120 Minutes* is back on Sundays at 8 p.m. Booker, from WXRK, is a co-host of the show. MTV2 is a full musical experience that is in 40 million homes [compared to 76 million for MTV]. But we're tracking faster into new homes at this stage of our development than MTV did in its early days.

Your star host Carson Daly (KROQ, LIVE 105, KOME), like you, came out of Alternative radio. Any words of wisdom for those dreaming of a career at MTV?

You know what? I know it sounds like a cliché, but there is an opportunity within this company for great thinkers...If you're an idea person, there's a place for you. This is a great company to work for. We're looking for creative people, and do encourage ideas, out-of-the-box thinking, and for people who "push the envelope." Similar to Alternative radio, when we sit around a meeting, we know we have to do things differently...this is MTV! When I was in radio, we used to do weekly stunts, different things on the morning show, and made creative promos. Then, when I would overhear someone talking about what we were doing on the station, it made me feel good. Same thing here. When you reach that pop culture status—when you hear someone talking, or read about something that we did on MTV, that's where the fun is for me. When you make an impact, it's definitely rewarding. ■

TOM CALDERONE JOINS BRIAN PHILIPS (SUSQUEHANA), RICK CUMMINGS (EMMIS), JOHN GEHRON (CBS), AND KEVIN MAYER (CLEAR CHANNEL) ON "THE BIG PICTURE PANEL" FRIDAY FEBRUARY 24 AT 1 P.M. AT THE GAVIN SEMINAR IN MIAMI.



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alternative

Doves find way with *Lost Souls*

British Trio To Make Their U.S. Debut

By Kathleen Richards

There's no doubt that the U.K. has been incubating some of the most exciting music these days, as heard on the latest releases from such bands as Radiohead and Coldplay. Now, right on their heels, comes the Manchester-based trio Doves, whose debut album, *Lost Souls*, is helping break the mold for alternative acts. *Lost Souls* features a beautiful collection of songs ("Here It Comes," "Sea Song," and their first single "Catch The Sun") that demonstrates their clear grasp of songwriting, an intelligent balance of emotion-soaked melody and sonically charged rocking. All this without the syrupy whininess that tends to be associated with other British vocalists.

Up until a few years ago, the trio—twin brothers Jez (guitar) and Andy (drums) Williams, and friend Jimi Goodwin (vocals, bass)—were making music as a fairly successful electronic dance act called Sub Sub. Evolving into Doves was a natural progression, as Jez Williams described recently from their recording studio in Liverpool: "People's tastes change and we evolved into Doves. Our influences are all over the place really—everything from dub underground to Derrick May. Every year we digest different music."

Lost Souls truly reflects a diversity of sounds, which is helped by the fact that each member helps contribute to the songwriting process. "We write songs on our own and we collaborate depending on what the tune is, you know," Williams says. "There's no fixed rule."

Without rules, Doves' electronic dance sensibilities give *Lost Souls* an especially dynamic and rich sound while still retaining a mainstream appeal. "We wanted to use live instruments but represent them in a different way," Williams recalls. "We used our knowledge of dance music to build up different layers, textures, sonics, and stuff. Film music is a big influence with us, and we hope that came through on the album. It's all a mixed bag."

The album begins with a grooving but eerie instrumental titled "Firesuite," which could well be a reference to their victimization by a studio fire when they were still Sub Sub. It's an event they credit with helping spark the creation of Doves and providing the overall feel of *Lost Souls*. "The title of the album is quiet and a bit down," Williams explains. "We wrote and recorded the album under some duress, and under a tight budget, so a lot of the lyrics reflected that feeling of escapism and tied to introverted things. It also tells some stories as well."

continued on page 59



alternative

continued from page 58

Although Doves finished the album two years ago, things are just starting to pick up for the trio after signing with Astralwerks. "In England it's snowballed since April and we haven't really stopped," Williams comments.



"It's just gone quite mad. We've done about three or four tours. It's quite busy."

While there's no doubt that *Lost Souls* is indeed an aurally-pleasing album, it doesn't hurt that the U.S. market has been particularly receptive to the English aesthetic lately. Case in point: Coldplay, who inevitably came up in our conversation. Doves, probably like most British bands trying to "make it," must ponder the ever-present issue of "how to break America." Williams says he's happy for Coldplay's success yet also a tad baffled by it. "It's quite interesting that they have been accepted in the U.S. because, to be honest, I wasn't expecting that," he admits. "Bands like Travis and Oasis go out and they get to a certain point but they can't go beyond that point. I'm quite surprised how Travis didn't make it and how Coldplay have done it. It's one of those things I can't quite explain."

Williams may not understand the secret to Coldplay's success, but don't expect Doves to transplant their act (as Travis did) to become America's sweetheart. "I'm not gonna bust my balls trying to break America," he says unapologetically. "I still want to

have a life. I don't really care whether we break it or not, but it'd be bloody nice, I tell you that."

Instead of waiting for success, Doves have begun work on a second album, which Williams hopes the trio will finish by September. "We're experimenting a little bit

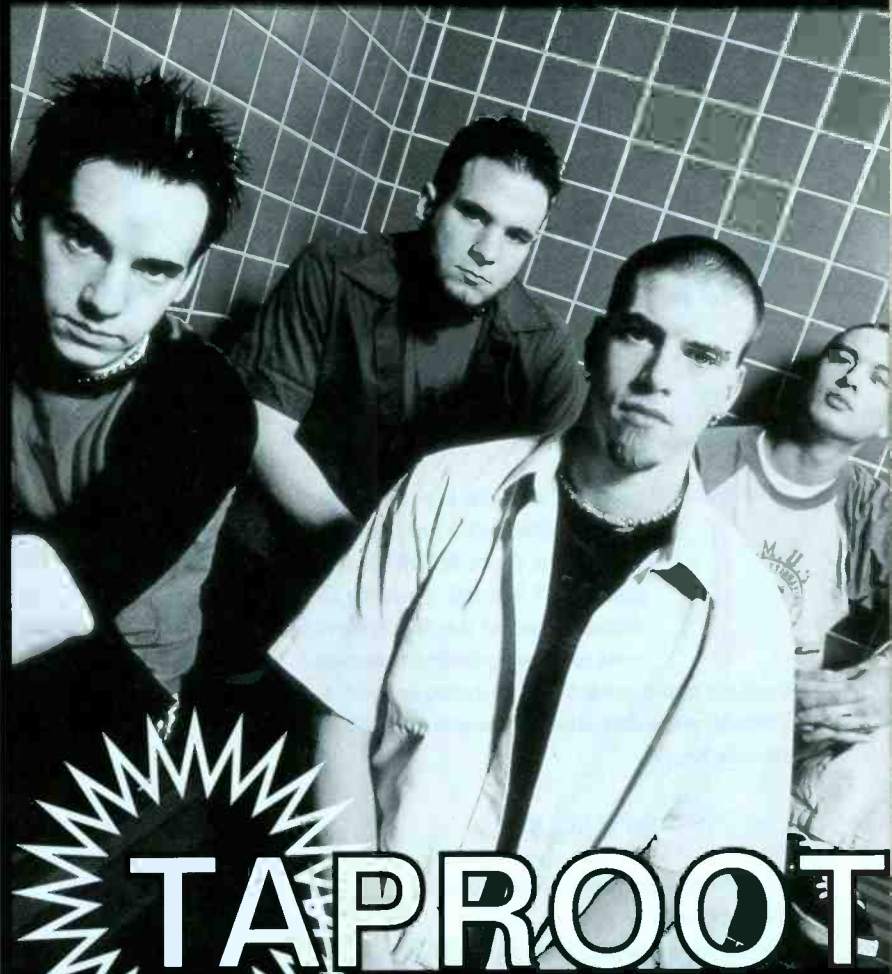
with electronics and it's got a bit more soul to it," he hints. The band's U.S. tour will only be two weeks long, covering just the "major cities where people have heard of us"—giving the band a chance to log some more studio time before heading off to Japan in April.

Williams, like many other British musicians, views America as a vast wilderness of a country, uncharted and mysterious—especially in terms of its musical landscape. Being labeled "alternative" in the U.K. doesn't mean the same thing as it does on this side of the pond. Understandably, Williams was a bit mystified as to how Doves would fit in with other music on U.S. alternative radio. "I guess we'll soon find out, won't we," he says.

Still, Doves—like Coldplay and Radiohead—likely will find their success not by "busting their balls" trying to understand why America likes what it likes, but instead by simply continuing to soak in different sounds and making new music for us parched Americans to lap up. ■

DOVES JOIN COLDPLAY AT THE MIAMI HARD ROCK CAFÉ FEBRUARY 24 FOR THE GAVIN SEMINAR.

"I hate myself sometimes I love myself"



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Urban Sistahs 99 Jams & Hot 105 Welcome Us to Miami

By Kevin Fleming

The GAVIN Seminar is in beautiful Miami, Florida. Our host stations are sisters: Cox's WEDR 99 Jams and WHQT Hot 105. Recently I talked to two of this family's prominent members, Cedric Hollywood the man at the controls of 99 Jams, and Traci LaTrelle, the sister standing beside Hot 105 PD Derrick Brown.

Cedric Hollywood PD 99 JAMS-MIAMI

Kevin Fleming: Cedric, how did you get started in the business?

Cedric Hollywood: I grew up in Los Angeles and I used to listen to KDAY and KGFJ. While I was in school at Los Angeles City College, one of the KDAY announcers named J. Thomas Smith had gone on to WDKX in Rochester, New York and he told me, "This is a very difficult business to get into. When you get out of school get your tape together and if I'm in position to hire you, I'll help get you in." So after I got out of school he hired me. My first PD gig was a small AM station in Miami called WMBM.

What do you consider your greatest accomplishment?

Bringing WEDR back to number one. When I got here three years ago it wasn't, and it *had* been previously. The market had changed and they hadn't figured out what to do yet. Luckily I came in before they figured it out and we've been number one ever since.

What's been your biggest challenge?

Trying to defend against two radio stations instead of a direct competitor. The Top 40 station WPOW is very young and plays a lot of hip-hop on one side, and our sister station, Urban A/C WHQT (Hot 105), is on the other side. The biggest problem is being sandwiched between the two. One plays all of my young-end hip-hop songs and the other plays all the R&B oldies that we used to play.

So how do you do it?

By being involved in the community, trying to

win in that area and playing the common ground songs that both ends of my demo likes, rather than super-serving one end or the other.

When you look back on your career, if you could change anything, what would it be?



I would have gone after a PD job earlier in my career. I was an assistant PD and music director for 10 years. I enjoyed not having the pressure of being at the top, having been there before at WMBM. I enjoyed being an air personality. I was at 102 Jamz in Orlando and during my last year there I said I wanted to be a PD. Within six months I got a phone call from Russ Allen who was my Regional PD at AMFM at the time and he said Jerry Rushen the GM of WEDR wanted to talk to me about being his PD. Out of all the jobs



URBAN/URBAN AC
EDITOR
KEVIN FLEMING
fleming@gavin.com

out there, that was the one I wanted most. I interviewed for the job without a résumé and got it. **Things would be perfect if...**

I could keep WEDR for the next five years, then I could consult.

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

I'd try to make record companies understand that there are only so many positions to play so many records, and when the slots are full they're full.

Now let's meet...

Traci LaTrelle

MD WHQT (HOT 105)-MIAMI

How did you get into the business?

Traci LaTrelle: I've been in the business for 15 years. I started at the campus station WRVS/FM at Elizabeth State University. I started out in news and one of the students there, Gary Sherrard, said, "Why don't you try doing the DJ stuff?" And I went on air and I felt natural so I stuck with it. The station could be heard at K-94 in Norfolk. The PD asked me for a tape and I got my first paying job there.

If you could magically go back and alter your course, what would you change?

I would have focused on doing mornings. When I had the opportunity to do mornings, I worked with a guy who I didn't have good chemistry with and I wish I had stayed with it. I also wish I had learned about Selector and programming earlier

Cedric Hollywood Quick Facts

Hometown: Los Angeles

Age: "Seasoned Veteran"

Nickname: Hollywood. I never divulge my real name. I'm running from the IRS and various bill collectors.

Astrological Sign: Aquarius

Marital Status: Married

Children: One boy and one girl—a perfect pair.

Favorite Hobby: It's kind of hard to have a hobby in radio but I like to shoot pool and I just took up golf, so I'm sure that will be my new hobby.

Secret Passion: I go to strip clubs to relax.

Gadget you can do without: My Motorola 2-way pager

Station you loved growing up: 1580 KDAY-Los Angeles

Favorite Car: Corvette

I drive a: Corvette

Favorite Food: Stone Crab Claws

Favorite Restaurant: Joe's Stone Crab

I just ate: Stone Crab Claws from Cami's because I couldn't get to Joe's.

Favorite City: Rio

Favorite Vacation Place: Rio

Favorite Artist of All Time: James Brown because he invented funk!

What CD is in your car player right now: Jill Scott, Musiq, Trick Daddy, and Betty Wright

Favorite Magazine: (besides GAVIN) *Playboy*

Favorite Movie of All Time: *Malcolm X*

Favorite Current Movie: I don't have a favorite. I watch *Basic Instinct* every chance I get.

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in my career.

Who inspired you in radio?

Donnie Simpson and Candy Shannon. I grew up listening to WKYS in Washington and they inspired me to get into radio. They both were very personable and articulate. I felt that they were talking to me.

What is your greatest accomplishment?

Being able to hold down a midday shift, being a music director, and most importantly, being a mother at the same time.

What is your greatest struggle?

Balancing my time. Doing a five-hour show and doing the music every day.

What makes you happy?

The love I receive from my daughter Jade. I'm an actress and I like performing on stage. But the ultimate joy is giving and receiving love.

Things would be perfect if...

Everybody would love quality music. There's some great music out



there that people don't know anything about.

What artist are you in love with right now?

Musiq Starchild. I love his songs "Love" and "Mary Go Round" on his CD.

What music video has caught your attention lately?

Jaheim's "Could It Be." It's not just about the bling-bling and video girls. It flips the script on you at the end and it's a cute story line.

What artist do you think will blow up real soon?

That would be Musiq! His music just sounds good. He can sing, his lyrics are meaningful, he uses real instrumentation and the quality is outstanding. His music crosses all demos. I don't think we've heard the best from him.

What do you plan to be doing in five years?

I plan to have my own company doing a lot of voice-over work for radio, television, Internet, and having a syndicated radio show. ■

Traci LaTrelle Quick Facts

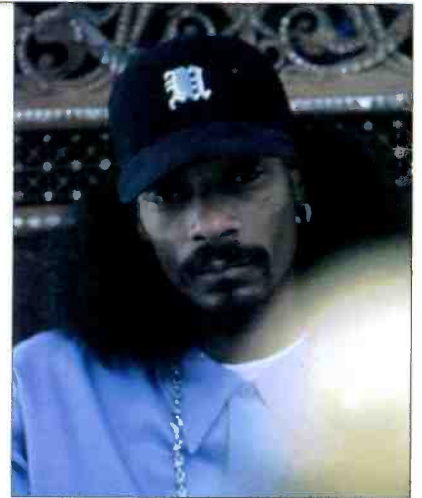
Hometown: Shaker Heights, Ohio—but I grew up in Landover, Maryland
Age: 32
Nickname: None
Astrological Sign: Pisces
Marital Status: Engaged
Children: Jade, she's 4 years-old.
Favorite Hobby: Traveling
Secret Passion: [she laughs] I'm just into sensuality.
Gadget you can't do without: Cellphone
Station you loved growing up: WKYS-Washington
Favorite car: Jaguar
I drive a: '98 Mazda 626 but it's a lease and I'm about to turn it in and

get something else! (Jaguar maybe?)
Favorite Food: Banana pudding
I just ate: Shrimp fettuccini alfredo that I made.
Favorite Restaurant: Famous Fish Company in Durban, South Africa
Favorite City: Chicago
Favorite Artist of All Time: Gerald Levert
What's in your car CD player right now: Musiq
Favorite Magazine: (besides GAVIN) Honey
Favorite Movie of All Time: Halloween
Favorite Current Movie: Hurricane

ARTIST PROFILE

Snoop Dogg

Album: *The Last Meal*
Single: "Snoop Dogg"
Label: Doggystyle/No Limit/Priority



Just a blast away from age 30, the Doggfather's hustlin' and staying on point with his greatest work to date, *The Last Meal* which was released in December. Since then Snoop has been snap, crackle, poppin' the Urban charts with major airplay of the first single "Snoop Dogg." ("It's off the limbo with Timbo.")

Born Calvin Broadus, he earned the nickname "Snoop" during his toddler years from his mother after she recognized in him some similar mannerisms to Snoopy from Peanuts.

The O.G. was hustlin' during his puppy years when he started a rap group called 213, with friends Warren G and Nate Dogg. Snoop did well in school and sports while maintaining 213, until he started living the fast life, joining the ranks of the Cripilators (Crips). Now he was involved with a path more traveled by violence, crime, and drugs. Following high school, Snoop was arrested for possession of cocaine. The next couple of years were spent in and out of lock-up.

Snoop made a demo tape with his old 213 partna' Warren G. The Dub passed the demo on to stepbrother Dr. Dre who was impressed with the "cracka' lackin'" styles of the Double Gizzy. Dre and Snoop's first collaboration was on the theme song for the film *Deep Cover*. Snoop played a critical role on Dre's solo debut, *The Chronic*. It was the first introduction to the savory sounds of "Dogg Sinatras" laid-back, P-funk flava. It was also a wake-up call to the violent fact-or-fiction message found in his lyrics.

While recording the multi-platinum *Doggystyle* (Snoop's solo debut), the Doggfather was charged with being an accessory to murder (Snoop claimed self-defense). Snoop turned himself in to the police following a performance of "Murder Was The Case," at the MTV Music Awards. The uncertainty of Snoop's case both helped and hindered the success of *Doggystyle*. The prolonged trial broke Snoop's stride, and during this time gangsta rap lost listeners and luster.

Following his acquittal Snoop released his second album, *Doggfather*. The album possessed originality, but received mixed reviews. After a little soul searching, Snoop decided to get back to basics with the more funkadelic G'd up sounds he'd originally used. Hip to Dre's need to leave Death Row, Snoop's third album *Da Game* was his first attempt on new label, No Limit. A year later "the million dollar mouth piece" brought us *Top Dogg* with the original West Coast alliance: Dr. Dre, Warren G, and Nate Dogg.

"We stay on point like Stacey Adams," best describes Snoop's awareness that he's not only back in the game with his fifth and latest CD, *The Last Meal*, he's mackin' the game! There are many other projects also holding Snoop in Top Dogg position: The recent success of the "Up In Smoke" tour, and his syndicated radio show based out of LA, Snoop Dogg Radio. Plus, a film debut in *Bones* (set for release this spring), and his recently formed Doggystyle label.

—Tina Salazar



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J.J. JOHNSON: 1924 –2001:

A Man For All Seasons

By **Steve Williams**

As uncommon as his chosen instrument, so were the gifts he shared with us for six decades. J. J. Johnson, the trombonist who transformed the history of American music, died Sunday, February 4 at his home in Indianapolis where he had celebrated his 77th birthday three weeks earlier.

Johnson's Midwestern roots belie his innate worldliness and sense of adventure. He was 18 when the road (and destiny) called him to serve in the brass sections of several well-heeled, chitlin' circuit outfits that were full of unbelievable musicians who were not-so quietly "paving the way." It was during this time that he met and played with Fats Navarro, the tragic but supremely endowed trumpeter who became Johnson's bandmate, running buddy, and most significant creative influence.

Navarro was at the leading edge of bebop innovation and the teenaged Johnson was all ears, developing his trademark, lightning-like facility on an instrument that was thought to be too slow for bebop. Johnson turned his inspiration into gigs that began in 1942 with Benny Carter and Count Basie who, recognizing the knack the young bone player had for the *written* note, employed his skills as an arranger too. Although Johnson didn't know it at the time, it was this experience that allowed him to pay the bills doing what he loved the most.

Later in his career Johnson wrote the music for television shows such as *Mayberry R.F.D.*, *The Danny Thomas Show*, *That Girl*, *The Mod Squad* and a number of motion pictures including *Man and Boy*, *Top of the Heap*, *Across 110th Street*, *Cleopatra Jones*, *The Adventurers*, *Barefoot in the Park*, and *Shaft*. In fact, even after playing in Miles Davis's *Birth Of The Cool* sessions, touring the world, and becoming the "first call" player on his instrument, Johnson left the pursuit of a full-time music career before his 30th birthday, in 1952, because he couldn't make enough money to support his family.

Johnson took a job as a blueprint inspector at the Sperry Gyroscope Company, which lasted for a couple of years. In 1954, during one of his sporadic resurfacings, Johnson met fellow trombonist Kai (pronounced Kay) Winding. Together they introduced something that was and still is considered incredibly daring: placing not one but two trombonists in the front line of a jazz group. It was a move that received rave reviews



and Jay & Kai, as they were known, became international superstars.

The creative freedom that came after the new appreciation for Johnson's work allowed him to return to writing, leaving enough time to play choice gigs like the ones his old partner Miles Davis would offer. Johnson remembered: "Having had the unforgettable experience of "keeping" Miles' Ferrari for a week to 10 days or so, I became somewhat of a sports car buff." Johnson got a major dose of sports cars after relocating in 1970 from New York to Hollywood, where teaching, and his work for TV and motion pictures, kept him busy for the next 17 years. Ironically, the man who had lived a cosmopolitan adult life decided to



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

return to his birthplace, Indianapolis, and resuming a full-time performing schedule until prostate cancer struck five years ago. During this battle with the disease, Johnson added a new passion to his résumé: a love for computers. His website (jjjohnson.org) contains a greeting that very well serves as a reminder of how much people cared about this man:

"I would like to extend my personal and profound thanks to the following persons for dragging me kicking and screaming into the Computer/Information Age:

- **Jimmy Heath**, tenor saxophonist, chief instigator.
- **Ben Brown**, bassist and MIDI mentor.
- **Stan Mickel**, guitarist and performer mentor.
- **Earl McIntyre**, bass trombonist, finale mentor.
- **Billy Johnson and Mikita Sanders**, my son and daughter: I rely on them for severe but honest critiques of my compositions.
- **Kevin Johnson**, Internet mentor (& my son).

FOR THEIR STEADFAST SUPPORT, ADD:

- **Carolyn Johnson**, my wife.
- **Trace Haskins**, friend of the family, teenage PC wizard.
- **Kenya Damali Johnson**, my heartbeat, my granddaughter.
- **Louis Bourgois III and Joshua Berrett**, authors of the upcoming book *The Musical World of J. J. Johnson*.
- **Matt Calvert**, creator of the J. J. Johnson Homepage and Mailing List.
- **Christopher Smith**, lead trombonist of the Bird of Paradise Orchestra and creator of a J. J. Johnson Discography.

And especially all of you, who will not let me fade into oblivion, inevitability notwithstanding. I will always owe a debt of gratitude to each of you."

J.J. JOHNSON IS SURVIVED BY HIS SECOND WIFE, CAROLYN; TWO SONS, KEVIN AND WILLIAM, BOTH OF INDIANAPOLIS; A STEP-DAUGHTER, MIKITA SANDERS, OF INDIANAPOLIS; A GRANDDAUGHTER; A STEPGRANDDAUGHTER; AND A SISTER, ROSEMARY BELCHER OF DENVER. HE WILL BE MISSED. ■

The Developing Dilemma of Indie Jazz Promotion

A Programmer and A Promoter Sound Off

By **Steve Williams**

No doubt, one of the hot topics of discussion during this year's Seminar will be about the recent attempt by an independent promoter to contract Smooth Jazz stations for exclusive independent promotion contact deals. Right about now the Top 40, Rock, and Urban guys are saying, "Yeah, so what's the big

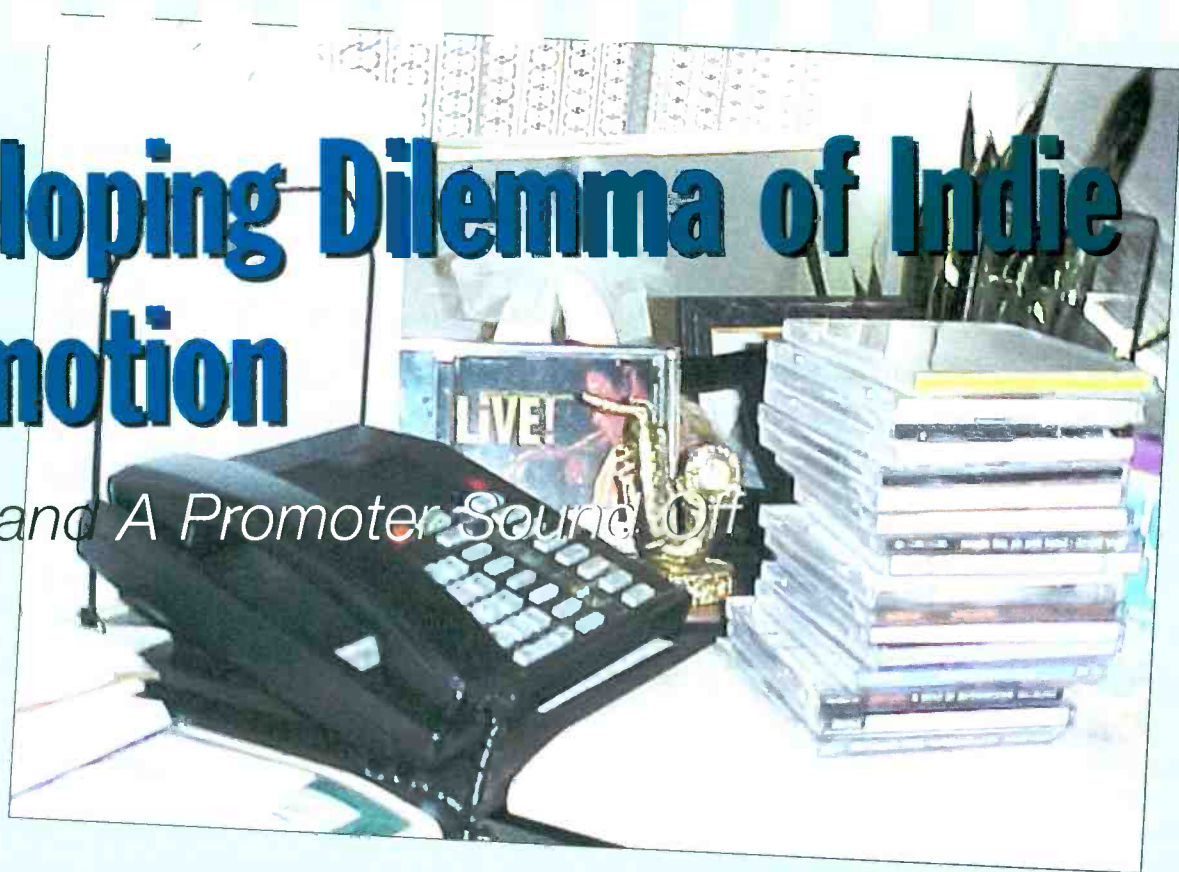
deal?" Exclusive independent promo rep agreements are quite common in the fast paced, big money world of popular music, but until a few weeks ago, it was unheard of in the sphere of Jazz

and Smooth.

Once word of this curious development surfaced, the lines were immediately drawn. On one side are those who see the possible benefit of having a promotional

"proxy," someone who could offer help with access to the increasingly difficult area of label support (i.e. dollars) for concerts and vari-

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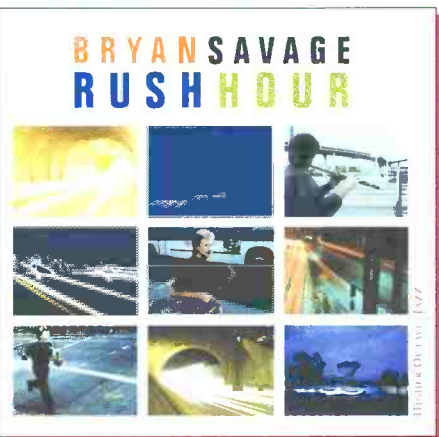


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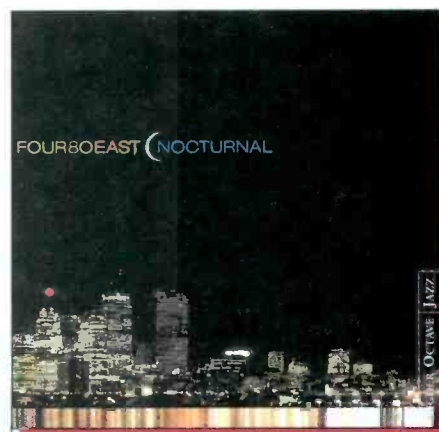
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continued from page 65

ous promotional activities. There are several stations that are ready to proceed with this new (and somewhat complex) paradigm, but since it's not entirely clear what the next step will be, the stations are in a holding pattern.

On the other side of this proposition, there was an instant reaction from Jazz/Smooth broadcasters.

Take the words of this major market pro for instance:

"I don't think that I completely understand the entire concept for having one indie working all Smooth Jazz product. I can't make sense of why all the labels would want one person going over a laundry list of product with me. There's no way that person would have an even-keel approach to artists and labels of various size and stature. If you're not passionate about the product, how can you sell it to me? I appreciate the fact that smaller markets struggle for attention/dollars/product for promotions from their owners and from labels and promoters, but this is not unique to radio. There are fewer potential buyers of product in those markets, and labels, like any other business, are spending their money where they get the biggest bang for their buck.

"There should be dialogue to look at ways of helping smaller markets with opportunities for promotion. I do think there is a misconception about large markets doing free listener appreciation parties with artists all the time. This is something we found could not be supported by the radio station and/or the labels. The only way we can ever make these types of opportunities available is to get them sponsored from advertisers. Labels and management may be able to work with an artist's routing to ensure that costs are as low as possible for the little guys, but we have not done 'free' listener parties for four years. I'm aware of the concept of having the 'promotional money pool' from labels. In the big picture, it never amounted to that much when you considered it was on a national level with most labels. If small markets somehow believe this is going to put them

on the map and be the deal that makes or breaks their success in their market, they're sadly mistaken and short sighted."

And as you might expect, members of the record promotion community have an equally spirited view of the situation as expressed in this letter from a promo rep:

"First of all, although this may be legal, it borders being non-ethical. There are only two formats in commercial radio that are essentially free of outside monetary influence, Country and Jazz. There is something to be said about the integrity of the music selection process in those formats, and this taints that." —Promo Rep

"First of all, although this may be legal, it borders being non-ethical. There are only two formats in commercial radio that are essentially free of outside monetary influence: Country and Jazz. There is something to be said about the integrity of the music selection process in those formats, and this taints that. Also, the inescapable reality is that the labels don't have the money for this. It's not a good business decision. Even the smaller market stations already have some access...I don't see this changing that for the better. For labels to spend money in a marketplace, the airplay has to translate into sales, and this is where we in radio and records

need to work together. If you're looking for solutions, check out what happens in a major market with positioning of product at retail and the collaboration between retail and radio. As a result, you see significant sales increases. Furthermore, every station needs to embrace a relationship with their local outlet in order to affect sales. If we generate sales, labels will support promotion. Look what happens in other formats. It may be a Catch 22 anyway. If we create more revenue, will that open the door for the kind of 'offering' that occurs elsewhere? Bottom line: it comes down to sales. Radio says, 'It's not our job to sell records,' but if radio wants to prosper from label dollars, radio has to be a partner in the process. What I think happened

with this situation was a misreading of the firestorm that this would create. This isn't 'I'm building a better mousetrap,' this is 'I'm trying to put the other independents out of business.' They're *denying* access, not creating it."

There's bound to be much more to discuss on the matter of independent promotion deals. One thing's for sure, even after adopting other various trappings of commercial success such as consolidation, research, and tighter playlists, the passion for what we do remains undaunted and the pride stays forever strong. In the long run, working proactively through tough issues like this only makes us, as a family, much, much stronger. Now let's go out and enjoy Miami!!!! ■

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Our Nominees Speak Out



COUNTRY
EDITOR
JAMIE MATTESON
jamie@gavin.com

By **Jamie Matteson**

As this year's GAVIN Seminar and next week's Country Radio Seminar rapidly approach, we can certainly expect a lot of discussion about what the Country radio and record communities need to do to help re-energize the audience's passion for Country music. We thought this was a good time to ask several of our GAVIN Award nominees what topics or subjects they felt that we as an industry should be talking about now.



EDDIE HATFIELD
MD., KJJY-DES MOINES, IOWA

"Most of us in Country radio are only hitting half an audience. With women we seem to be doing just fine, but we've lost the men. It's important that we find a way to bring men back into the format. At KJJY we're working to remedy this by playing certain songs that still fit the sound of the station, but also appeal to men—songs men are going to like. It doesn't mean we play every Montgomery Gentry song that comes down the pike, but the whole male-appeal thing is very important. It's also important that Nashville comes up with a way to stretch the Country music envelope without actually having to cross over artists to the pop market. The Dixie Chicks are a great example; they've stayed Country, but are also very mass-appeal. I think that Mark McGuinn's 'Mrs. Steven Rudy' will be that mass appeal type of song for us. "We need to shake it up, but we have to avoid the it's got to have that Pop sound, so we can have it on every station in town and sell a lot more records mentality. Look at LeAnn Rimes. You can hear her on four other stations in town. What does that do for us?"

RICK TAYLOR
APD, KUPL-PORTLAND

"There's no excuse for the lack of passion and commitment in our format on both the radio and record sides. Passion is what bonds the listeners to the radio station and makes them

loyal to the artists. That commitment ultimately translates into ratings and revenue for the station. Passion cannot be manufactured by finding the youngest, cutest singer, cutting a few songs, possibly shooting a video, scrambling to put together a band to do a few free shows to see what you've got. Passion is gained through experience in, respect for, and knowledge of country music—where it came from and where we are today. What sets us apart from other formats is the unique variety of music that can be truly enjoyed by everyone from age seven to 70 and the dedication by our artists and radio personalities. They truly love what they do and are not just trying to make a fast buck.

"In my 21 years of country radio I've seen many hills and valleys. Sure, record sales and ratings have fluctuated over the years, but much of that is due to factors beyond our control. What we *can* control is our passion and commitment level to the format. If we're not passionate about what comes out of that radio, why should our listeners be?"



JON ANTHONY
APD, WMZQ-WASHINGTON

"We need to focus on developing our next breed of superstar artists. I know we've been talking about this for a couple of years now, but there are still too many new artists that just aren't breaking through. Shouldn't the labels and radio stations be working harder to take those artists with established fan bases, chart history, and past sales success—like John Michael Montgomery, Terri Clark, Toby Keith, and Travis Tritt—to the next level? Sure, there is some great new talent to get excited about, but why not push to make those 'B' acts our next big superstars?"

SCOTT SCHULER
MD, KRKT/KRWQ-ALBANY, ORE.

"Is the pendulum starting to swing back for Country music? There is a theory that, give or take a few years, Country music has a 10-year cycle where it is up and down. Is this the year we see some formerly successful artists begin to fade to the background and a new crop of

artists have success and bring new listeners to the format? Look at the newer artists like Keith Urban, Jamie O'Neal, Jessica Andrews, Brad Paisley and Clay Davidson—there's a lot of fresh, young talent. As I say this, I also find myself wanting to defend some of the established artists like Travis Tritt, Billy Ray Cyrus, Patty Loveless, and Vince Gill, who have risen to the occasion with tremendous projects out right now."



COYOTE COLLINS
PD, WBEE-ROCHESTER, NY

"The question about this business that seems to be rolling around my collective consciousness is this: Has commerce overtaken art? In this age of consolidation, the 'heart' of broadcasting is slowly ebbing in this commerce-driven tide. Broadcast companies have found a way to maximize profit share while driving the 'artistic' side to near-obscurity. While radio stations today have comparatively smaller to non-existent promotional dollars than they had just a few years ago, enhanced creative marketing has risen. The 'make something out of nothing' challenge has been around since I began in this business.

"If two fast-food restaurants offer relatively the same kind of food, with the ambiance and food services virtually even in presentation, but one restaurant offers a playground for the kids, a better quality gift with their kid's meal, endless customer inducements—which would you patronize? Is it about comfort in the product? No, because consolidation has seemingly taken the 'fuzz off the peach.' In this age of consolidation the intellectual and talent base also has suffered some erosion. For those of us who've been around the block, the challenge is in helping the format grow, remaining viable, and maximizing market shares.

"If the ceiling of the Sistine Chapel were to be painted today, all the advertising sponsors' placards in front of it would compromise the end product. The broadcast industry is constantly morphing as it becomes more profitable, becoming economical in the way it conducts business. Art, at its core, fuels commerce. It's the 'creative' that maximizes market dominance." ■

Destination Miami

Compiled by Jamie Matteson

Sometimes when you want to know "where to go" you gotta ask a local. We asked WKIS-Miami GM Joe Bell to share some of his top picks for visitors to the southern Florida melting pot known as Miami.

Good Eats: Shorty's Bar B Q (both in Miami and Pemroke Pines), the Palm (great steak and seafood) and The Versailles in Miami for great Cuban food!

Luscious Libations: The Clevelander on South Beach, the Samba Room in Ft. Lauderdale, and anywhere with a happy hour special on Bud Light Long-necks.

People Watching: Anywhere on South Beach or in Coconut Grove... also the "Kiss Country" lobby.



Famous Locals:

O.J. Simpson, Gloria Estefan, Darlene Evans (mid-days on Kiss Country), Madonna, Elian Gonzales (oops, I think he's gone), Roy Firestone, Alonzo Mourning, Dan Marino, Don Shula, Pat Riley, and Alex Rodriguez.

Best Beach: Ft. Lauderdale Beach

Fave South Beach Hang: News Cafe

Best Local Hang: Larios on South Beach

A Miami Must: Wolfie Cohen's Rascal House in North Miami Beach and Bambou (Cameron Diaz's new place)

Best Place to Boogie Down: Davie Jct. in Davie and the Round Up at I-595 and Pine Island Road west of Ft. Lauderdale (hey, we're a Country station!)

After-Hour's Fun: I haven't been out past 10 p.m. in two years... I'm guessing the Waffle House is still a happening place at 3 a.m.

Best Looking Strippers: I don't know personally, but my researchers tell me that Solid Gold, Miami Gold, the Pink Pussycat, and Foxy Lady are all very good. Cheetah III has a free lunch buffet. Most clubs' champagne rooms are overpriced—you're better off staying with the private lap dance. But again, I really don't know much about this.

It Ain't Fancy, But There's Great Food at: See above (Shorty's Bar B Q and Wolfie Cohen's Rascal House).

You Know You're in Miami If: You walk into a deli and feel like you're on the set of *Seinfeld* when someone yells out "Jose" and 25 people turn around or you're talking to someone "up north" about how cold it is while you're sitting by the pool in shorts.

ARTIST PROFILE

Artist: Mark McGuinn

Single: "Mrs. Steven Rudy"

Label: VFR Records

Album: *Mark McGuinn*, in stores May 22

The Road To Nashville: I moved to Nashville six years ago from Greensboro, N.C. with my friend and banjo player, Bill Davidson. We had just finished college and were playing music and writing songs in Bill's mom's store at night. One day we just decided to move to Nashville to make it as songwriters. Looking back, those songs were just horrible, but at that time we thought they were great! My first few years here were spent networking, writing songs, and struggling. Eventually, I was fortunate enough to get a writing deal with Ken Levitan at Crossfire. When the company was purchased by Almo Irving, I decided to leave and I ended up at Electric Mule, which was in turn purchased by Warner Chappell.

The Real Deal: I had just started thinking about pursuing a record deal and was cutting a lot of demos with a guitar player named Troy Lancaster. Troy liked what I was doing, so he took my five-song CD to play for Harold Shedd and Paul Lucks at VFR. They scheduled a meeting with me and the minute I walked in, I noticed the name of their entertainment company was "Spark." I couldn't believe it! Ever since I moved here my nickname has been Spark. I thought, "Wow...they really want me here. They named their company after me!" It was just a coincidence, but I knew it was the right place for me. I love working with everyone there.

On Songwriting: Everyone develops their own style of songwriting as they go. You learn all the rules so you can then learn to break them! There's a natural flow to my writing, but some songs come easier than others. Some take an hour, some take years. I've learned not to force a song. If it's not working, put it aside.



It'll happen when it's supposed to. I'm fortunate to have a small group of co-writers that I'm very comfortable with, who have come up through the songwriting ranks with me. Recently, though, I have started writing more by myself. I just got my first outside cut on LoneStar's new record. It's called "Unusually Unusual" and I'm really proud of it. It's funny how it all happens at once—my first cut happens while I'm having my first success as an artist.

Ultimate Co-Writing Partner: I'd love to write with Willie Nelson. He is an unbelievable songwriter. It doesn't get any better than Willie.

Currently In The Walkman: I love Vern Gosdin's *Unplugged* album. I love those hillbilly harmonies. I am also listening to Sting, Al Green, and some classical music.

Previous Gigs: Before I moved to Nashville I was a semi-pro soccer player with the Greensboro Dynamo. I definitely had aspirations there, but I sustained an injury. For whatever reason, I just never got back into it. I think that's when music just took over. I also remember one *really* bad construction job. Bill [Davidson] and I were working together, and my job was

to continually fill up a wheelbarrow with dirt and haul it from one place to another. Bill's job was to dig trenches with a pick-ax. One day I remember getting more and more mad thinking that Bill has the easier job. We started arguing over who had the worst job and then we just started laughing at the thought that we were actually fighting over this.

Who Is "Mrs. Steven Rudy"? Most guys will tell you there is a Mrs. Steven Rudy in their neighborhood. I got the idea from a late-night movie where a bunch of young guys are all watching this good-looking lady in her yard when her husband comes home. He's a midget and he treats her really bad! I just thought the whole thing was so funny. Later, I got together with my friend and co-producer Shane Decker, and we wrote the song. I felt like I was 12 or 13 years old writing that song, it's so light-hearted and fun.

Where Were You The First Time You Heard Your Single On The Radio? I was sitting on the couch with my girlfriend Stacy. We were just hanging out and she turned the radio on. There it was, on WSM. It was completely surreal and very weird...but also very appropriate. I'm glad I was there with her. ■

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STATION PROFILE

KFYX-Texarkana

Arkansas' New "Male Country" Station

By Jamie Matteson

**Border Country
107.1**

As Country continues to ask, "Where have all the males gone?" several stations, including KPLX-Dallas, WKDF-Nashville, and former WHSL-Greensboro, N.C. are working hard to reclaim male listeners with targeted programming.

Recently, with the help of McVay Media's VP of Country Bob Moody, Arkansas-based Sudbury Broadcasting launched KFYX-Texarkana "Border Country 107.1." GAVIN recently asked Bob just what KFYX's listeners are hearing.

Positioner: "The greatest country known to man."

Jamie Matteson: How is the playlist of Border Country 107.1 different from mainstream Country stations?

Bob Moody: It's a matter of both music and presentation. The list of currents is about two-thirds of what you see on the Country charts. There's some songs we don't play because they're directed almost exclusively to women or are too sappy for this type of presentation. The station's goal is to put together a day's worth of music that guys can listen to and enjoy. The music mix will include a healthy dose of male-oriented artists such as Hank Jr., Willie, and Waylon, and it looks like we'll be playing a lot more of the Texas artists like Pat Green, Robert Earl Keen, Cory Morrow, and Dwight Yoakam.

What are some newer songs that fit the sound style of the station?

Hank III's "I Don't Know" and Alan Jackson's album cut "Meat and Potato Man" are perfect for our target audience. We're also playing Pat Green's "Take Me out to the Dance Hall," and songs from Sonny Burgess and Trent Summar. Songs like Trick Pony's "Pour Me" and the Chicks' "Sin Wagon" were powers for us before

most of the country. We won't be playing "Man, I Feel Like A Woman." There's currently no Shania on the playlist—partly because of the subject matter and partly because of the burn numbers we're starting to see on some of her songs.

Do you have any female core artists?

Oh yes, this is not gender-based. Female artists include Mary Chapin Carpenter, Dixie Chicks, Jamie O'Neal, Martina McBride, Tanya Tucker, Emmylou Harris, and Carlene Carter.

What else is different?

The presentation will include more in-depth sports than on a typical Country station. It's a type of station that can carry live sports. Instead of a bridal fair, we'll probably do something like a bass tournament.

What are your ratings goals?

It's not designed to beat the heritage station (Clear Channel's KKYR) in the market, but we think we'll take a chunk out of it and be able to deliver advertisers a demo that the station can make a lot of money from.

Are there plans for "Male-Country" stations with other clients?

I hope so. We've been talking with clients about this style of radio for several years. What I've found is that the big companies, are reluctant to try anything different. We had one major chain with managers, regional managers, and program directors who had signed off on the concept and then somebody further up the corporate chain said, "We're not going to be a guinea pig." In order to get this done, I had to find some local owners and a manager I'd previously worked with you had confidence in me and McVay Media and was into the idea. Musically, another interesting thing is we can customize the music both current and gold for the market. For example, Collin Raye is from the Texarkana area, so we'll probably play some more of his album cuts. We're also playing some regional songs like Tyler England's "I Drove Her To Dallas." When Dallas is just down the interstate, that song makes a lot sense. ■

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HEAR FOR YOURSELF WHAT THE BUZZ IS ALL ABOUT

WFUV Launches New Lineup



TRIPLE A
EDITOR
DAVE EINSTEIN
einstein@gavin.com

By Dave Einstein

WFUV, licensed to Fordham University for more than 50 years, has evolved into New York's voice for the Triple A format. The Big Apple's current arbiter of hipness, *Time Out New York*, says, "WFUV carries the torch for every New Yorker who prefers Steve Earle and the Indigo Girls to current Top 40 favorites, making it a bright spot in the otherwise dreary local radio scene."



Julianne Welby

The music industry understands the importance of having a station like 'FUV in the #1 market in the country. It's a place where Triple A artists have found both airplay and exposure.

'FUV's listenership is up, and fund-raisers are

more successful than ever. Things only seem to be getting better. On January 22 Program Director Chuck Singleton set changes in motion to give depth to the on-air sound. Claudia Marshall and co-host Julianne Welby are the new sound of *City Folk Morning*, 'FUV's weekday morning show. The program is a blend of music, NPR, and local news and information. Marshall has an extensive background in radio and TV journalism in the LA and Portland markets, and co-host Welby brings five years of experience in radio journalism at highly respected WAMU.

Singleton discusses his strategy: "Concerning the mornings, we're crafting a service that better reflects the uniqueness of New York City, as well as our listeners' intelligence, curiosity, and lifestyle. We know our listeners are music lovers. We've done a very good job satisfying those needs. But we haven't always



Claudia Marshall

looked at them in three dimensions, in terms of their wider interests. They're smart, multi-faceted people, and we're getting better at talking to the whole person and the things they care about, their lifestyle. We've been a very good station, a very consistent station, but now we're going to be a *great* station. This is a kind of blossoming of WFUV."

Previous morning man Darren DeVivo will move to the mid-day slot (10 a.m.-2 p.m.), followed by New York radio veteran Dennis Elsas for drive time (2- 6 p.m.), evenings with Corny O'Connell (6-9 p.m.), and the new night-timer will be Delphine Blue (9 p.m.-1 a.m.). 'FUV runs *World Café*, the popular syndicated music and interview show with David Dye from 1- 3 a.m.



Delphine Blue

The reason for the realignment says Singleton, "is to strengthen our service to listeners and position the station as a leader in the format. When you put them all together, they add up to a station that we hope is smarter, deeper, more relevant, more New York, more in touch with its audience."

Weekends will be set up by *The Whole Wide World*, a Friday night 8-11 p.m. lead-in 'FUV's own Rita Houston, who gave up her midday airshift in

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"fred meyers"
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August to take on her duties as music director full-time. Houston says, "I think of 'FUV as a window through which people discover and enjoy



Chuck Singleton

music. *With The Whole Wide World*, I want to move that window around so that listeners can enjoy music through a variety of frames."

PD Singleton talks about the weekends: "We've spent the past decade focusing our weekday format. Now we've extended that to the weekends, and brought listeners the best

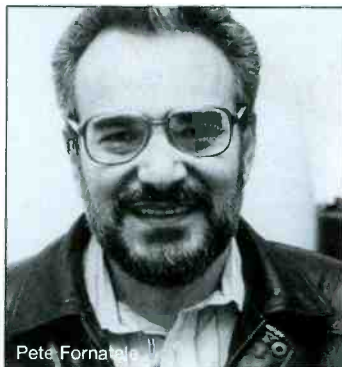


Rita Houston

of the progressive heritage combined with the new, in our own home-grown talent."

That homegrown talent happens to

be two legendary New York radio personalities, Pete Fornatale and Vin Scelsa, who bring their weekly programs to the station. Fornatale's *Mixed Bag*, which aired on WNEW for 14 years, is a blend of new and classic folk, often driven by a theme, that's helped launch the careers of many singer/songwriters. Scelsa's *Idiot's Delight* takes over Saturdays from 8 p.m.-midnight. The show has a 15-year history in New York (10 years on K-Rock and five on WNEW). Scelsa has built a base of fans that thrive on the show's freeform attitude. He mixes music, monologue, live performance, and interviews with musicians and writers who have ranged from Elvis Costello and Emmylou Harris to Allen



Pete Fornatale

Ginsberg and Anne Rice.

WFUV has become a more balanced radio station that gives me local and national news, my favorite music, intelligent interviews, and radio personalities I can relate to. I predict a year of growth and success for WFUV, and I'm grateful to have a Triple A station with such breadth and depth in my market. ■

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— J. Bone Burnett

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Reviews

Train

"Drops of Jupiter (Tell Me)" (COLUMBIA)

San Francisco's Train has a runaway hit on its hands with the title track from the eagerly awaited follow-up to their long-sleeping debut. "Drops of Jupiter (Tell Me)" sounds as if Elton John had a hand in it, and singer Pat Monahan sounds as if he soaked up some inspiration at the GAVIN Seminar in New Orleans in 1999 when Train opened up for the Black Crowes.

The combination of Monahan belting intelligent lyrics over a bed of piano and strings and a hip beat make this one a sure crossover smash. Contact Trina Tombrink, (212) 833-8505.

—Jimmy Leslie



Eric Clapton

Reptile (REPRISE)

Slowhand was quick to follow *Riding With The King*. *Reptile* finds Clapton working with many of the same people, but on a broader stylistic canvas. The original "Second Nature" is a swanky lounge blues number, while "Modern Girl" is a strolling acoustic number. The focus track, the driving "Superman

Inside," was co-written with Doyle Bramhall II and bears a resemblance to their recent hit "I Wanna Be." Clapton's voice is delightfully gruff. Once again he reworks a wide arsenal of covers, including a smokin' version of JJ Cale's "Travelin' Light." On Stevie Wonder's "I Ain't Gonna

Stand For It" Clapton sings, "Somebody's been pickin' the cherry tree," which is exactly what Eric does on this album; every style he's explored since 1981's *Another Ticket* is represented. Contact Alex Coronfly, (818) 953-3772.

—Jimmy Leslie



Jeff Beck

You Had It Coming (EPIC)

Beck is back way sooner than usual with his second album in as many years. *You Had It Coming* finds him mining more of the edgy electronic grooves that were prevalent on his last disc, *Who Else!* but there's one great difference: *You Had It Coming*

features the first guest vocalist who actually sings on a Jeff Beck album in a decade. Young British sensation Imogen Heap first adds orgasmic grunts and "Oh my God"s to the frantic focus track "Dirty Mind." Then

she helps the restless Beck rocket the Muddy Waters classic "Rollin' And Tumblin'" into the new millennium with a soulful wailing vocal over the guitarist's fiery fretwork and relentless rhythm track. The cut, "Nadia," is angelic. Contact Cheryl Valentine, (212) 833-4994. —Jimmy Leslie



The Holmes Brothers

Speaking In Tongues (ALLIGATOR)

The Holmes Brothers' Alligator debut, *Speaking In Tongues*, feels good. It's a brilliant combination of old and new. The Holmes Brothers bring their authentic gospel blues to the table in many different forms; in original tunes like the title track, in re-arranged traditionals, and in choice covers like Dylan's "Man of Peace." The musicianship and voices of the

Holmes Brothers are as beautiful as their producer and backing vocalist, Joan Osborne.

Their dirty, guttural rendition of the lead track and single, Ben Harper's stirring "Homeless Child," is as powerful and soulful as it comes. Contact Tim K lletth, (773) 973-7736 ext. 23. —Jimmy Leslie

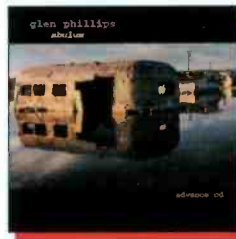


Glen Phillips

"Fred Meyers" (BRICK RED)

Yes, this is the Glen Phillips who was the lead singer for Toad the Wet Sprocket, who authored such hit songs as "All I Want," "Walk On the Ocean," and "Fall Down." He made five albums with Toad until the band broke up in 1997. After touring solo since then, he's releasing his new album *Abulum* in April. The first single, "Fred Meyers," is one of those catchy tunes with a jangly guitar riff that's impossible to get out of your head once you hear it. *Abulum* was

produced by Ethan Johns (Whiskeytown, Emmylou Harris, Ryan Adams) and Phillips himself. Contact Mike Klein, (310) 264-7839. —Dave Einstein

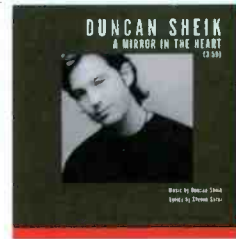


Duncan Sheik

"A Mirror In The Heart" (NONSUCH)

Duncan Sheik's new single is a sure hit off a fastball straight down the center of the Triple A format. "A Mirror In The Heart"

offers up some more of the smart acoustic pop for which Sheik has become known since "Barely Breathing." This time he surrounds his honest vocals with piano and strings. The promo single contains a radio mix on which the beat kicks in right away and features a slide guitar part that echoes his voice. The album mix builds slower, has more piano, and a more organic feel in general. Both are the same 3:59. Contact Erica Linderholm, (212) 315-1124.



—Jimmy Leslie

Eliza Carthy

Angels & Cigarettes (WARNER BROS.)

Vocalist/fiddler Carthy is the daughter of '60s folk icon Martin Carthy who was part of the Fairport Convention and Steeleye Span and, as the story goes, taught "Scarborough Fair" to Paul Simon. Can you say heritage? She's toured the U.S. with Joan Baez, who has nothing but praise for Carthy's talent.

Enter *Angels and Cigarettes*, Carthy's third solo album, which is more modern sounding than her previous recordings. The opener, "Whispers of Summer," as well as "Train Song," are very radio friendly. The young Carthy also includes a reworking of Paul Weller's

"Wildwood." Guests include her father, Van Dyke Parks who does string arrangements, pedal steel player and R.E.M./Richard Ashcroft collaborator BJ Cole, and legendary bassist Leland Sklar. Carthy begins a U.S. tour beginning in February. Contact Mike Rittberg, (818) 953-3723. —Dave Einstein



doves

"Catch the Sun" (ASTRALWERKS)

With people like Bono and Johnny Marr talking up their music, it would seem that doors should be blowing open for doves, and maybe finally they are. Ten years ago doves first formed in Manchester as a dance band called Sub Sub. The single from *Lost Souls*, their debut album as doves, is closer to the sound of Manchester predecessors the Stone Roses and the Charlatans UK, complete with dense swirling guitars

under brilliant harmonies. The lead single, "Catch the Sun," is very radio friendly and sets up a tour with Coldplay that will take them through the major markets in February and March. Both bands will be playing at GAVIN Seminar in Miami on Friday, February 23 at the Hard Rock Caf . Contact Jenni Sperandeo, (212) 886-7516.

—Dave Einstein



Bill Frisell

Blues Dream (NONSUCH)

Here the celebrated guitar genius follows up his solo effort, *Ghost Town*, with the debut of his septet. Frisell is best known for his Downtown jazz, but on *Blues Dream* he employs the beautiful steel guitar of Greg Leisz (Joni Mitchell, Beck) and a horn section to augment his regular quartet. The result is his own distinctive brand of blues. "Soul Merchant" offers a nice snapshot of how the

record sounds, with Frisell laying down the main theme and allowing room for the other members to contribute significantly. Americana lovers will dig "The Tractor" with its shuffling country two-step and happy mandolin. "Outlaw" sounds just like its title suggests. Contact Erica Linderholm, (212) 315-1124.

—Jimmy Leslie



Raisins in the Sun

Raisins in the Sun (ROUNDER)

The collective bios of the players of this project could fill volumes. Lyricist/vocalist Jules Shear is known for his own recordings and as a writer of songs for the Bangles, Alison Moyet, Cyndi Lauper, and Roger McGuinn. Critically acclaimed roots-pop singer/ songwriter Chuck Prophet is on board as a vocalist, Harvey Brooks (Doors, Miles Davis and Bob Dylan) is on bass, and Winston Watson (Dylan, Was (Not Was), Zevon) is on drums. They all came together

with for 10 days during which time the only rule was that there would be no pre-existing songs—so that the final result would come from a collective consciousness. "You Can Let Go Now" features Shear's identifiable vocal with the feel of a Jackson Browne composition. "Candy from a Stranger" features Prophet and Shear swapping lines over an R&B backbeat. The "looseness" about this project is what rock & roll is all about, *a la* the early days of the Band. Contact Katrina Suydam, (617) 354-0700. —Dave Einstein



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

REALITY BITES

You've gotta hand it to radio. What other medium can rip off a lousy television show (in this case Fox's *Temptation Island*) and stretch the concept so far that it makes people want to hurl. Don't take our word for it...read on:

TEMPTATION STARVATION ISLAND:

WBBO/WJLK in Monmouth-Ocean, NJ locked several listeners in one of the station's studios, which was filled with mounds of tempting food. "PD Race Thomas came up with the idea," says OM Mike Kaplan. "The person who goes the longest without eating...wins an all-expenses-paid Caribbean Cruise...I'll tell you from personal experience, after staring in the face of all this food...I couldn't do it" So far the feedback has been all positive... "except for the local anorexic society...which is quite upset," Kaplan notes.

TEMPTATION TABLE:

WRVW-Nashville morning guys Woody & Jim dreamed up this twist on *Temptation* "Five people sat around a table in a local mall and weren't allowed to eat," says PD Rich Davis. "All of our food clients brought in tons of ribs, shrimp, pizza, Burger King, and ice cream sundaes. I sat down next to them, ate the food and waved it under their noses. We tormented these people beyond belief—it was fantastic." Four of the five contestants lasted an incredible 58 hours, after which time a tie-breaker was instituted (mostly for health reasons). "The first person to finish a bowl of jelly beans...using only a butter knife...was the winner," Davis recalls. "The Game Show Network's *DJ Games* brought a camera crew and covered the whole thing." The winner was sent to New York to see matchbox twenty and the Corrs.

TEMPTATION TABLE IN A TRAILER:

WNCI-Columbus's take on *Temptation* combined the classier aspects of radio reality rip-offs and moved the whole mess into a motor home. Here's PD Jimmy Steele: "We loaded up the RV with ten heavysset individuals which, surprisingly, are not that difficult to find in Columbus. There was a report on CNN last week that Columbus is the fifth fattest city in the country, so we're just holding our end up—so to speak. In very non-PC fashion we shoved a bunch of fat guys and girls into the RV and tempted them with all sorts of greasy food." After a stubborn few refused all offers, the contest came down to an eat-off: "The person who ate the most pizza—without puking—won a big-screen TV." Note: The winner scarfed down two large pizzas—the runner-up ate the same...but forgot to keep it down.

SURVIVOR QUICKIE



Now it can be told. During the taping of *Survivor II*, KZQZ-San Francisco morning man Woody thought he might treat the show's contestants to something better than calf's brains and live witchetty grubs. "He had a bunch of *Woody In The*

Morning chocolate bars made, and hired a helicopter to drop them on the 'survivors' in Australia," says PD Casey Keating. "For some reason, the folks at CBS were not amused."

A Few Words On Napster...

"We are disappointed in today's ruling. Under this decision, Napster could be shut down on the basis of what the court recognized was an incomplete record before it. While we respect the court's decision, we believe that Napster users are not copyright infringers and we will pursue every legal avenue to keep Napster operating." — HANK BARRY, CEO NAPSTER



"This is a clear victory. The Court of Appeals found that the injunction is not only warranted, but required. And it ruled in our favor on every legal issue presented." —HILARY ROSEN, PRESIDENT AND CEO, RECORDING INDUSTRY ASSOCIATION OF AMERICA

"File sharing is here to stay, and we will continue working to build a membership-based Napster service that will be supported by the music industry."

—ANDREAS SCHMIDT, PRESIDENT AND CEO, BERTELSMANN ECOMMERCE GROUP

"We are delighted that the court has upheld the rights of all artists to protect and control their creative efforts. Napster was wrong in taking not only Metallica's music, but other artists who do not want to be a part of the Napster system." —METALLICA

"We are greatly disappointed with this ruling. We believe that the Court of Appeals has ignored basic principles of copyright infringement and fair use established in the U.S. Supreme Court's Sony Betamax decision." —GARY SHAPIRO, PRESIDENT AND CEO, CONSUMER ELECTRONICS ASSOCIATION



"This should establish a clear foundation for the growth of legitimate music download services on the Internet—where artists, labels, and consumers all have a voice in how digital music is enjoyed." —GENE HOFFMAN, PRESIDENT AND CEO, EMUSIC.COM

"The court looked at all the legal cliches and said this is ridiculous. It's a watershed because the highest court underneath the U.S. Supreme Court made it clear that in cyberspace, copyright is alive and well. This is very, very important." —JACK VALENTI, PRESIDENT, MOTION PICTURE ASSOCIATION OF AMERICA

"Artists' rights must be respected online. We hope that Napster will further develop and implement a business model that not only serves music fans but provides fair and appropriate compensation for the creators of that music." —NOAH STONE, EXECUTIVE DIRECTOR, ARTISTS AGAINST PIRACY

"Today's court decision is an important step in establishing clear rules of the road for digital music distribution. Now it's time for the industry to move forward to build great businesses that respect the legitimate interests of consumers, artists, and rights holders." —ROB GLASER, CHAIRMAN AND CEO, REALNETWORKS

IMPACTING RADIO...

FEBRUARY 26-27

CED FEATURING CHAUNCEY BLACK "Whatcha Say" (RCA), *RHYTHM DREAM*
"This Is Me" (Bad Boy/Arista), *TOP 40 & RHYTHM*
RICKIE LEE JONES "For No One" (Artemis), *MAINSTREAM AC*
LIL D "Dream Girl" (Universal), *TOP 40 & HOT*
NELLY "Ride Wit Me" (Universal), *TOP 40*
OUTKAST "So Fresh So Clean" (LaFace/Arista), *RHYTHM*
TAMIA "Stranger In My House" (Elektra/EEG), *TOP 40*
TRAIN "Drops of Jupiter" (Columbia/CRG), *TOP 40*

MARCH 5-6

AMANDA GHOST "Cellophane" (Warner Bros.), *HOT/MODERN*
OLD 97'S "King of All" (Elektra/EEG), *HOT/MODERN A/C*

MARCH 12-13

ANGIE MARTINEZ "Dem Thangs" (Elektra/EEG), *CROSSOVER*
DANTE THOMAS "Ms. California" (Elektra/EEG), *TOP 40*

MARCH 19-20

MISSY ELLIOT "Get Ur Freak" (Elektra/EEG), *CROSSOVER*

MARCH 26-27

ALANA DAVIS "Lonesome Road (I Don't Care)" (Elektra/EEG), *HOT/MODERN*
JESSICA SIMPSON, title TBA/single from a new album (Columbia/CRG), *HOT/MODERN & MAINSTREAM (TENTATIVE)*
VAST "I Don't Have Anything" (Elektra/EEG), *TOP 40*

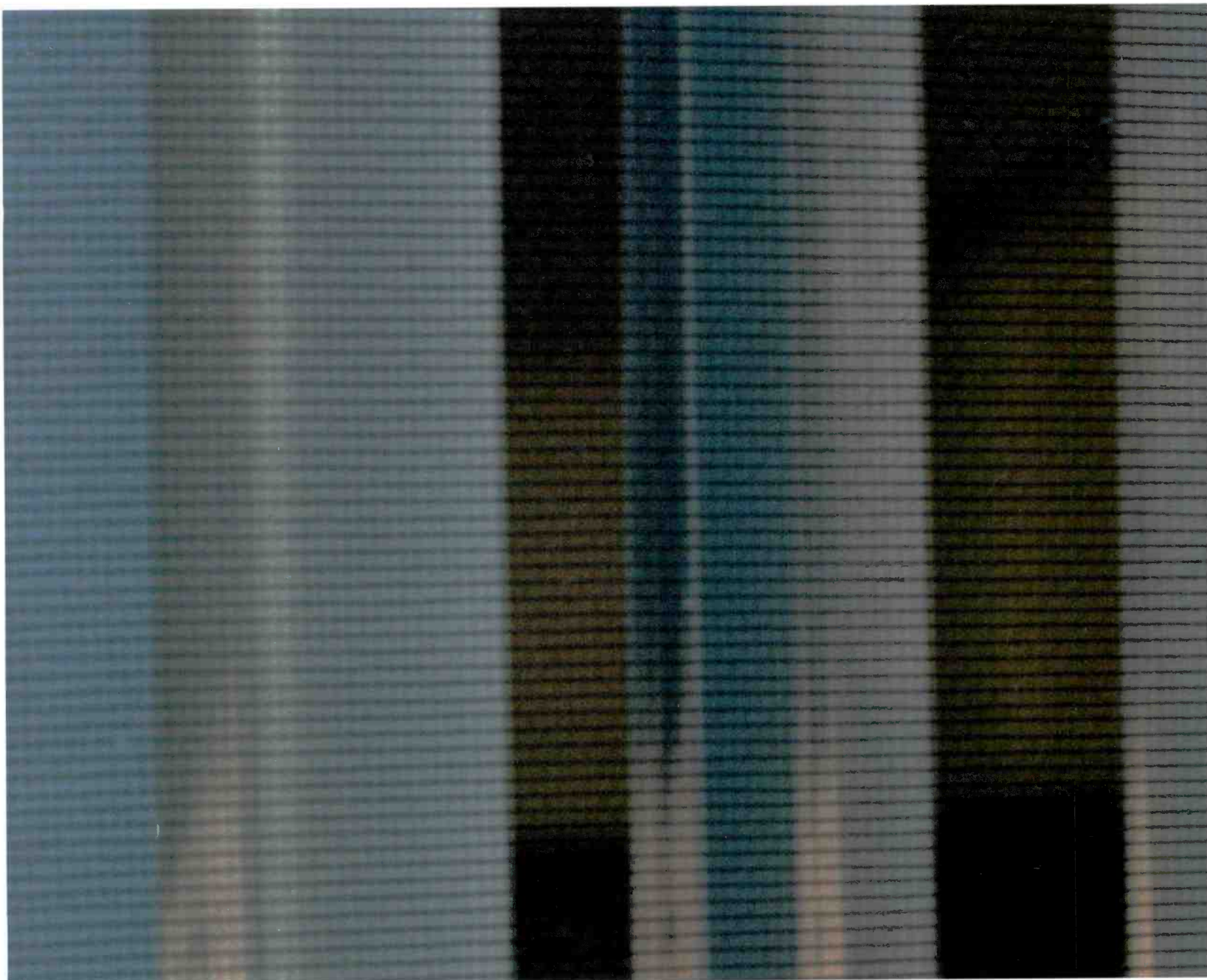
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