

AMERICAN

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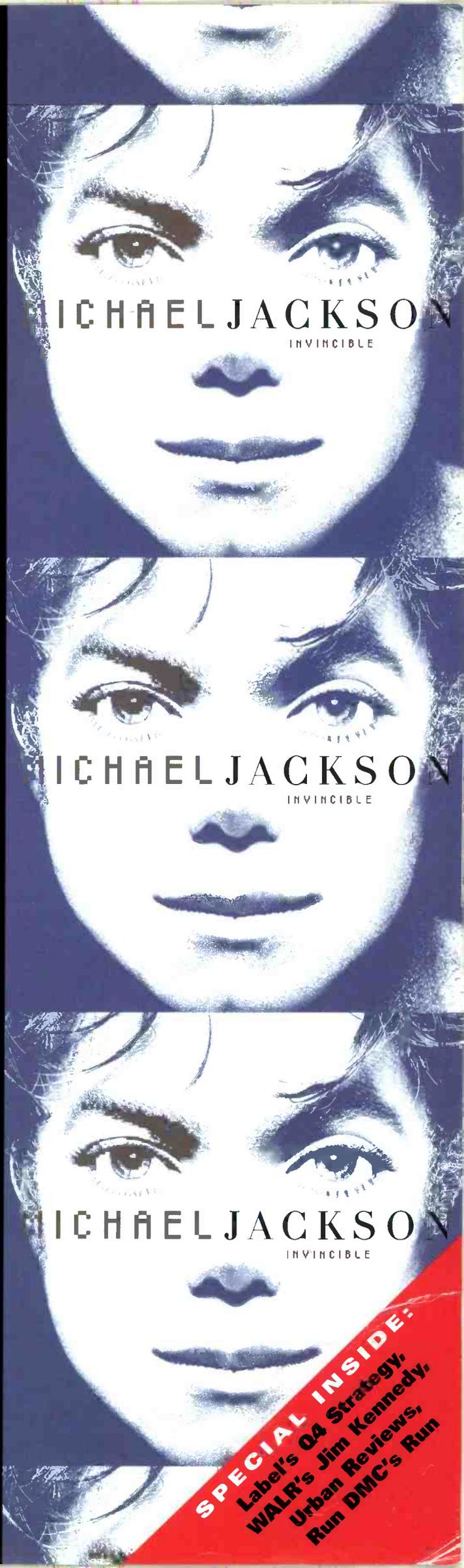
Universal's New Triple (A) Threat

MICK JAGGER:

Makes Solo Return

PAIGE NIENABER:

Promotions From The Radio Bible



COVER ARTIST: MICHAEL JACKSON

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music week

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SPECIAL INSIDE:
Label's Q4 Strategy,
WALR's Jim Kennedy,
Urban Reviews,
Run DMC's Run

The gavin Holiday Sampler

1. Aimee Mann
"The Christmas Song" (*SuperEgo*)
2. B.B. King
"Please Come Home For Christmas" (*MCA Records*)
3. Willie Nelson
"Pretty Paper" (*Island/IDJMG*)
4. Nancy Wilson
"Sweet Little Jesus Boy" (*Telarc*)
5. Dave Koz
"Beneath The Moonlit Sky" (*Capitol Records*)
6. Anne Cochran
"Do You Hear What I Hear?" (*A&E Records*)
7. Jane Olivor
"Little Drummer Boy" (*Varese Sarabande*)
8. Jane Olivor
"Chanukah Song (We Are Lights)" (*Varese Sarabande*)
9. Kaci
"Intervention Divine" (*Curb Records*)
10. Sarah Brightman
"Ave Maria" (*Angel Records*)
11. 3 Of Hearts
"The Christmas Shoes" (*BNA Records*)
12. David Gough
"I Wish It Was Christmas" (*Dorahn Records*)
13. Cracker
"Merry Christmas Emily" (*Back Porch*)
14. Tony Bennett/Vanessa Williams
"White Christmas" (*Sony Classical*)
15. Jim Brickman
"Simple Things" (*Windham Hill*)

PROGRAMMER!
LOOK FOR YOUR
HOLIDAY SAMPLER IN
NEXT WEEK'S ISSUE!

Welcome to GAVIN's Annual Holiday Music Compilation. Please explore these 15 tracks for something perfect for your holiday programming. Offerings range from original holiday-themed tunes to new interpretations of seasonal standards; from artists you know, to those you may not. We hope that this disc makes your job as a holiday programmer a little easier and that it helps your listeners get the most out of this magical season.

Enjoy,
Rick Galliani
GAVIN

gavin

FEATURES

7 THE 2001 URBAN ENDGAME. GAVIN Urban & Urban A/C Editor Kevin Fleming talks with Epic's Rodney Shealey, Virgin's Mark Boyd, and Warner brother Dwight Bibbs about their endgame strategy for the 4th quarter.



Dwight Hobb

17 NOTABLE QUOTAGE. GAVIN Top 40 & Rhythm Crossover Editor Kevin Carter stretches his imagination and his phone cord, for another installment of the on-going drama that is your life.

19 '80S RADIO: IS IT HERE TO STAY? Terry Danner of Terry Danner Research analyzes not only how far the new '80s Oldies format has come since its birth last year, but its future prospects as well. Join us as she talks with the '80s Oldies programmers advancing the nascent format.

21 ALTERNATIVE RESEARCHERS READ THE TEA LEAVES. In recent issues Alternative Editor Richard Sands has talked to programmers and consultants about how the radio world has changed in the last two months, and now he consults leading researchers to see what the raw numbers show, post 9/11. The panel consists of Jon Coleman, President of COLEMAN; Paragon Media Strategies CEO Mike Henry; and Edison Media Research's Jayne Charneski.



Jayne Charneski

23 UNIVERSAL'S SUZANNE PERL. Universal Records' Rock Department has always been solid with Steve Leeds as SVP/Promotion and Howard Leon as VP/Rock Formats. In July it was decided that the department would be further strengthened with the addition of promotion veteran Suzanne Perl as National Director/Rock Formats. Triple A Editor Dave Einstein bakes her a pie and welcomes her to the Triple A neighborhood.



Suzanne Perl

26 A FEW GOOD WOMEN—COUNTRY RADIO'S TOP GUNS! As a follow-up to GAVIN's last issue which spotlighted female country artists and label execs, for this issue, Country Editor Jamie Matteson focuses on the format's top female programmers, checking in with four to get their thoughts on mentoring and how they've risen through the radio ranks.

31 VOICES IN THE NOIZE. Webnoize, the premiere research organization devoted solely to digital entertainment, recently held its annual gathering of gurus to discuss such matters as satellite radio and peer-to-peer networks. GAVIN Business and Media Editor Doug Wyllie sits down with a couple of sage Webnoize analysts and asks them to look into their crystal ball.



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1st PERSON

BY JACK SWARBRICK
PRESIDENT AND CEO OF LMiV



A VALUE PROPOSITION

As LMiV closes in on the end of its first year of business, I'm often asked whether, in light of the dot.com bust, our business still makes sense; a question based on an inaccurate assumption about LMiV's inception. Bonneville, Corus, Emmis, Entercom, and Jefferson-Pilot created LMiV to help radio stations extend the nature and value of their existing relationships with their listeners and advertisers—not to cash in on the dot.com stock boom.

LMiV is focused on helping stations change the current paradigm for radio station websites, in which station sites merely echo the existing on-air experience. We are changing that in three important ways:

- Providing more compelling content by identifying the on-air value that causes the listener to tune into our affiliate, and helping the station deliver an expanded version of that online as original branded content.
- Extending the affinity between the station and the listener by creating a more individualized relationship (through online registration and vehicles for involving listeners directly in the creation of online content and on-air programming). Thus, stations better understand the interests of listeners behind their cume numbers.
- Helping advertisers reinforce their on-air advertising and deliver appropriate individualized messages to listeners who have expressed an interest in receiving those messages.

While articulating our mission is easy, achieving it is not. There are technology and business challenges in meeting the needs of 200 affiliates spread across two countries and a multitude of formats. LMiV believes that delivering on the promise of our commitment to our affiliates is more important today than it's ever been. Our first sites now offer unique value to advertisers through integrated packaging of on-air advertising and online sponsorship. Meanwhile, AOL, MSN, Yahoo!, and others have begun to attempt to take market share away from radio. Consider this AOL statement: "AOL 7.0, which integrates local programming into every part of the service, provides easy access to high-speed audio and video content, and introduces breakthrough music and entertainment features to extend AOL's hallmark convenience and ease-of-use." With its focus on local content and music, AOL 7.0 exemplifies emerging online challenges radio now faces.

Finally, these challenges place great importance on cooperative initiatives. LMiV's five founding companies recognized that, and were willing to take the extraordinary step of coming together in a common venture of this magnitude.

LMiV looks forward to continuing to expand our network by welcoming other affiliates.

Jefferson Pilot Earnings Slip

While the insurance sectors of Jefferson Pilot showed gains, the slowing economy and dip in national advertising caused the company's communications wing to see a dip of \$1.5 million for the third quarter 2001 compared to the same period last year. The company earned \$8.2 million, compared to \$9.7 million in the third



quarter of 2000. Broadcast cash flow for the quarter was \$16.2 million, versus \$21.1 in the quarter last year. Jefferson Pilot's communications unit, which owns 3 network television stations and 17 radio stations, disclosed that earnings were \$23.7 million down from \$27.7 million for the same period last year. Nine-month broadcast cash flow was \$53.3 mil-

lion, compared to \$62.4 million for the same period last year.

Jefferson Pilot CEO David A. Stonecipher said, "The third quarter was a challenging period for our company, as it was for much of American business. While the tragic events of September 11 did increase third-quarter claims, the effect on our overall business has been relatively modest."

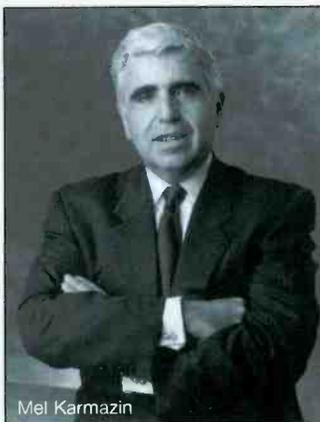
Viacom Numbers Tail Off

Viacom, which owns CBS, BET, MTV, VH1, Nickelodeon, and Paramount Pictures, recently announced a third-quarter loss, citing declining advertising revenue and higher costs in the wake of the September 11th terror attacks. Viacom's Infinity radio and outdoor division posted an 18 percent decline in cash flow on a 10 percent decline in revenues.

Viacom posted a loss of \$190.4 million, or 11 cents a share, as a

result of a previously announced \$352.7 million charge from its Blockbuster video retail unit's decision to move toward DVD rental from VHS tapes. This compares with a profit of \$33.4 million, or 2 cents a share, a year earlier.

Viacom President and Chief Operating Officer Mel Karmazin said, "Viacom will have a



Mel Karmazin

record year in 2001 and approach \$3.0 billion in free cash flow, a significant achievement in light of the extraordinary business challenges that emerged in the latter half of the year."

Strategic Media Shuts Down

Strategic Media, the research company founded by Kurt Hanson and recently run by Amy Vokes, has suspended operations indefinitely as it seeks to identify a buyer to acquire the company. In a printed statement COO Amy Vokes announced that due to a cash flow crunch precipitated by the terrorist attacks of September 11th and their economic aftereffects, longtime research company Strategic Media Research has suspended operations."

The company's current plan is to sell the assets of the company. Its Board of Directors has appointed Alex D. Moglia & Associates, Inc., to sell the company's assets and to pay creditors on a priority basis.

As the announcement was being issued, so were pink slips. The majority of the company's staff was laid off while a handful of management personnel remained on to assist in the transition of the selling of the assets.

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Gold Circle Announces Two Promotion Appointments

Gold Circle Entertainment has named Joel Habbeshaw to the post of Vice President/Rock Formats Promotion & Marketing and Leslie Marquez as National Director/Pop & Adult Promotion.

Habbeshaw will be responsible for the planning and implementation of promotion and marketing strategies at the Rock, Active Rock, and Alternative formats. Marquez will spearhead creating and executing promotion efforts at the Top 40 and Adult Contemporary formats. Both new execs report to Gold Circle Senior VP/Promotion Alan Orem.

"Joel and Leslie are each very experienced and talented promotion executives and we're very fortunate to have folks of their caliber on our team right from the beginning. Between their efforts and the great music we have coming, I'm very excited about our future," said Orem.

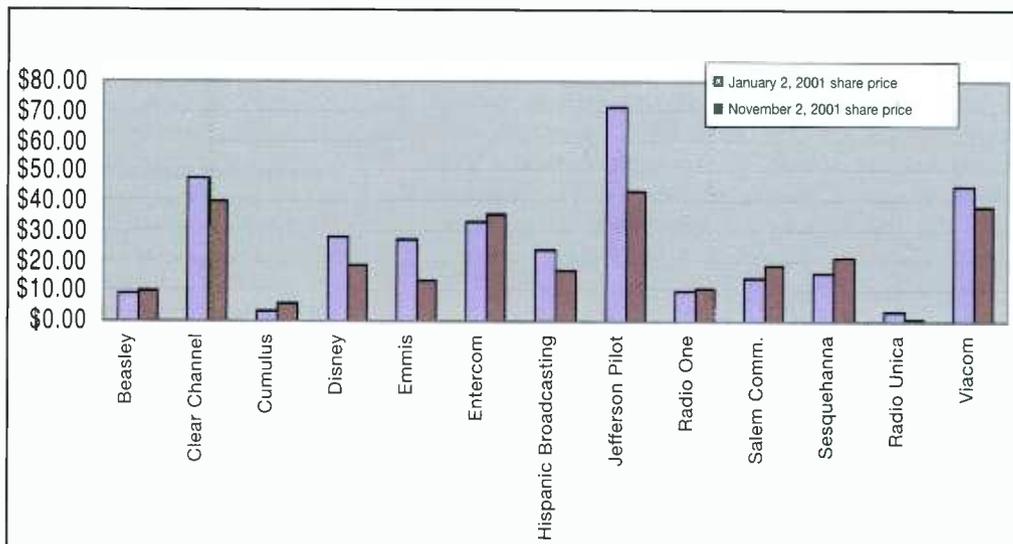
Cox to Sell Stock

Cox Enterprises will sell 13.5 million shares of Cox Communications Class A common stock to two private investors. The company said in a printed statement that it will use proceeds from the sale for "general corporate purposes."

"We have tremendous confidence in Cox Communications and its ability to generate value for its shareholders," said Jim Kennedy, chairman and chief executive officer of Cox Enterprises and chairman of Cox Communications, Inc. "This sale represents an opportunity to unite our balance sheet needs with meeting an expressed demand from the investors for a larger stake in Cox Communications."

How Bad Is It?

It's getting to be that time of year again. No, not when we are constantly reminded of how many shopping days until Christmas. Rather, it's when pundits reflect on the year's economic movement. When the year began, everyone knew that we were in for a tough business environment, but no one knew the extent to which the market (and the nation as a whole) would suffer. The nation's unemployment rate is up to 5.4 percent as job losses surged to the highest level in more than two decades. Dozens of firms have closed down altogether, and entire sectors ranging from travel to telecommunications are suffering. But surprisingly, some radio stocks are up—perhaps due to reverse splits and other such activities. Still, from a sheer numbers perspective, some numbers aren't as ugly as one might expect. To more easily understand how bad it is, GAVIN breaks it down visually:



For constantly updated news go to www.gavin.com

FRIENDS OF RADIO

BY ANNETTE M. LAI

Patrice Rushen

Composer/Songwriter and Recording Artist



Hometown: Los Angeles, California

Recent credits: Film scores for *The Killing Yard*, (starring Alan Alda and Morris Chestnut); *Our America* (directed by Ernest Dickerson); *Just a Dream* (directed by Danny Glover). Nominated for "Best Contemporary Jazz Performance," 1998 Grammy Awards. Winner of 2000-2001 Composer in Residence for Detroit Symphony Orchestra. For more credits, visit Rushen's website at www.patricerushen.com.

What radio stations did you grow up listening to? KGFJ (R&B soul), KRLA (pop and rock), KBCA (aka KKGQ—Jazz).

What stations do you listen to now? The Classical Station, KJLH, The Beat, and KLON.

You've just scored several TV dramas and films. What do you find most fulfilling about working on projects like these? The most fulfilling part of scoring films is contributing to a project in a way that is uniquely your own. And knowing that without your contribution musically, the overall effect of the film project would not be the same. It gives you a sense that what you do matters.

Please tell us about your album with The Meeting... How did the project come about and what can we expect to hear? [Ed. note: The Meeting is a contemporary jazz group featuring Rushen, Ndugu Chanler, and Ernie Watts.] Just started the new Meeting album. This will be our third. It's too early to tell but so far, we're having a good time putting in together. No release date set.

Who are some people or projects you'd still really like to work with? I would like to play with Wynton Marsalis, would love to music direct the Grammys and the Oscars, and I'd love to score a film where I'm given time, and more money!

Best career moment so far: Having "Forget Me Nots" become a hit once, twice, thrice!!!

Future ambitions: More growth as an artist, better pay as a composer, and opportunities to continue to build on a successful body of work.

#356

Give Till It Hurts

By Paige Nienaber

I was in the attic last night, going through old boxes of books and magazines, looking for my rare first edition hardcover copy of *Privates on Parade*. (Get your mind out of the gutter. It's a military book that analyzes the history of the foot soldier from Roman times to the modern era. Granted, they're all *naked* foot soldiers, but that's another "Radio@Large.") In one of the dusty old cartoons, between yellowed copies of *High Lites* magazine (that wacky Goofus), I found my Radio Bible.

Ah, the memories. Like all broadcasters, I was issued a Radio Bible my first day on the job, thus allowing me entrance to the secret society which is radio. It's more fun than the Masons, and we get to meet lots of girls. The Radio Bible lays out in exacting detail how we must program and promote to our lessers: "The Listeners." It is the law that we live by and which dictates our daily regimen. If I may quote from the good book, "Whenst thou haveth four of a tick- et, thoust shall award them in Family Four-Packs. And it will be good." (Marconi 101.3). And who hasn't turned to Edison 97.1 and sought solace in the passage, "Blessed are those who win before they can buy."

There is a lot of wisdom in the Radio Bible. For instance, it is written, "Between the dates of October 31 and December 25, goeth forth and collect barrels of food and toys, distributeth them to those who have not a fulleth cupboard." And it is true. This is the season of giving. The time of year when we live on billboards, camp in moving vans, place barrels in clients locations and beg, plead, and cajole our listeners to donate freely.

The trouble is—and faithful readers of this column (who need to either get a life or at least fresh bat-

teries for their TV remotes) will have seen this before—most of these campaigns suck. Period. For any of a number of reasons. Either the charity is too vague or has no relevance to your listening audience, or, the method of collecting the donations is not compelling enough to motivate most people to give.

Am I advocating not doing these drives? Absolutely not. But let's find

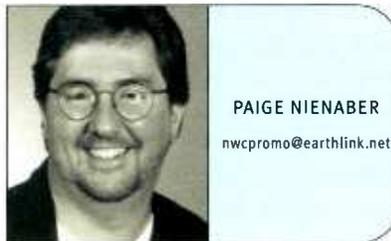


a way to make these homeruns instead of an obligatory nod to the Radio Bible, ie: "Oh, 'tis November. We should probably go forth and multiply canned loaves and fishes."

The actions of 9/11 present us with a whole new frontier of charitable possibilities.

First and foremost, there are a huge number of charities whose donations are off from this time last year because people have donated to NYC charities and the Red Cross—noble, viable causes, but the smaller charities are hurting because of it.

Secondly, there's a whole spectrum of people needing our help. I think I can state with confidence that if you are in the military, you're not making a tremendous amount of money. And for your family, left behind when you're deployed, this is not only going to be a lean



PAIGE NIENABER

nwcpromo@earthlink.net

Thanksgiving and Christmas, but also a lonely one. Military families make a tremendous sacrifice that most of us don't think about. So why not make these very deserving families who have been left behind, the target of whatever campaign you're doing.

Go out to the base and throw a holiday party for the kids. Have your listeners "adopt" military families and see to their needs this season. Get lists of local deployed soldiers and airmen and send holiday cards to them. Create audio cards with their favorite music and well-wishes from the audience, and forward it to them. Let them know that we appreciate their sacrifice.

You can ask listeners to give more than just corn and dolls. They can give themselves. Sometimes the greatest need is volunteers. Volunteers to read to children. Volunteers to deliver meals. Volunteers to check on seniors during bad weather. These are needs year-round.

I think that sometimes we lose sight of the fact that we have the ability to do wonderful and miraculous things in our communities. Is raising 50,000 pounds of canned food great and a benefit to your market? Absolutely. But let's look beyond that and explore the potentials for stewardship to the audience. It is thusly written. And it is good.

PAIGE NIENABER, WHO NEVER DID FIND THE BOOK HE WAS SEARCHING FOR IN HIS ATTIC, BUT INSTEAD FOUND AN OLD BATMAN UTILITY BELT HE HAD IN THIRD GRADE, IS VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. YOU CAN REACH HIM AT (651) 433-4554 OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET

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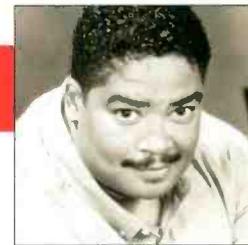
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THE 2001 URBAN ENDGAME

By Kevin Fleming

Let's face it, breaking records, developing acts, and finding success in the record business isn't easy—especially in this economy.

Budgetary constraints and pressure from the suits are forcing record executives to evaluate (and re-evaluate) every decision. Those responsible for getting records played at radio can't afford to provide excuses as to why things didn't happen—even if they're justifiable. Record executives have to employ a winning strategy with every record.

First you have to have the talent. It's essential that record companies find and develop the best possible talent they can find. Then you have to have a plan that the entire company and get behind. The days of a given "act" belonging to just one department, are over. The whole company must be in support of each act. Once your plan is in place, you must utilize the necessary tools for implementing your plan.

Tools can include independent promotion executives, street promotion and marketing teams, sales promotions, radio promotions, video promotions, and promotion promotions...you get the picture. But even with all that planning and execution, there still is no guarantee.

We talked to three of the brightest young executives in our business about their respective rosters and the artists they're coming with this fall. Rodney Shealey of Epic Records, Mark Boyd of Virgin Records, and Dwight Bibbs of Warner Bros. Records set the record

straight and outline the gameplan they'll use to make sure you about their artists!

Epic Records

Epic Records has been one the hottest labels this year. From Ruff Endz, Jennifer Lopez, and Jill Scott to the return of the King of Pop, Epic has had the right stuff. Senior Vice President of Promotion Rodney Shealey is at the controls outlining the forthcoming acts and the game plan he'll use to make sure you know.

"We've had a good year and we're going to keep it going with a group called B2K. This group could be this generation's Jackson Five or New Edition," says Shealey. "They're some good looking very talented young brothers and they'll hit the 12-24 demographic. Between a hit record and proper marketing, the potential for this group is astronomical for us.

"I think black radio can break a group like this and do the kind of sales numbers that record companies



only expect to get when crossing records over. The marketing and imaging of the group mixed with a hit record, and it's limitless," he says.

One of the things Epic is doing is to have them on the road doing a promotional tour without going to radio for interviews. Shealey explains, "They go everywhere from high

schools to Boys and Girls Clubs to skating rinks...you name it, they'll do it. We leave no stone unturned. We'll go anywhere young African American females who will respond to this group and the response has been incredible. They have a specially wrapped bus they travel in and when they roll up to a school with a radio station van next to it—it's magic. So we're creating a fan base before we go to radio with them. They've already been on the covers of *Right On* and *Word Up* eight times.

"There's such a void in the marketplace for a group like this. So when radio programmers finally get the record there's already a demand for the group. Plus Executive VP David McPherson and I went on the road with B2K to show people our commitment to sell the vision and the potential they have. There's a void in this area and B2K is here to fill it," he says.

Shealey doesn't believe that there is any new pressure on today's Urban executive to cross a record over to a wider audience. He says, "When you look at the Top 40 chart, it's made up of a hodge-podge of the top records from all of the other charts with the exception of a handful of records that start at Top 40. A

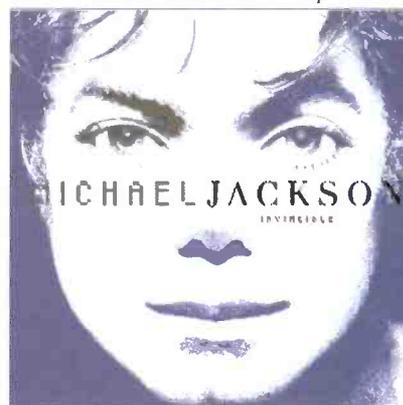


large percentage of the Pop charts have records that started out on Urban or Rhythm Crossover and then make their way to the Top 40 chart. I don't think it's about crossing over. I think a big Urban record is a big record period.

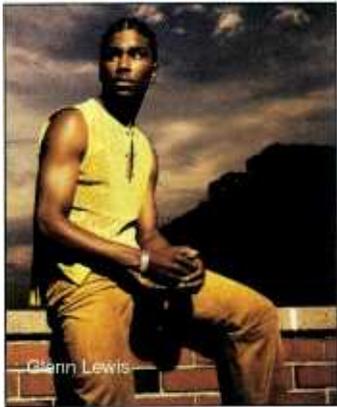
The charts are so open right now. I look at our act 3LW with 1.5 million records sold and they never had a number one Urban record, but all of their records started at Urban radio.

"Look at Ginuwine and his single 'Differences,' which is a huge record and his biggest single to date, second only to 'So Anxious.' But 'Differences' is charting higher than 'So Anxious' on the Rhythmic chart. This is a Top 5 record on the Rhythmic chart and has the potential to move over into the Top 40 chart. So I think the pressure is more on them [Pop promotion staffs] to take these big Urban records. I think Top 40 radio is looking for these Urban records because their listeners want to hear these records."

When these records cross to other mainstream charts, it can have an impact on sales, but according to Shealey, that impact depends on the artist and the record. "Take J Lo," he says. "She really didn't have any Urban record sales. It was down to



like 30,000 at one point. Then the remix of 'I'm Real' comes with Ja Rule. It's stripped onto the album and the sales shot up to over 100,000 pieces a week. So it goes to show you the power of Urban music and



Urban radio—they're a driving force as well."

Shealey believes that Epic has a couple of records that are going to make an impact. "The Ghostface & Carl Thomas record is an amazing hip-hop record. It's a good blend of hip-hop and R&B. Ghostface has a crazy and unique personality."

Shealey and company are "amped up" about another artist in the game-plan named Glenn Lewis. "We're going to take our time and set this one up properly. We recently did a mailing in the single, 'Don't You Forget It,' and the response has been incredible. To break him we'll do a promotional tour with a full band. We want people to experience him live.



We think he's the one. He has such a distinctive voice—he appeals to a wide range, like 12-54. It's all there."

Epic has also recently sent out "Butterflies" from Michael Jackson's *Invincible* CD and according to Shealey the response has been "off the chain!"

"It's an exciting time for us here from Ginuwine to Ghostface to Micheal Jackson to Glenn Lewis to Sade to Jill Scott to B2K—it's all right here," Shealey exclaims. "Just wait until January 2002!"

Virgin Records

Back, back, back, and forth...Virgin Records has had more than its share of problems. Mariah Carey worked herself into exhaustion and hospitalization. Associated label, Blackground Records superstar Aaliyah died in a plane crash. Icon Janet Jackson thus far has fallen short of sales expectations and the head of Urban Music was replaced—not to mention the CEO of EMI. It's been a tough year, but as the saying goes, that which doesn't kill you only makes you stronger. Vice President of Urban promotion Mark Boyd says, "It's the record business and it's always been turbulent.

"We've got a few projects in various stages of development for the rest of the year," he says. "The Mariah Carey song 'Don't Stop' featuring Mystikal is currently out at radio and it's getting a good



response. We just got the video released and we expect big things. It's the third single from the *Glitter* soundtrack. It's a little different than what people are used to from Mariah, it's a hip-hop record with a big rap from Mystikal and Mariah plays off him. They are platinum artists. Mystikal has done very well and he has no other record in the marketplace right now. I think once people see the video we'll be in great shape. We need that portion of the marketing piece. This is a soundtrack from a 'period piece' movie set in the '80s, it's not your typical Mariah Carey record. The track for 'Don't Stop' is Tom Browne's 'Funkin' For Jamaica'—that's an '80s song as well but it's got a 2001 twist," adds Boyd.

"The next thing we're rolling out is the third single from Janet Jackson's *All For You* CD. It's a remix of 'Son of A Gun' featuring Missy and P. Diddy. Urban, Crossover, and Rhythmic stations have jumped on this one. There are a couple of different mixes and we expect another million units off this single alone taking us over the 3.2 million sales mark. Janet is very astute when it comes to her audi-

ence. She's a true artist and she makes a record about whatever is going on in her life at the time. She's contemporary and she teams well with [producers] Jam & Lewis. They understand her. They hang out and talk and then they write and once they do that, they come with what's been happening with her. It's very current. She tries not to bend to fads, she does her own music and if people like it, they like it and if not then you see her [live] show and you get it.' There's no better show out there. She's set up at Urban and Crossover radio and we expect big things out of it."

"The next project we have is a young artist out of Harlem called Bathgate. He's one of the best lyricists out there right now. We currently have him out of the Flex Tour, which is a college tour that Funk Master Flex headlines," Boyd says. "This is a huge opportunity for Bathgate. DJ Clue originally introduced him on one of his mix tapes. With the rap consumer, people want to see the affiliations—which he has, and people want to know if he is a part of the hip-hop culture—which he is, and he has to be dope! We've got a song out there called 'Flowsicka' which is primarily a mix-



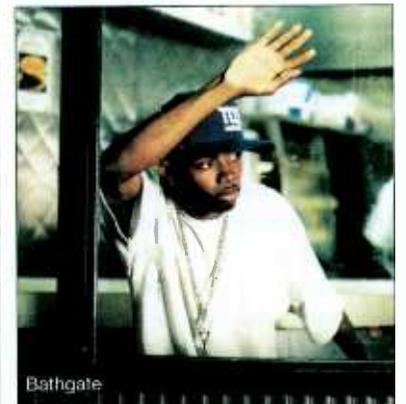
show record, but we wanted to have something in the marketplace to introduce people to Bathgate. He's getting rave reviews and since he's out there with his peers, he's building relationships. We've been setting Bathgate up doing mix tapes, spot shows, and even the Slim Jim Tour. We'll have a radio record ready to drop in January 2002."

On other new artists Boyd explains further, "We've got an act on Rap-A-Lott called Do Or Die that we're working in the Chicago area. They have a song called 'Sex Appeal'

that we're starting to chase. We're trying to keep it fresh in Chicago and spread it to other markets. Jay Alan at WPWX is all over this song.

"Kelis has had tremendous success in Europe and our task will be to break in the United States. We've got a record from her that's out on the streets on a lifestyle level. It's a promotional sampler with three songs on it, 'The Spot,' 'Young, Fresh and New,' and 'Flashback.' We feel that the target market for Kelis warrants a lifestyle campaign. Her target is black, white, Latino—it's a broad scale of folk who just like good innovative music and I think that's what you're going to see from her. Plus she's drop-dead gorgeous. When people see what she's about musically people get it!"

Is lifestyle marketing a new strategy for Virgin? "Yes, because radio station formats are getting more narrow, plus they're looking for 'microwave hits.' So some records are not obvious to them because they don't fit into an R&B, hip-hop or rap category. Kelis doesn't fit a particular box. She's just an artist who makes great music. So we have



to let the consumer bring it back to radio. We have to create a demand on the street, rather than go to radio, spend a bunch of money marketing and promoting the artist, and only get one shot with a single. We're better served going out and making a difference with people in the community, with an audience that has a strong appeal with the artist. And then going to radio with a single that you know you can get because you've already exposed the artist on many different levels.

"Virgin Records type-artists usually aren't obvious to everyone—trying to catch the latest fads, we try to let our artists be artistic and make the best statement rather than follow a formula. That's the type of label we are."

Warner Bros.

2001 has been no picnic for the house of Bugs. If the only thing you can count on these days is change, then Warner Bros. has had at least one sure thing, and lots of it. Industry icon and WB Chairman Russ Thyret retired. Tom Whalley segued over from Interscope Records as his replacement. VP of Urban Artist & Repertoire Alison Ball-Gabriel has exited the company. The much anticipated third album from Eric Benét has been pushed back to sometime next year. One of the only consistent members of the management team has been Sr. VP of Promotions Dwight Bibbs. Despite the turmoil, Dwight has an optimistic approach to the balance of 2001.

One bright spot has been Jaheim. "Any record label that wants to stay in this business has to have the ability to break new acts and we're very happy with the development of Jaheim," says Bibbs. "We're coming with the third radio single from the *Ghetto Love* CD on Devine Mill/Warner Bros. It's a ballad and the perfect ladies' record called 'Anything' featuring the group Next. We anticipate it being one of the most added records at radio. Our gameplan is to take the record to Mainstream Urban radio first, and then to follow it up at the adult format. The reason is because we're still receiving an enormous amount of success with the song 'Just In Case.' According to Mediabase we just peaked in the Top 10. So our goal is to have one record going up the mainstream ladder as one slowly descends down the Urban A/C



Dwight Bibbs

format—which extends the life of that single and assists in the sales efforts."

Bibbs believes that Jaheim has a unique voice and an incredible album, which are critical keys to his

overall development as an artist. But he recognizes that there's also a great team grinding out yardage according to the gameplan. "A lot of credit has to go to the promotion staff. Our field people have done an outstanding job to position this artist at radio and to get the rotations where they need to be so that we can sell records."

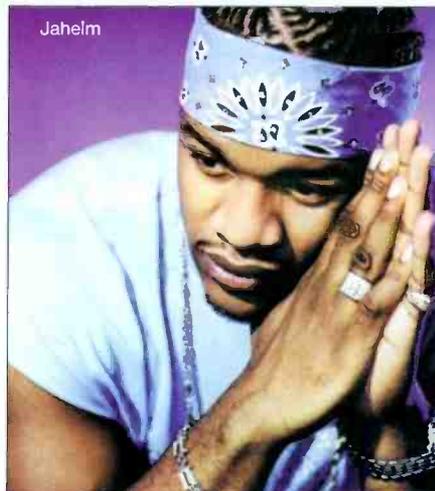
"We have a video for 'Anytime' that features Next. It's always nice to have a marquee artist in your clip," he adds. "Next has had platinum success and familiarity in the format so that's a big plus. The video is on line now at BET. As we proceed into the holiday season, we're putting promotions together with radio stations for Thanksgiving and Christmas. 'Anytime' appeals to females but it also lends itself to great promotional ideas."

And Bibbs points out that there has been a great response to the single: "WBLS came in on the record early and we were one of the most added records when it impacted. The general response at radio has been great. Jaheim is picking up spot performance dates and the plan is to roll this record through the first of the year. It's time for him to go into the studio and start recording his next album. Kay Gee will once again executive produce the record. Jaheim has grown a lot this year. I'm very proud of him but he'll be the first to tell you that he still has a long way to go."

"We're also excited about Boney James," Bibbs continues. "He is an artist who has been cognizant of what Urban adult radio is doing. He's been a 'darling' of the format because he's consistently had songs played in the format. We've had gold success on his three previous records and Urban A/C has helped widen his audience. His album *Ride* is loaded with hits. His current single is 'Something Inside' and it features vocals from Dave Hollister. We're really pleased with the response from radio, and as it continues to develop we hope more stations give the record a chance. Where it's being played, it's working. The next single from the project will be the title cut featuring Jaheim on lead vocals. That will be serviced to both Mainstream Urban radio and Urban Adult Contemporary Radio. *Ride* features a song called 'Heaven'

with former So So Def artist Trina Brussard, which is another great song. The album shipped on October 23rd and the first week's sales were over 15,000 units, which made it the #1 AC/Jazz record on the charts, which was a good debut for him."

So what's the Boney James game plan? "We've developed something we call here at Warner Bros. called 'Smooth Urban.' Basically what that means is we've identified certain artists that have been traditionally categorized as Jazz artists but could lend themselves to a wider audience. Artists like Norman Brown, Kirk Whalum, Boney James, and Patti Austin can easily appeal to an Urban A/C marketplace. We so often pigeonhole artists and I think that's unfair. A great Urban record will appeal to the Urban marketplace and that's what we're shooting for. Of course we're working the Smooth Jazz format but we want to transcend these acts into a bigger arena. We may need collaborations with Urban vocalists but it's all about growth and we're very excit-



Jaheim

ed about the future."

Dwight eagerly points out that the gameplan for 2002 is mighty strong as well. In the first quarter of 2002 Warner Bros. will be coming with Booby Ross Avila. "The name may be familiar," Bibbs says. "This young man has been around the business and we're very excited about having him come through our RuffNation label partners with Chris Schwartz and Helen Little. The project is loaded with outstanding songs. His appeal will be wide and ranging. For a young man of only 23, this is not a teen project. It's too early for the Bobby

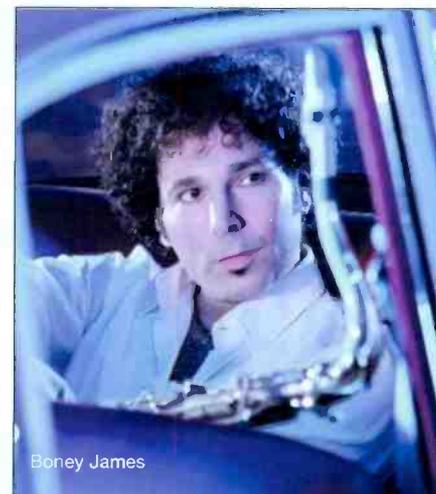


Eric Benét

Ross Avila game plan but we're very excited about this project."

Warner Bros. is also juiced about Eric Benét, whose highly anticipated CD is coming. "We've spent a lot of time developing Eric and we plan to be platinum plus with this effort. We see him more on TV commercials than we hear his music, which has been by design. We're hoping to develop a face to go along with his name. The record should be out in late first quarter. Also look out for a new rap artist called Bad Seed. He's out of Brooklyn and he reminds me of a young L.L. Cool J."

"With Tom [Whalley] coming in there seems to be an enormous amount of synergy opening up in the area of A&R. In the past we had to go out and hunt for artists to come to the label," says Bibbs. "Now it seems like artists are seeking us out as a home. We're doing production deals, P&D deals, and we're excited about the future. We're under reconstruction. The direction this company has gone into since Tom has been here is phenomenal. I'm very excited." ■



Boney James

EPIC BLACK MUSIC



3LW (3 LITTLE WOMEN)
SELF-TITLED ALBUM FEATURING "PLA*AS
GON PLAY"—PLATINUM



JILL SCOTT NEW LIVE DOUBLE CD
"THE EXPERIENCE" IN STORES 11/13
"WHO IS JILL SCOTT?"—2X PLATINUM



SADE "LOVERS ROCK" FEATURING
"SOMEBODY ALREADY BROKE MY HEART"
3X PLATINUM



J. LO
"J. LO" FEATURING "I'M REAL"
2X PLATINUM



GINUWINE "THE LIFE"
FEATURING THE #1 SMASH "DIFFERENCES"
PLATINUM



GHOSTFACE KILLAH
"NEVER BE THE SAME AGAIN"—THE NEW SINGLE
& VIDEO FEAT. CARL THOMAS & RAEKWON FROM
"BULLETPROOF WALLETS"—IN STORES 11/13



RUFF ENDZ "CASH, MONEY, CARS,
CLOTHES"—FEAT. MEMPHIS BLEEK—FROM
"SOMEONE TO LOVE" IN STORES 1/22



GLENN LEWIS "DON'T YOU
FORGET IT"—THE DEBUT SINGLE & VIDEO
RADIO IMPACT 10/16



B2K "UH HUH"—THE DEBUT
SINGLE & VIDEO FROM "B2K IS HOT!"
IN STORES 11/20



404 SOLDIERZ
"WALK LIKE A SOLDIER" FEATURING "WALK
LIKE A SOLDIER" IN STORES 10/9



JON B.
"PLEASURES U LIKE" FEATURING "MOW"
APPROACHING PLATINUM



MACY GRAY "SWEET BABY"
THE NEW SINGLE & VIDEO FROM "THE ID"
IN STORES 9/18



AMEL LARRIEUX
NEW ALBUM "BRAVEBIRD"
IN STORES MARCH 2002



MICHAEL JACKSON
"YOU ROCK MY WORLD"
THE FIRST SINGLE FROM "INVINCIBLE"



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MIRANDA HAWKINS PROMOTIONS COORDINATOR

VALENCIA EXUM ASSISTANT

KIMBERLY JARRELL ASSISTANT

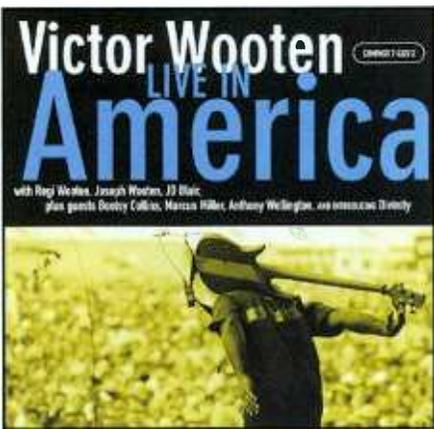
QIANA CONLEY ASSISTANT

Angie Stone**Mahogany Soul (J RECORDS)**

It's nice to see an artist grow. Angie Stone takes giant steps and follows label guru Clive Davis over to J Records. Now she's back with her sophomore set *Mahogany Soul*. This is a collection of neo-soul niceties, this time more musical and tighter focused than her highly acclaimed 1999 debut *Black Diamond*. *Mahogany Soul* is one of those records you put on and just groove to. And that's good! Singing songs of love and loves' changes is nothing new, but Ms. Stone has a way of cutting straight to the bone. Angie has recruited writing support from such notables as Raphael Saadiq, Eddie F, Darren Lighty, Warren Campbell, and Ali Shaheed Muhammad, along with her own writing crew. Even with all the help, the collection of songs is woven together quite seamlessly. The lead single "Brotha" is steadily gaining momentum at radio with the help of a really cool video that celebrates African American brotha's from all aspects of life. *Mahogany Soul* is packed with good songs and some stand-outs... "Pissed Off"—can a sister live, god-damn! "More Than A Woman," a smooth duet performed with Angie's protégé Calvin, and "Wish I Didn't Miss You" borrows the "Backstabbers" track from the O'Jays. Once you get by the infectious loop, the lyric of this potential single reads, "Isn't it ironic, all you want to do is smoke chronic. But you forgot when you were down who was around. I can't eat I can't sleep anymore waiting for love to walk through the door. I wish I didn't miss you any more." Angie teams with fellow neo-soul-stirrer Musiq Soulchild on "The Ingredients of Love." "What U Dyin' For" is for all the chicken-heads and wanna-be-thugs caught up in the wrong drama—stupid! Stone pays homage to the late great Curtis Mayfield on her rendition of the classic "Makings of You," goes old school on "Life Goes On," and borrows styling from the Natalie Cole classic "I Can't Say No." The set's bonus track smokes too. Don't even mess with me on "Time of the Month." I'm not even going there. And there's more—lots more. *Mahogany Soul* is like a good gumbo. Lots of wonderful flavors blended together for your senses and your soul. This is a must-play CD!

**Victor Wooten****Live In America (COMPASS RECORDS)**

I'm an old school funkateer so any CD that features Bootsy is worth listening to. *Victor Wooten's Live In America* is a 2-CD set full of live funk, jazz, and fun. Victor Wooten, bassist for the group Béla Fleck and the Flecktones, has assembled live and studio songs recorded over the past few years. Close friends, who just happen to be super musicians, have joined him for some great music and plenty of surprises. Bootsy kicks off the set with a little ditty called "Are You Ready, Baby?" I had fun with "Hormones In The Headphones" and "Nobody Knows My Name" featuring MC Divinity. Marcus Miller joins the party with the instrumental "Miller Time" and Good People is a good time to be had by all. In these uncertain days "Dream In Color" has certain poignancy. *Live In America* is good riding music, good party music, and just good music. It would do this work a disservice to categorize it into the narrow radio confines of Urban, Urban A/C, or even Smooth Jazz. Truth of the matter, this CD encompasses all that plus some psychedelic funk. If you're an old school music enthusiast, check this out.

**Various Artists****Hidden Beach Recordings Presents Unwrapped Vol. 1****(HIDDEN BEACH RECORDINGS)**

I got excited listening to this CD! The executive at Hidden Beach who came up with this concept deserves a raise! Jazzy interpretations to hot hip-hop songs from the past few years. For years, hip-hoppers have borrowed from jazz songs—now we have solo interpretations from some of the business' hottest names. Even hip-hop haters can get with this. Los Angeles-based radio personality/DJ/producer Tony Joseph and musician/producer Darryl Ross were experimenting with guitarist Paul Jackson, Jr., when he casually riffed a line from a hip-hop song. That led to tracking a bunch of songs and you get the idea. Talk about flippin' the script! *Unwrapped Vol. 1* features a hot list of Smooth Jazz artists like Jackson, Patrice Rushen, Everett Harp, and Andrew Gouce. The track listing reads songs like Notorious B.I.G.'s "Crush On You" and "One More Chance," OutKast's "Ms. Jackson" and "So Fresh, So Clean," Common's "The Light," Tupac's "I Get Around," Mystikal's "Danger," Eminem's "Stan," and more. Urban Adult Contemporary stations should be all over this disc. *Unwrapped* is the kind of CD you put on and take on a drive. Big ups to Tony Joseph and Darryl Ross for their hard work and kudos go to Steve McKeever for the vision to think outside the box! We hear that there is an *Unwrapped* band being put together and works are already underway for *Unwrapped Vol. 2*. I'm ready!

**The Temptations****Awesome (MOTOWN RECORDS)**

What's truly awesome is the fact that the Temptations are still here to make another record. I know what you're thinking—"but it's not the Temptations." Otis Williams' group can't be anything but. *Awesome* upholds the Tempt's tradition of quality. Today's Temptations con-



sists of Terry Weeks, Barrington Henderson, Harry McGilberry, Jr. along with 18-year veteran Ron Tyson, and the forever-youthful Otis Williams. Three years ago the Tempt's dropped "Stay," a song that not only revitalized the group, but introduced them to thousands of new fans. Now back with *Awesome*, the 58th album in an illustrious career, "The Temptin' Temptations" release an Urban Adult Contemporary gem. There are a number of good songs on this CD—"4 Days," "My Baby," "So Easy," plus my personal favorites "Hurt So Bad" and "Lady." I was also drawn to the remake of the Baby Washington classic "That's How Heartaches Are Made." Produced by Nat Adderly Jr., the song has that Luther lushness, with a "Temptations flair."

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

SON OF A GUN

(I BETCHA THINK THIS SONG IS ABOUT YOU)

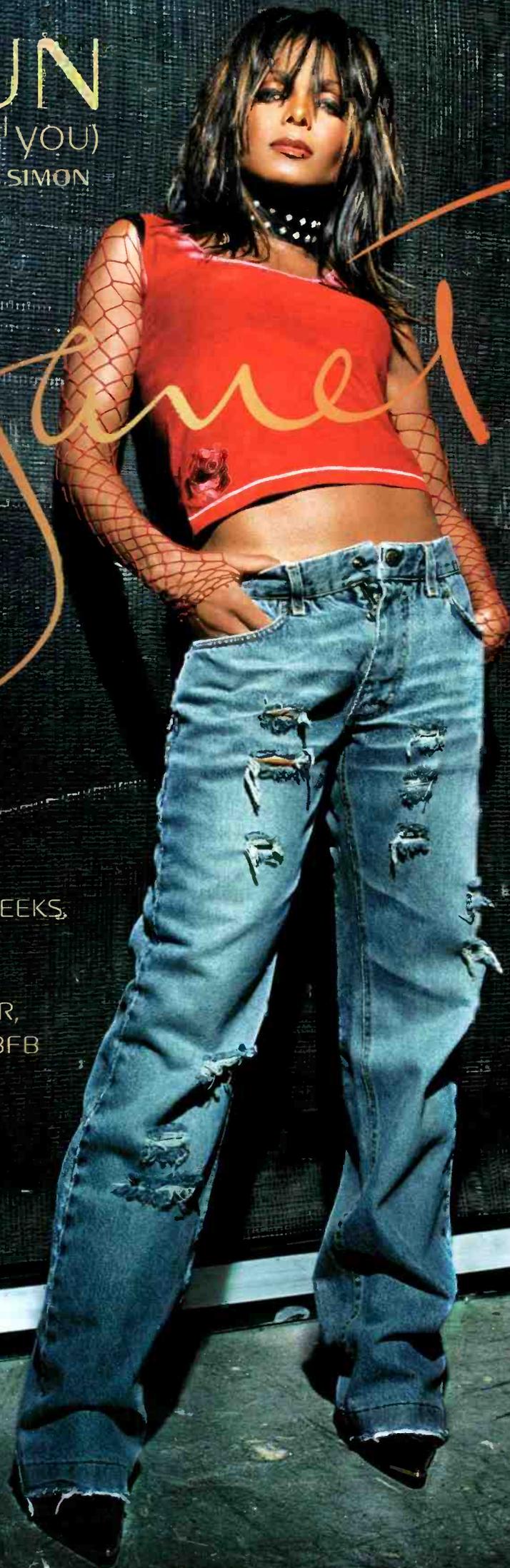
WITH CARLY SIMON

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FROM THE DOUBLE-PLATINUM ALBUM
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WITH 70 ADDS! APPROACHING 2,500 SPINS IN (3) WEEKS.

KEY STATIONS:

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WAMO, KPWX, WBOT, WKYS, WOWJ, WQUE, KKDA, KBFB
AND MANY MORE!!!!!!



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THE POETESS
poetess92@aol.com

By The Poetess

It's been almost two decades, and there's no sign that the kings of rap are slowin' down. I'm speaking of course, about DJ Run, DMC, and Jam Master Jay, who still continue record hit records and tour the world, rockin' crowds of all ages. The rap pioneers were the first to achieve gold and platinum status, paving the way for today's Jay Z's and DMX's. Run DMC were even the first to have their video aired on MTV at a time where there was little or no black music shown on the music channel. Now, nearly 20 years later, the kings are still reaching new heights in hip-hop. I caught up with Run in Los Angeles while he made the rounds with his brother-er rap mogul Russell Simmons.

POETESS: What is this your 15...20-year anniversary?

RUN: Well we started in '83, so we're closing in on our 20th anniversary. They just called us and said they wanted us to put our hands in the cement there at Mann's Theatre at the Rock Walk. We'll be the first rap group to ever put our hands in there. We're setting up a date now and so we're really excited about that.

Yeah, that is exciting. What other things are you planning to do for your 20th anniversary? That's certainly special being in hip-hop.

We'll probably give a big party and we're gonna drop a 20th anniversary album with a greatest hits collection along with it. You know, some icon legend type stuff and just make it real big and let everybody come out. Aside of the Rock Walk, we'll probably just go to Arista and sit down and renegotiate a great contract for Run DMC to make a great album.

You guys are currently touring?

We're touring, yeah. We're touring. We do shows all the time. We have things with NBA on TBS. Different people offer us different type of commercials. DMC's doing comic books and different stuff. We definitely still run with our influence and people call us to do all sorts of things.

I remember with the last album you did...I think it was DMC that had a problem...

Yeah with his voice...D's voice was just like...I don't know it just went left on us. I really don't question God. I just say all things work together

for good. Whatever comes out of his voice or whatever comes out of Run DMC I'm just happy for what we've accomplished so far and I just leave it in God's hands.

What do you feel has been the key to your longevity?

Well it's all about love. We respect each other and

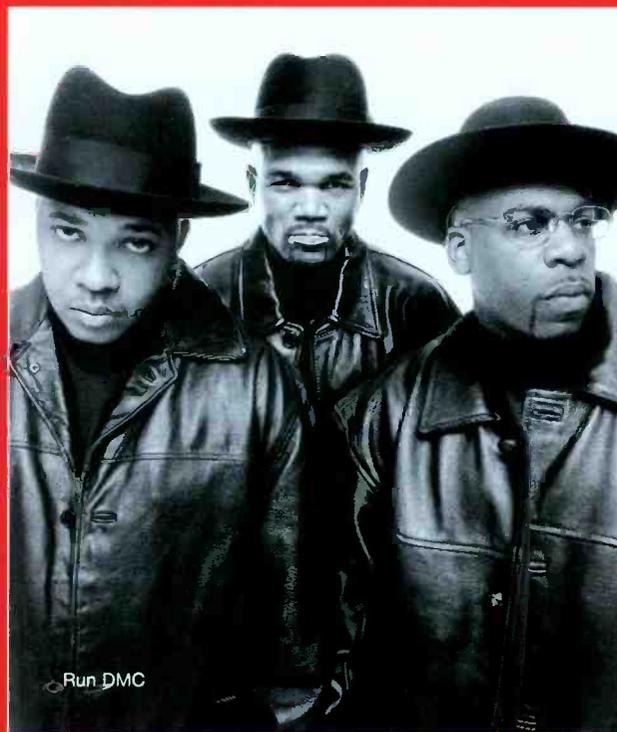
Life tour and was sellin' out 20,000 seats. It's exciting to still be involved with Def Jam with my brother. It all works good for me. I'm happy. I've been able to give people rap and live off of it. So that's a great thing to be able to give and receive.

How has hip-hop changed since you've started?

I don't think it's changed much. I think that we came in and we opened up the doors and kind of created the blueprint. You still see people wearing the Adidas and you know we laid the format of what clothing, you're suppose to wear. Now they have clothing companies. We had a line of Adidas clothing and we made these shell toes popular. I think it's the same thing. When I hear Jay Z talking about "6 a.m. at the Waffle House" and all that type talk. That's what we remember when we were really out there doing 20,000 seaters night after night after night. It sounds to me it's the same thing, basically. It's just new rappers coming in achieving their dreams and being able to go and perform for people and be on the road. So when I look to Jay Z and DMX it reminds me of me and LL Cool J.

Where do you see Run DMC in the 5 to 10 years?

Personally, I'm just watching everything. Whatever's offered to us we go for it. We gonna make an album, I'm pursuing some surprises for everybody. I'm not gonna let everybody



we love each other and that's what keeps a group together. People start to get into arguments and

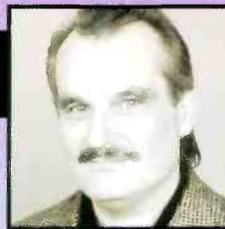
"When we first started in 1983 my only concern was to get on the local radio station in New York. I never knew how big it would get, I just kept rollin' and God kept blessin'".

different stuff like that, and other forces start coming in to break you up...but we have a strong bond as Run DMC.

Did you ever think hip-hop would be around this long?

When we first started in 1983 my only concern was to get on the local radio station in New York. I never knew how big it would get, I just kept rollin' and God kept blessin'. I love to see the way DMX and Jay Z went out on that Hard Knock

know what I'm doing. When Jermaine Dupree called me for that "Let's Get Married" remix that was exciting for me. Jermaine Dupree has been down with Run DMC for years. He used to actually dance on the Fresh Fest back in 1984. So when he sampled "It's Like That" and they sang over it and I came through with that rhyme about callin' myself Reverend Run which you know shocked a lot of people but I really am a reverend in the church. I'm a father in the church also. Life just changes, and I just go with what God puts in front of me.



TOP 40/
RHYTHM CROSSOVER
EDITOR
KEVIN CARTER
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Notable Quotage

(oh no, not again...)

"This has been quite a day for all of us. We're gonna be working very late tonight...probably ordering in from McDonalds."

—Hot 97-NYC VP/Programming Tracy Cloberty, after a 6.6 book, and now running three stations



"I'm just doing the best I can here in little old market #2, trying to keep up with the torrid pace that Tracy is setting in New York."

—KPWR-LA VP Programming Jimmy Steal, after his own little #1 book.



"We're also #1 teens, #1 Persons and men 18-24, #1 persons and men 12-24 persons, #1 men 12-24...and who knows, we may discover more #1's after we get the margarita stains out of the print-outs."

—Steal again, after the staff returned from a local Mexican eatery...and drinkery.

"We just hired the Poorman, who's been doing a whole bunch of crazy shit with Rick Dees. Last week he drank Coke from a toilet with a straw, then ate bull testicles on the air, live."

—an obviously proud John Ivey, PD of KHIS-LA.



"When I was born, I was 21.5 inches...and Amberly was an eight lb. baby...so we're wondering who the real father is."

—KLUC-Las Vegas PD Cat Thomas, after the birth of 6 lb. 11oz. "daughter" Jillian Caroline.



"We found that that rhythmic and rap music is very polarized—obviously, the young end of the spectrum was really into it—the mid-20s women weren't."

—WWZZ-DC PD Mike Edwards, after a format adjustment that excludes rhythmic and teen music.

"Unfortunately, PD Jeff Wyatt couldn't attend...he hit the bottle a little early that day...plus he's kind of a prick on Fridays."

—Mark Kaye, morning co-host of crosstown Hot 99.5, who responded to Z104's changes in their own supportive, nurturing way—by throwing a "Z Weenie Roast."

"Like Mike Edwards said, 'It's Top 40 without the polarizing teen or the rhythmic stuff...My mission is to program to our target audience—let the labels or trades call us what they like. We won't make decisions based on any fear of what 'format' people might label us.'"

—WZPL-Indianapolis PD Scott Sands, after making a similar move.



"Nothing much new...just chasing heritage Top 40 stations out of the format."

—David Edgar, PD of crosstown WNOU, which unfurls a new positioning statement: "Indy's #1...and Only...Hit Music Station."

"If you receive a package marked with a threatening or suspicious note, such as 'ANTHRAX,' don't open it."

—a helpful excerpt from a WZPL corporate mail-handling memo.

"We're tight with the Pentagon...so we sent over some stickers and asked them to put them on all the Tomahawk missiles going out...we traded 'em for some movie passes."

—WPGC-DC VP/Programming Jay Stevens, trying to spread the love.



"Give us Osama...or we'll send all your women to college."

—One of KXJM-Portland's festive "Message to the Taliban" Fall sweepers.

"We'll take people up in a lift and let them drop pumpkins on a target with bin Laden's picture in the middle...the closest one wins the trip to San Francisco."

—Bill West, PD of WZYP-Huntsville, home of "Pin The Pumpkin on bin Laden."

"Yeah, it took a while to tie this one together."

—KZHT-SLC PD Jeff McCartney, who combined tickets and terrorism to come up with "Blow Osama Off the Planet...to See Janet."

"At a time like this, I feel it's vitally important for us to be able to ridicule international terrorists."

—KHTS-San Diego PD Diana Laird, who did her own "Osama Yo Mama" weekend.



"We're trying to figure out a way to get one of our employees in a wetsuit out in McCovey Cove to catch Barry Bonds' home run ball #71 ball to help our bottom line—thanks eBay!"

—KZQZ-SF PD Casey Keating, trying to scare up a little NTR.



"Last year, I went as the 'Sexy Army Girl,' aka 'Private Buttocks'...This year, I'm a 'Naughty Cave Girl'—fur and leather can work together."

—WLLD-Tampa MD Beata, doing some kinky show prep for the station's Erotic Exotic Party III.



"My belongings just arrived from France, but they're now being held up in U.S. Customs for what they're calling 'an extensive exam.' My biggest fear is that they gonna stick their hands down the couch."

—a furniture-less John Peake, PD of KLLC-San Francisco.



"She's like the Dale Dorman of Greensboro—everybody loves her. They closed all the banks here when her cat died last month."

—WKZI-Greensboro PD on much beloved APD Terrie Knight.

"I know...we got more slashes here than the OJ Simpson murder scene."

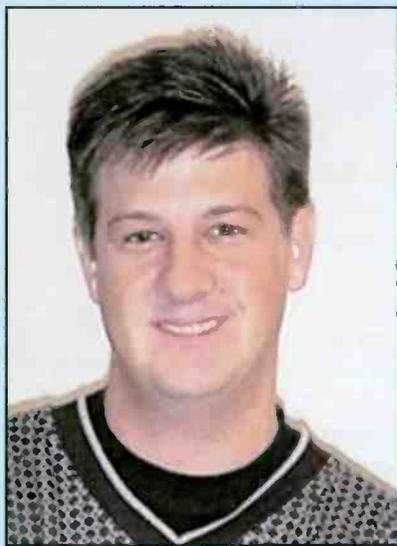
—the multi-tasking Rene Roberts, OM/PD/MD/Promotions Director of KHTN/KUBB-Merced/Modesto.

Profile

Jeff Kapugi

OM, WFLZ/WSSR-Tampa/Top 40

Brand Manager, Clear Channel



Hometown: Chicago

Most recent ratings highlights: #4 12-plus, #3 18-34, #3 25-54

Quick career recap: Overnights, WJTW-Joliet, Ill.; WFLZ-Tampa (stint #1): overnights, MD, middays, APD, PD; WDUV-Tampa: PD; KSLZ-St. Louis: PD; now OM, WFLZ/WSSR-Tampa.

Whatever possessed you to get into this business? My friend John and I decided to try out for our high school's 10-watt radio station. We were selected, and ended up doing the morning show as "Mutt & Jeff"—just a bunch of stupid crap for 45 minutes every morning.

Early influences: There have been many. Back in college there was Al Parker, the chairman of the radio department at Columbia College and the voice of WLS-TV. I was the only freshman on the campus radio station (which only allowed seniors), and was named OM by my sophomore year. There was also an instructor at Columbia named Wil Tieman, who pushed me pretty hard.

Also: Marc Chase & BJ Harris during my first stint at WFLZ taught me many things. They both let me do things to make me a smarter programmer, and even made me do things I did not

want to do (like run the promotions department) that made me a better programmer.

Most influential radio station growing up: The BIG 89—WLS

First exciting industry gig: Weekend overnights at WXLC-Waukegan, Ill.

Family: Wife Laurie, and two boys, Alex (10) and Zak (7)

Pre-sets on the car radio: 'FLZ; Star; 97X; 98 Rock; Wild; Mix

CDs in the car player right now: The Madonna "GHV2 Thunderpuss Mix"...and about 50 CDs laying on the floor of the passenger side.

Hobbies: Messing around with computers.

The one gadget I can't live without: My Kyocera 6035—cell phone/PDA all in one. Yeah, it's a bit big, but it beats carrying both!

Favorite sports team(s): Rams, Bears, Bucs, Bulls, Blues, Hawks, Lightning.

Favorite food: Pizza

Favorite local restaurant: Shula's

Favorite cereal: Cap'n Crunch

Favorite junk food: Any

Favorite TV show: ER

If I wasn't doing radio, I'd be... Still working the drive-thru at Taco Bell...

Latin Sensation Shakira Shakes Up Top 40

By Delphine Hwang

Although Shakira has been called the Latin Alanis Morissette, you wouldn't get the analogy from watching the video for her latest single, "Whenever, Wherever." In it she belly dances erotically in a Britney outfit, flaunting J-Lo's ass, Beyoncé's big blonde hair, and a face that's a cross between Alyssa Milano and Mariah Carey. "Whenever, Wherever" is even Top 40 friendly with South American pan flutes piping in the background. She's a hot pop star all right and doesn't seem the least bit angry. So why the Alanis comparison?

The most common reason for the comparison comes from her voice, which occasionally features the trademark Alanis yelp and grind, and in days of yore, she too had long dark hair. Shakira also plays fluent guitar and most important, like Alanis, writes striking lyrics and compositions that are more sophisticated than your average Pro Tools creation. And as for anger, deep faith, self-effacement, and witty irony—well, she's been doing that for her past five albums.

Her sixth and latest, *Laundry Service*, drops November 13 and is Shakira's first ever English language album. In addition to "Wherever, Whenever," *Laundry Service* includes English versions of songs from her last album, *Donde Estan los Ladrones*, which went over 22 times platinum

in countries all over the world, including several in Latin America and even in the U.S. Gloria Estefan translated the songs, and Shakira and Tim Mitchell (played guitar for Gloria Estefan, Ricky Martin, & produced Mandy Moore) produced the album.

Colombian-Lebanese superstar Shakira is a true rags to riches story. Her parents modestly raised her and eight siblings in Columbia and always supported her ambition to be a singer. At age 13 Shakira signed her first record deal, releasing an album titled *Magia*, with Sony Discos. She graduated from high school at age 15 while also completing her second album, *Peligro*. Between ages 17 and 20, she took on an acting role in the Columbian production *El Oasis* while putting out her third album, *Pies Descalzos*, and then touring for two solid years. When *Pies Descalzos* sold almost 4 million copies worldwide, Shakira was offered a more commercial pop route, which she rejected.

The result at age 21 was the award-winning fourth album, *Donde Estan los Ladrones*, managed and produced by Emilio Estefan. A year later Shakira released a recording of her MTV Unplugged performance, which won a Latin Grammy for Best Female Rock Vocal. That same year she nabbed a Latin Grammy for Best Female Pop Vocal as well as the MTV International Award Latin America North/Central. All the while, Shakira modeled for covers of magazines like *Time* and *Cosmopolitan* and endorsed Pepsi,



Nokia, and Calvin Klein.

So the Latin world is in love with Shakira. What does that mean for her in the hardest market of all, the US? Will she meet the auspicious fates of those before her like Gloria Estefan, Jennifer Lopez, Julio Iglesias, Marc Antony, and Selena? The answer unfolds as Shakira begins her Latin invasion. So far, "Whenever, Wherever" is climbing Top 40 charts at #34 with WHYI-Miami, leading the way in spins. In the following weeks she will appear on *TRL*, *The Today Show*, *The Tonight Show*, *MAD TV*, *Saturday Night Live*, and at several in-stores around the country. For dates and more details, visit www.shakira.com. ■



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

'80s Radio: Is It Here To Stay?

Among the things the year 2000 will be remembered for will be the birth of a new format—'80s Radio. With stations such as KVMX-Portland, WPTP-Philly, and KHPT-Houston, as well as other '80s stations in markets like San Francisco, Salt Lake City, and Minneapolis, approaching their second birthdays within this fairly new format...how are they faring? Are they here to stay?

My good friend Terry Danner, president of Terry Danner Research, was kind enough to stroll down Memory Lane with us and analyze not only how far the format has come since its birth, but its future prospects as well. As Danner says, "This format is like a two-year-old thoroughbred—to assess its future, you have to look closely at its bloodlines and its training." Join us as we visit with some '80s programmers and hear their thoughts on their progress as they advance from their format's infancy. —ANNETTE M. LAI, EDITOR

By Terry Danner

Ancient History (LP): In the '50s and early '60s, music underwent total evolution. Once dominated by MOR singers like Perry Como, Patti Page, and Johnny Mathis; suddenly names like Elvis Presley, Sam Cooke, and the Everly Brothers were starting to grab the top of the charts. Rock & roll was born, and became the universal anthem of the young, almost overnight.

Twenty years later, as the youth of the '50s and '60s began entering the 30-something set, a radio format evolved which focused on the music of their youth—Oldies radio.

In the late '70s and early '80s, stations like K-Earth radio (KRTH) in Los Angeles and WCBS/FM in New York were still essentially gold-based Adult Contemporaries, playing currents or "future gold," along with the older music.

But current music, always the territory of youth, was entering a phase that sounded out of place with the simpler, golden oldies.

And the then-30-something audience found it could no longer relate to that current music. Queen, Duran Duran, Depeche Mode, and The Police might be making great music—but it wasn't "their" music.

At the same time, a barrage of new priorities:

career, family, and the economy...began to take hold in their lives. And from the uncertainties of these new priorities, the baby boomers found refuge in the music of their youth. Oldies radio became a force in every market in the country.

Modern History (CD): In 1981, pop music entered a second dramatic new era. With the somewhat less than prophetic "Video Killed the Radio Star," MTV kicked off pop music's second great revolution.

In the late '70s music had become schizophrenic in the extreme. Disco (Donna Summer, K.C. and the Sunshine Band) and Wimpo (Carpenters, Manilow) fought with more mainstream pop/rock acts like Fleetwood Mac and The Eagles for the top of the charts. There was no cohesion in the music. The boomers retreated into the music of their youth, and youth looked for an anchor to steady them in the uncertain and undefined musical times.

With the birth of MTV, music found its focus again. Bands like Queen, Pink Floyd, Duran Duran, and The Police established a beachhead for a new generation of youth-based rock & roll.

Today (MP3): Now, that first MTV generation is beginning to eclipse the big three-oh. Again, they have trouble finding relevance in today's music, with its hip-hop, teen divas, boy bands, and modern rock.

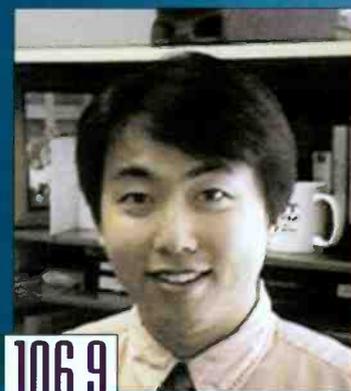
Career, family, the economy, and the world occupy the top rungs of their collective consciousness. Now they too are looking back at the music of their youth.

And the '80s format is born.

One of the format's first and most successful programmers, Michelle Engel of Infinity Broadcasting's KVMX in Portland, explains:

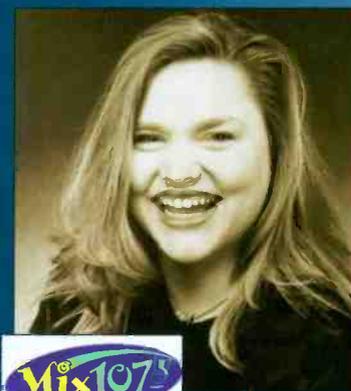
"We took (KVMX) to '80s A/C in 2000...there was an obvious need for the 30-something listener. The Boomers had their Classic Rock, and the kids had their hip-hop, and 'new adult music' was too much effort for these hard-working family people to learn, let alone love. The '80s was an amazing time for this generation. It was the last time music really mattered...and songs marked a chapter, a very important chapter, in their lives."

'80s Oldies. It's real. It's relevant to its target audience, and it has legs—with the same potential life span that the earlier '60s (Oldies) format



106.9
The Point
Best of the 80s

Johnny Chiang



Mix 107
THE 80s AND MORE

Michelle Engel



96.5
The Point

Chuck Tisa

enjoyed.

Chuck Tisa, PD of Beasley's WPTP, Philadelphia's '80s station comments, "The '80s were a great time for all of us. The decade was filled with fun and exciting times. Some of today's music is lacking the passion that the '80s music had and as a result, Persons 25-54 have tuned in to [stations like] The Point. Although we have been on the air for just about a year, the research shows strong growth."

From an Arbitron perspective (based on the Spring, 2001 surveys) the profile of the average

'80s station looks remarkably like the profile of a '60s oldies station about 15 years ago. It gets 75 percent of its quarter hours from the 25-44 demo, and almost half its listening from the 28 to 38 year olds. It splits almost down the middle male/female, and excels in the 10 a.m. to 7 p.m., and weekend dayparts.

But the format is still in its infancy; and right now, most stations are concentrating on doing the music right. Companies like Cox and Beasley Broadcasting, working with consultants like Randy Kabrich, are devoting significant research and resources to identifying the terrain of this new "80s Oldies" landscape, focusing and fine tuning the scope and depth of its core music.

Johnny Chiang, PD of Cox Houston's '80s leader KHPT, notes, "It's too early to tell where the format fits in the overall radio landscape. However, I do believe that it is a definite Persons 25-44 play, so looking at 12+ is useless to evaluate the performance of '80s stations.

"Additionally, quite a few of the '80s stations debuted to artificially high numbers and are just now settling down. Bottom line: I firmly believe the format is a solid Top 15 Persons 25-54 play, and is here to stay."

And just as legends like Mike Phillips, Joe McCoy, and Bill Drake crafted and evolved the sound we now think of as quintessentially "Oldies," this new generation of oldies programmers will craft over

time the quintessential '80s stations.

In time, over the next few years, I expect to see layers of personality and on-air promotions added to the foundation of music now being firmly established. Portland's KVMX has already started expanding from their musical base.

Adds Michelle Engel of KVMX: "We've seen great success since day one, here in Portland. We believe it isn't just the music or the eras that we play, but the air talent and promotions that we deliver that make us a Top 5 player in this town. If the programmers of the '80s stations in this country acknowledge that their stations are local and ever-evolving, this format will continue to be a great adult radio force."

Just as names like Dick Purtan and Robert W. Morgan became icons of Oldies radio, the '80s format will find its legends to add dimensions to the format. Whether those personalities come from the video past of MTV, from the '80s era of giants like Z100 or KIIS, or evolve from obscurity out of the format itself; in time they will add the next critical layer to the '80s format.

I expect the format may also find its true name. As the 25-40 year olds rush to embrace this format, *they* will tell *us* what to call this new generation of Oldies radio. Right now the industry calls it "80s music" to differentiate it from "Oldies"—an identifier which all of our research currently tells us is cemented in the '60s and early '70s.

The format is still challenged by the uncertainties of its own youth. Over the next few years its final boundaries will more clearly define themselves and settle in.

One thing is absolutely clear: History and its own initial successes teach us that this format is real, it is inevitable, and it's here to stay.

As long as there are advertisers who want to reach those born between 1945 and 1960, there will be a '60s Oldies format. And as long as advertisers want to reach those born between 1960 and 1975, there'll be an '80s Oldies format.

I suspect years from now we'll all be sitting around the (espresso) bar at the GAVIN Seminar laughing about the days when we asked if the '80s format was real.

After all, the Beatles were also once just a flash in the pan.

TERRY DANNER RESEARCH WORKS ON A MARKET EXCLUSIVE BASIS WITH RADIO STATIONS, PROVIDING PERCEPTUAL MARKET STUDIES, FOCUS GROUPS, AND AUDITORIUM MUSIC TESTING; USING A PROPRIETARY DESIGN OF DETAILED CLUSTER ANALYSES. PRIOR TO FOUNDING TDR IN 1989, DANNER WAS VP OF RESEARCH FOR THE RKO RADIO STATIONS, DIRECTOR OF RESEARCH FOR DOUBLEDAY BROADCASTING, WHN-NEW YORK CITY, KYUU-SAN FRANCISCO, AND 62KGW-PORTLAND. REACH HER AT (503) 452-9315 OR VIA EMAIL AT TERRY.DANNER@WORLDNET.ATT.NET.

G2 Station Profile

KKRO-Anchorage, Alaska

Owner: New Northwest Broadcasters, LLC

Frequency: 102.1 FM

Slogan: "Alaska's New Music Buzz"

Address: 11259 Tower Rd. Anchorage, Ala.

Phone: (907) 344-4045

GM: Mike Hood

PD/MD: Eddie Maxwell

OM: Mark Carlson

On-air lineup:

10 a.m. - 3 p.m., Jodi

3 p.m. - 7 p.m., Eddie Maxwell

Core artists: matchbox twenty, Goo Goo Dolls, Creed, Lenny Kravitz, Sugar Ray, and Smash Mouth

Sample hour:

1 p.m., Friday, October 26th

Better Than Ezra "Extra Ordinary"

Joan Osborne "One Of Us"

U2 "Stuck In A Moment"

Uncle Kracker "Follow Me"

Alanis Morissette "Head Over Feet"

Weezer "Island In The Sun"

Nickelback "How You Remind Me"

Aerosmith "Jaded"

matchbox twenty "Last Beautiful Girl"

Smash Mouth "I'm A Believer"

Sheryl Crow "Strong Enough"

Lenny Kravitz "Again"

Poe "Hey Pretty"

Marcy Playground "Sex & Candy"

Anchorage may not seem like the hotbed of Hot Adult Contemporary music, but ask the newly-appointed PD/MD Eddie Maxwell of the recently-established KKRO, and he'll tell you that his station is doing something no other station in their market is doing—focusing on the music. Sure, many stations may boast such a claim, but what other station can admit to having only two air-time shifts?

"The deliveries of the jocks are hip yet a little laid back," says Maxwell of the station's unique on-air talent situation. "We are music-intensive; nobody in the market is focusing on new music, so we've carved our own niche."

While unique in their own right, KKRO must also contend with another Hot A/C in the market, and are able to further distinguish themselves by playing more rock-oriented songs that give the station a fresh, exciting sound. "We're not a station that plays hits from 20 or even 10 years ago. Our focus is on new music. You won't hear any Top 40/Rhythmic, Country crossover or softer A/C on our station. You *will* hear a handful of the top Alternative songs on our radio station like Nickelback's 'How You Remind Me,' Incubus' 'I Wish You Were Here,' and Alien Ant Farm's 'Smooth Criminal,' to name just a few. If we feel it fits our sound

and our market, we'll play it. There are no rules."

Without rules, Maxwell, who had previously worked in Country radio, also faced the challenge of being a first-time PD. "The biggest concern I had was, 'Can I do it?' Or, 'What if I fail?' Being in Country for 12 years was a huge challenge too. [But] I was familiar with the [Hot A/C] music because I liked it and always thought it would be very cool to program a station like this. Plus, I work with some really great people!"

Programming music in Alaska itself can also be a challenge, as the PD, an Anchorage native, discloses. "Alaskans are different. They don't like to be told what to do or what to like. We love our space! A lot of folks come up here to get away from the 'lower 48' and have a new beginning. Alaskans love radio and they love music (especially in the wintertime!)."

Though the frequency has been around since the '70s, it went through several format changes and was most recently a Classic Hits station until its switch to the Hot A/C format in March 2001. About the format, Maxwell says, "Hot A/C is like a 'melting pot' format, where a lot of things are accepted. Hot/Modern A/C is not too 'out there' or too soft. It's a good, strong format."

—Kathleen Richards





ALTERNATIVE
EDITOR
RICHARD SANDS
richard@gavin.com

CONSIDERING THE FUTURE OF ALTERNATIVE

Format Researchers Read the Tea Leaves

By Richard Sands

We've talked to the programmers and the consultants about how the radio world has changed in the last two months. Now, get next to the format's leading researchers to see what the raw numbers show, post 9/11. Our panel consists of Jon Coleman, President of COLEMAN, Paragon Media Strategies CEO Mike Henry, and Edison Media Research's Director of Research Jayne Charneski.

RICHARD SANDS: First of all, what are you seeing in the research after 9/11...have there been any notable shifts?

COLEMAN: We've seen no shifts. The only thing that's changed is what stations are testing. Thus some stations are testing patriotic songs and it's no surprise they're testing positively. We don't see any change where harder or edgier songs have all of a sudden lost favor.

CHARNESKI: After looking at data from numerous Active Rock and Alternative clients, we haven't noticed any considerable differences in song scores, even for songs like "Bodies," "Click Click Boom," and "Bleed American." In fact, the only difference we've noticed is in response rate before and after the 11th. When we resumed call-out the week after the 11th, our response rate actually increased slightly. I think this mostly was because more people were at home. But also many people, especially in markets closer to NYC and DC, were also being "nicer" in general during this time because of what happened.

HENRY: It's too early to tell any significant changes in music research since 9/11. The on-going trend before and after 9/11 has been in favor of the hard and heavy currents and recurrents. The Alternative core can't get enough of the new, more extreme music, which is why Alternative stations have moved that direction. However, that core is distinctly different from the non-core cumers, and even further from broad 15-34 demo appeal where hip hop and rap still reign. Newer Alternative music sounds very different from much of Alternative music from just two years ago and even more different than the '80s and early '90s stalwarts. Therefore, it's getting more difficult to program today's currents with yesterday's hits, and I believe a split in the format is inevitable.

What programming advice are you giving your clients—stay the course, or adapt and alter the musical formula?

COLEMAN: We're pretty much telling them to stay the course. Of course, in non-music programming we're advising stations to be very tuned in to listeners' concerns and the world events that are occurring. But we're also saying that the way listeners will use your station will not change for the long term, therefore you can't really change your station radically.

CHARNESKI: So far, all our research supports "staying the course." For the overwhelming majority of people, there has been no change in their daily routine after the 11th. And people are constantly being encouraged to carry on as usual. Now, if every month there is a terrorist attack on our soil or if everyday people start receiving Anthrax in the mail, daily routines will change. Until then, people will stay the course in their everyday life. And radio should do the same.

HENRY: I encourage clients to not allow the trends of music and what labels produce to totally dictate the sound of the radio station, but that is difficult to do if the product isn't there to support variety, or if it's not "cool" to do so. Right now, the varied product is there, but it's not cool. It concerns me that Alternative radio has seemingly closed the door on music styles that don't really rock hard. The new harder and more "extreme rock" music super-serves the core, but largely alienates larger cume prospects. We're getting close to the point where pent up demand for adventuresome music that radio ignores will spawn the "next Alternative" stations.

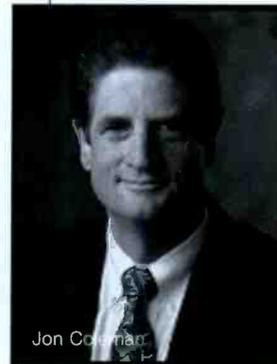
Gaze into the crystal ball—what changes do you expect musically, post-9/11? Do you see the Alternative format shifting one way or another?

COLEMAN: I really don't expect very much change. Record companies may be less inclined to release certain songs with violent lyrics, but I think this is about social responsibility, not a change in consumer's tastes.

CHARNESKI: This is such the hot topic lately. I think the Alternative format will certainly go through a shift.



Mike Henry



Jon Coleman



Jayne Charneski

Last year we saw the format get much harder and much more male-targeted. Think about how far the format has gone in that direction. The year end Alternative chart in 1995 included Alanis Morissette, Elastica, Natalie Merchant, Letters to Cleo, Heather Nova, PJ Harvey, Garbage, Cranberries, Joan Osbourne, Juliana Hatfield, Jennifer Trynin, Sheryl Crow, Lisa Loeb and Nine Stories, and Hole. For the year-end Alternative chart in 2000, the only female artist or female-fronted group to chart was No Doubt. What happened to the women and their sound in Alternative? I have a few theories, but I have no concrete reason.

The format will inevitably continue to evolve. So what's next? We're starting to see the return of the power ballad (guys can have feelings and still be cool). I think we will see more "emotional" lyrical content in the format. But is this because of September 11th or was the format ready for it's next natural cycle? What's interesting is that this "emotional" sound will most likely bring more women back into the format.

HENRY: I believe the events of 9/11 will thrust Alternative radio to become even harder and more youth-oriented than it is now, which is saying something. Alternative radio has changed dramatically in the past year to the hardest texture the format has ever been. The last time any radio format was as hard was the late '80s/early '90s when Z Rock finally branched out of Rock.

I believe Alternative formats have crossed the point of no return on a textural level, such that other (different) 'sounds' of music are excluded from Alternative. It would be hard to get Moby on the airwaves of Alternative radio as a current if 'Play' came out today. The "9/11 change of life" will spawn more pop, upbeat, and lyrically significant music, but I doubt that these styles will come through Alternative stations, at least for a while. Alternative radio will lean even further into its core hard sound moving forward. ■

ALTERNATIVE MUSIC CORNER

Abandoned Pools "Mercy Kiss"

RICHARD SANDS: Tell me a bit about Abandoned Pools and how they came to be on *Extasy*.



ERIC BAKER: Abandoned Pools is Tommy Walter, the former bass player for the Eels. Dave Young from Bliss Management left some demos with our head of A&R, Michael Rosenblatt, and our A&R rep, Melissa Joseph. After asking for more music, Tommy polished everything up and finished two new songs: "Mercy Kiss," our single, and "The Remedy." The label was convinced that Tommy Walter is a great talent and that Extasy Records Int'l wanted to work with him.

What's the game plan with the record?

It's all about "Artist Development." The record's starting to work at radio. We just finished the video starring John Daley from *Freaks and Geeks*. We're going for submission at MTV/M2/MTVX this week. The album has been in stores for two weeks, so we're starting to build a sales story. We'll have street teams in major focus markets to get the word out.

A very targeted TV campaign has just begun. Spots will be running on MTV, M2, E Entertainment Network during the Howard Stern show, Comedy Central, ESPN, and ESPN2. Monterey Peninsula Artists just signed a deal with Abandoned Pools. They'll be touring in clubs and doing radio shows through the end of the year. They'll also be touring next year.

Tell me a bit about *Extasy* and what you have planned for the next few months.

The company is owned by Japanese rock star Yoshiki. The label has been around for a year and a half putting a team of executives and artists together. Michael Rosenblatt is head of A&R. Robert Smith is the GM. Stu Cohen is our Sr. VP Promotion and Steve Zapp and I as the VP's of promotion. Ritch Bloom and William Marion are our national directors of promotion. We're fully staffed, but I am sure you don't want everyone's name and position. We've signed some great artists like Kidneythieves, who'll be touring in December, and we hope to release a single in the beginning of



next year. There will also be a new single from Abandoned Pools next year.

The momentum is really building on "Mercy Kiss," but what do you say to those few fence-sitters at radio?

My answer? It's a fucking hit record. We've been working this song for 12 weeks now and have seen a lot of records come and go. "Mercy Kiss" just keeps getting stronger. In the past couple of weeks we've gotten great stations like 91X and WRZX. Stations that play this record in a real rotation are getting phones. Abandoned Pools is a real Alternative artist. This is not a record that will be at Pop radio in a couple of weeks. Abandoned Pools is what Alternative radio is about. Sales are also growing and so is the record.

Bonus question: what's your favorite "GAVIN seminar" memory?

Meeting my wife at the seminar in San Diego.

CONTACT ERIC BAKER AT (323) 782-3675

ENTERING THE SPOTLIGHT Songs To Pick Up Before They Take Off

The Strokes

SINGLE: "Last Nite"

LABEL: RCA

STATS: Five shaggy-haired New Yorkers whose stripped-down, non-gimicky approach to Rock & Roll has critics heralding them the next "it" band. In short, The Strokes are a sign of the changing tide in rock music.

CLAIM TO FAME: These guys are big on impression. An energetic live performance at the Mercury Lounge in NYC hooked them up with the club's then-booker Ryan Gentles who signed on as manager, and their three-song demo, *The Modern Age*, helped land them a deal with Rough Trade Records and eventually RCA for their debut album, *Is This It*.

EARLY BELIEVERS: WWCD, KNDD, WBRU, KNRK, WEQX, WSUN

CONTACT: Rick Morrison, (310) 358-4078

Saves The Day

SINGLE: "At Your Funeral"

LABEL: Vagrant

STATS: Former juvenile punksters from New Jersey show maturity, longevity, and the ability to reinvent themselves on their third

album, *Stay What You Are*.

CLAIM TO FAME: With a rotating cast of characters, a slew of poor career choices made in the public eye, and a van accident that spawned a life-affirming attitude. Saves The Day are warriors of the industry.

EARLY BELIEVERS: WKQX, KEDJ, WCYY, WFNZ, WPBZ

CONTACT: Bill Carroll, (212) 994-6819

Kittie

SINGLE: "What I Always Wanted"

LABEL: Artemis

STATS: Ontario metal chicks whose sound has more roar than purr. The "grrls"—sisters Morgan (vocals, guitar) and Mercedes (drums) Lander, bassist Talen Atfield (and recently-departed guitarist Fallon Bowman)—hooked up in high school on the basis of their shared love of grunge.

CLAIM TO FAME: Being female and playing heavy, aggressive music in a male-dominated genre seems like fighting an uphill battle. Nevertheless, their gold debut, *Spit*, helped them land a spot on Ozzfest last year and gain the respect of audiences and fellow bands alike. For *Oracle*, the grrls again worked with famed producer GGGarth (Rage Against The Machine, Ozzy Osbourne) to help solidify their sound and presence.

EARLY BELIEVERS: KTEG, WBER, KMBY, WBUZ, KEDJ

CONTACT: Tom "Smitty" Smith, (212) 433-1847

Basement Jaxx

SINGLE: "Where's Your Head At?"

LABEL: Astralwerks

STATS: Two crazy house freaks from South London—Simon Ratcliffe and Felix Burton—who have been tweaking knobs since 1994. The duo creates their trademark sound (they call "punk garage") by taking underground dance music and fusing it with practically any and every genre and sub-genre under the sun.

CLAIM TO FAME: Their 1999 debut *Remedy* with the dance hit "Fly Life" helped establish them as serious contenders in the electronic dance scene, and their newest album *Rooty*, promises to take their music beyond the dance floor. The first single, "Where's Your Head At?" was featured on the *Tomb Raider* soundtrack.

EARLY BELIEVERS: WZZN, WXTM, WEQX, WEND, KROX

CONTACT: Jenni Sperandeo, (212) 886-7519

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TRIPLE A
EDITOR
DAVE EINSTEIN
einstein@gavin.com

Ladies and Gentlemen: Universal's **SUZANNE PERL!**

By Dave Einstein

Universal Records' Rock Department has always been solid with Steve Leeds as SVP/Promotion and Howard Leon as VP/Rock Formats and July it was decided that the department would be further strengthened with the addition of promotion veteran Suzanne Perl as National Director/Rock Formats. I first met Suzanne at this year's GAVIN Summit in Boulder, and was blown away by her warm personality and knowledgeable approach to her job. Perl is a well-rounded music business veteran who's journey always starts at...

The Beginning

Dave Einstein: How did you get started?

Suzanne Perl: I got started in the music business in high school, working at the school station,



Suzanne Perl (right) with KMTT PD Chris Mays at the GAVIN Summit in Boulder.

wrote the music column in the newspaper, and had my own cable access show (very *Wayne's World*) doing interviews and showing music videos I made of local bands. I booked Ministry into my high school gym. It was the first (and last) "rock concert" the school ever had. When I graduated from college, I got an internship at A&M Records in Chicago. Charlie Lake first hired me in 1989 as the A&M promotion assistant. It was my first paying job, and at \$12,500 per year, my parents were pretty mad. "We didn't send you to college for this!" My first promotion gig was for Allen Kovac's Impact Records doing Midwest promotion.

After only eight months, Impact was folded into MCA and I became the Chicago MCA rep.

I left MCA in 1992 to work at Jeff McClusky and Associates (JMA). There I started the Artist Development Department, working with independent and international labels that wanted to release records to radio but didn't have a staff. After five years, I left JMA and did a short stint with my own company, where I consulted advertising agencies for music in commercials and helped start an African Charity called JamAfrica. Later that year, in 1997, I went back to work for Allen Kovac at EBT Promotions/Beyond Music.

During my three years at Beyond I did promotion in Chicago, Philadelphia, and ended up in New York doing national rock promotion and heading up the video department.

I've been at Universal Records just a year. Last October I joined as the NY Regional Promotion rep and was promoted to National Director/Rock Formats in January.

Working with the Universal staff, and especially the rock department, is a great honor. Steve Leeds, Sr. VP/Promotion and Howard Leon, VP/Rock Formats hold such passion for the artists and we make a great team. Of course, now I'm working with Monte Lipman (President of Universal Records) who's a visionary in the music business. The best part is that I learn something every day, which makes this job fun and challenging.

The Present

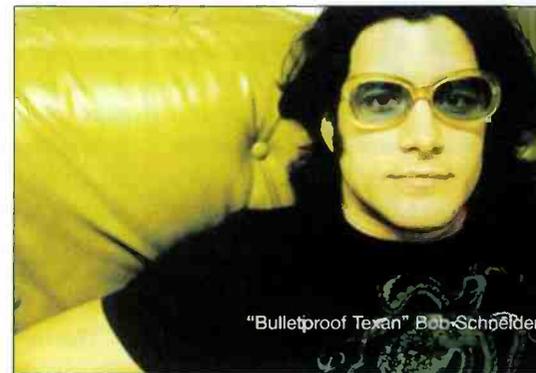
Since you're working in New York, have the events of September 11 affected the way you do your job?

I was completely dazed due to the tragic events of September 11. It took nearly three weeks before I even wanted to talk about records to radio stations. For the first time in my life I feared for my safety and that still has not completely gone away. I don't feel the same coming into NY every day. I took a 10-day road trip to cover Bob Schneider shows on the West Coast, just to be away from New York and to get my mind back into the task at hand. It was very refreshing to be away and it really helped me get focused again.

The Music

What are your priorities at Triple A?

I started heading up the Triple A department in August, just as we were launching the second Bob Schneider track "Bullets." Universal has put a new



"Bulletproof Texan" Bob Schneider

emphasis on trying to develop our presence at Triple A. Now I'm working Ike Reilly and Elton John in addition to Bob. Bob Schneider is such an incredible artist and I feel so lucky to be able to work his music. Kevin Connor at KGSR started to champion him, then Jody and Susan picked up on it and with KGSR's support, Bob has sold more than 15,000 records in Austin alone! He swept the Austin Music Awards, winning in 10 categories, the most ever won by a single artist in the 20-year history of the event. They included Musician of the Year, Album of the Year, Best Singer-Songwriter, Best Male Vocalist, and Best Songwriter. His live shows are so dynamic—Bob actually doesn't use a set list—he walks out and feels the vibe of the crowd and just plays. That's what makes every night different and exciting, he loves to play.

While he was on the Stevie Nicks tour, Stevie had cancelled a few dates and Bob was getting restless. So when they pulled into the next town and the show was cancelled yet again, Bob and his band set up in the lounge of the Best Western hotel they were staying in and played until closing time—to like five local drunks! Currently Bob is on his own headlining tour, doing 28 dates in 30 days. He would have done 30 in 30 if it weren't for certain travel issues!

The Future

What are the releases coming that you're excited to work next year?

We just signed Van Morrison, which will be coming first quarter next year. I also will have new tracks by Ike Reilly, "Put a Little Love In It" and Bob Schneider, "Big Blue Sea"—which is being featured in the Miramax film *40 days and 40 Nights*.

CONTACT INFORMATION ON SUZANNE PERL IS UNIVERSAL RECORDS IN NEW YORK AT (212) 373-0771, EMAIL SUZANNE.PERL@UMUSIC.COM ■

MICK JAGGER

Rolls Alone—With A Little Help From Some Friends

By Adam Woods

Mick Jagger's fourth solo album, *Goddess In The Doorway*, is the latest installment in an extracurricular career which stretches back to 1968 and "Memo From Turner," the track he contributed to the soundtrack of *Donald Cammell's Performance*. It is his 27th studio album, Rolling Stones records and all, but at this late stage, against all the odds, something appears to have changed.

Advance publicity paints the record as a deeply personal work—an eruption of naked emotion which the usually diffident Jagger simply can't contain this time.

"These are all very personal songs that could be sung directly to you," the press release quotes him as saying. Apparently Jagger, the chilliest, the most knowing of Sixties heroes—the man *Musician* magazine once described as "the rock star who doesn't love you, doesn't need you and doesn't lie about it"—is feeling emotional and has got some things to get off his chest.

In person, of course, he scotches any such suggestions within seconds. "They always say it's personal," he groans. "I didn't like the press release." So it's an impersonal album? "Yeah, it's impersonal!" he roars. And that's as much as you're going to get out of a career-long master of evasion.

Personal or not, still the songs come, 37 years since original Rolling Stones manager Andrew Loog Oldham locked Jagger and Keith Richards in the kitchen with orders not to come out until they had written one of their own. But times do change, and in the past 16 years there have been as many Jagger solo records as Stones studio albums. In the Eighties, those solo efforts arrived to feverish speculation about the future of the band, but these days—for Jagger at least—

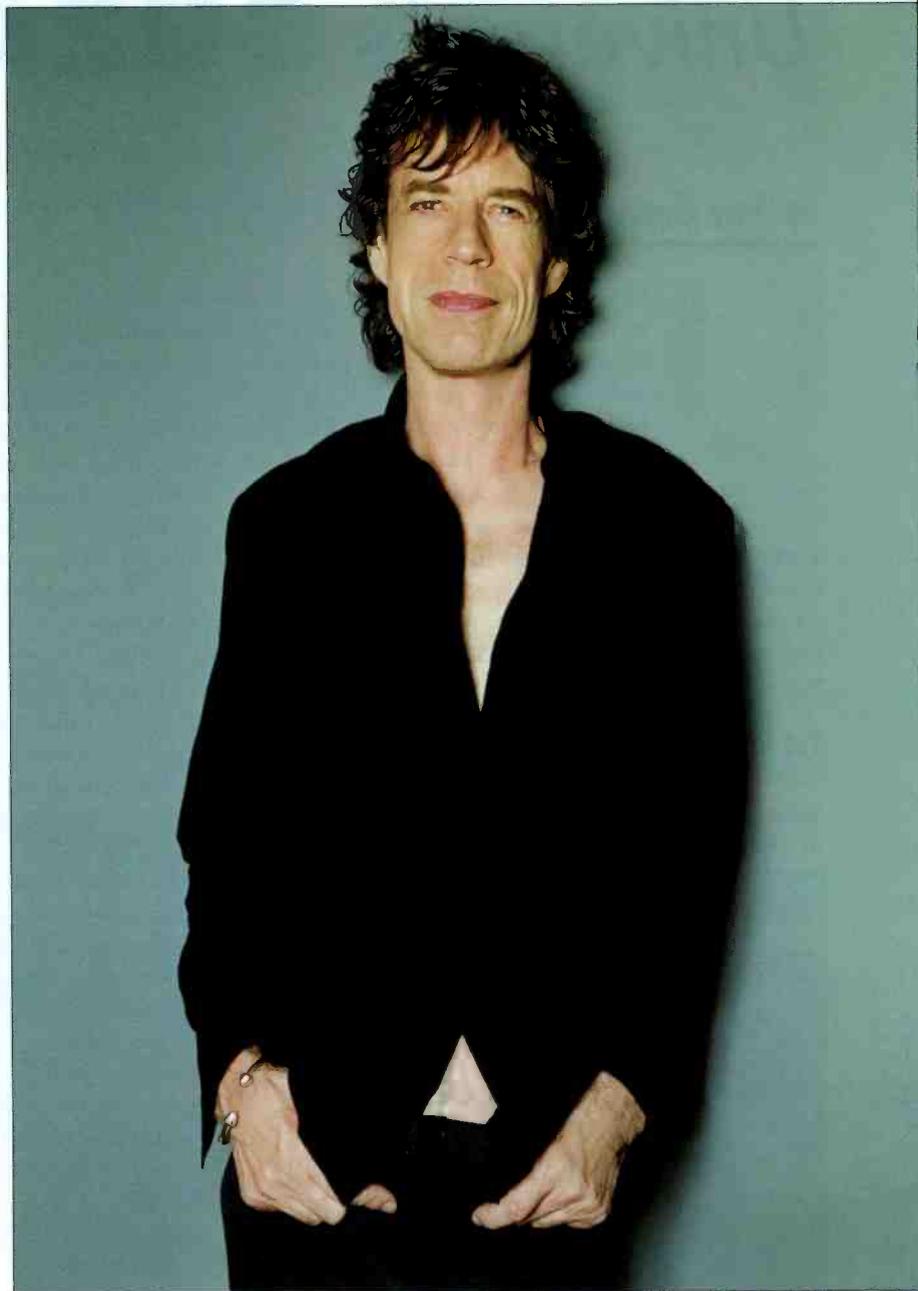
they apparently represent an opportunity to purge any incompatible musical impulses.

"Doing a solo album is just a way of working with new people," he says. "It's very difficult being stuck with the same musicians. Also, a band like the Rolling Stones has a sort of collective identity which you're stuck with. It is a good thing to establish an identity as a band—it's what you're searching for—but in some ways you're quite restricted. It's just nice to change musical gear for a minute, really."

The most obvious difference is in the production values, which are considerably higher than you can imagine anyone ever being able to sneak past Keith Richards. The tone is mainstream pop-rock, rather than the R&B suggested by early reports. As for the songs, *Goddess In The Doorway* is unlikely to yield any future standards, but "Too Far Gone" carries echoes of those wistful mid-'70s Stones ballads, while "Joy" deploys Bono to good effect and first single "God Gave Me Everything" builds up a thuggishly insistent head of steam, courtesy of Lenny Kravitz.

The challenge for Jagger and Virgin is to break the commercial precedent set by the singer's previous three solo records—1985's *She's The Boss*, 1987's *Primitive Cool*, and 1993's superior *Wandering Spirit*—all of which failed to build for Jagger the kind of commercial platform he enjoys with the Stones. "Well, I'm not going to live or die by the record sales," Jagger acknowledges. "But I'm quite pleased with the record. I'm not saying I wouldn't have changed a single note of it, but I'm quite pleased with it."

Along for the ride is a supporting cast hardly less stellar than the Stones themselves. In addition to Bono and Kravitz, it includes Pete Townshend, Wyclef Jean, Matchbox 20's Rob Thomas, and Aerosmith's Joe Perry. Contrary to multiple stories elsewhere, Missy Elliott does not feature. Jagger has no idea how



that got put about.

"Fuck knows," he splutters in semi-genuine exasperation. "They won't leave it alone. Missy Elliott almost did a rap on it, but a lot of people almost turned up."

Most of the contributors are friends, he says, as are ex-Rolling Stones keyboard player Matt Clifford and former Aerosmith collaborator Marti Frederiksen, who between them co-produce the majority of the tracks with Jagger. Bono and Jagger, it transpires, have frequently duetted on old Stones songs at parties.

"People, when they know you're doing a solo record, say, 'Can I be on it?'" says Jagger. "And you can't say *no*, so you try and bloody juggle them. The embarrassing thing, of course, is when they do it and you don't like what they do. That's like the dreaded moment, and you have to go, [adopts tone of uncharacteristic Jagger sheepishness] 'Erm, I don't think it really worked out...' But fortunately it did."

ADAM WOODS IS SUPPLEMENT'S EDITOR AT MUSICWEEK, GAVIN'S LONDON-BASED SISTER PUBLICATION. ■

Reviews

Various Artists

Good Rockin' Tonight: The Legacy of Sun Records

(SIRE/LONDON)

Everything old is new again when this dream team of rock royalty and a few promising newcomers pay tribute to the label that launched the revolution called rock & roll. The disc appropriately kicks off with Sir Paul doing a heck of an Elvis impersonation on "That's All Right." Chissie Hynde joins Jeff Beck as he shows off his amazing rockabilly chops on "Mystery Train." The list goes on and on: Page and Plant, Elton John, Tom Petty, Dylan, and Clapton all exude the excitement of school kids as they play the tunes from their teenage days. The track gathering the most radio play is "Sitting on Top of the World" done by Van Morrison and Mr. Blue Suede Shoes himself, Carl Perkins. Contact Rich Robinson, (732) 679-9111.

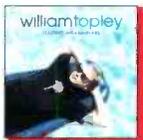
—Jimmy Leslie



William Topley

"Back to Believing" (LOST HIGHWAY)

Some things are indelible. Like the aural imprint, William Topley's soulful baritone vocal has made on the Denver market over the years. It began in the early '90s with the hits "Highway 5" and "Delta Rain," when Topley was lead throat for Britrockers, The Blessing, and has continued with three solo albums. The new single "Back to Believing" from the forthcoming album *Feasting With Panthers* shows off Topley's rock roots with regular bandmates Luke Brighty-guitar, James Eller-bass, Jim Kimberley-drums and featuring earthy harmonica breaks from Simeon Jones. Brian Tench produced the album live at the old Rolling Stones stomping ground of Richmond, Surrey, UK. KBCO's Scott Arbough says, "Topley is KBCO," and KMTT's Chris Mays, longtime Topley fan, calls his latest effort "the real deal." Contact Chris Stacey (615) 523-7500. —Dave Einstein



Kings of Convenience

Versus-The Remix Album (SOURCE/ASTALWERKS)

When the debut album, *Quiet is the New Loud*, came out in late 2000 the subtle melodies and duets drew comparisons to folk legends Simon and Garfunkel and Nick Drake. The Norwegian songwriting duo of Erlend Oye and Eirik Glambek Boe's sound drew the attention of the European dance commu-

nity and remix-masters such as Four Tet, Ladytron, and Riton applied their own take on these songs.

The resulting album was *Versus—The Remix Album*, previously only available in Europe. The songs are given a much different texture and lean heavily in the direction of early Beth Orton's collaboration with William Orbit. Suggested tracks are "Weight of My Words (Four Tet remix)," and "Gold For The Price of Silver) Erot vs. Kings of Convenience version)." Contact Jenny Sperandeo (212) 886-7519. —Dave Einstein



34 Below

Is It You (NFE)

Stations that feature the latest in pop-rock on their airwaves will be happy to receive 34 Below. The band sounds like a more Triple A-friendly version of Bush. Lead singer Steve Ybarra bears both physical and vocal resemblance to Gavin Rossdale, and 34 Below's lead single "Empty Sunday" bears some resemblance to Bush's smash hit "Come Down" during the verse. However, 34 Below is much less grungy and much more musical. "Empty Sunday" features a melodic lead guitar intro and touches of Chris James' keyboard which round out the sound in a bit of a new wave way as they answer Ybarra's phrases.



Other cuts to consider for airplay are "Can't Imagine" and the title track. Contact Christine Wrightsman, (310) 647-3134.

—Jimmy Leslie

The Divine Comedy

Divine Singles (NETWERK)

The Divine Comedy is one of the few successful instances of a band that breaks up only to have the creative force continue on under the band name and take it to greater heights. The creative force in this case is Neil Hannon, whose clever song craft is at the heart of the Brit-pop sound that enjoyed such commercial success in the '90s with bands like Pulp and Blur. *The Divine Singles* consists of three tunes culled from the upcoming album *Regeneration* produced by Nigel Godrich (Radiohead). First up is "Love What You Do," a melancholy tune with slight chord changes and beautiful sweeping chorus. "Bad Ambassador" is a marked departure with more guitars and a



plodding pseudo-funky groove in the verse. "Perfect Lovesong" is a perfect combination of Beatles and Beach Boys elements, which Hannon even points out in the lyrics. Contact Tom Gates at (212) 760-1540. —Jimmy Leslie

Lyle Lovett

Anthology Volume One, Cowboy Man (CURB/MCA)

Since the beginning of his career 17 years ago, Lyle Lovett has earned a respectable reputation as a grade-A songwriter who never quite followed the boundaries of any conventional format. Nine albums later, Lovett has chosen to take a trip down memory lane with an anthology of some of his most representative work. The first volume of the anthology consists mostly of songs from his first three albums. Six are from his debut eponymous album (1986), five come from the certified-gold *Pontiac* (1987), and two are from the certified-gold and Grammy-winning *And His Large Band* (1989). *Cowboy Man* also includes two new songs that were recorded in the summer of this year: "San Antonio Girl," which is still climbing Triple A charts, and "The Truck Song," which made most added for GAVIN's Triple A panel just last week. The two tracks were also produced by Lovett and Tony Brown (Jimmy Buffett, Emmylou Harris, Reba McEntire). Contact Bill Macky, (615) 880-7300. —Delphine Hwang



Will Hoge

"Your Fool" (ATLANTIC)

Will Hoge's music is as straight ahead as it gets. On his debut album *Carouse!* he unabashedly tips his hat to the masters; Springsteen, Petty and Mellencamp. "Your Fool" is a mid-tempo story of unrequited love that's sure to work in any daypart at Triple A radio and it's not the only single album either. The sardonic "Rock & Roll Star" is a punchy rocker about the bogus side of the music business. The energy of Hoge's band is as high as the E-Street Band's on a hot July night in Asbury Park and was recorded in Memphis' famed Ardent Studios and engineered by John Hampton (Replacements, Gin Blossoms). Dan Baird, former frontman for the Georgia Satellites, plays lead guitar and sings on background vocals. Contact Michael Ehrenberg, (510) 530-8262.



—Dave Einstein

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COUNTRY
EDITOR
JAMIE MATTESON
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A FEW GOOD WOMEN Country Radio's Top Guns!

As a follow-up to our spotlighting of female country artists and label execs, this issue we focus on Country's top female programmers. Once again, the list is short, with just five female programmers in the top 52 Country markets. Let's check in with four of them to get their thoughts on mentoring among women in broadcasting and how they've risen through the radio ranks. Enjoy!
—Jamie Matteson

How does your radio road read?

MEG STEVENS, PD, WGAR-CLEVELAND: In 1987 while working at Syracuse University Jazz station WAER, WAQX PD Simon Jeffries called and offered me weekend overnights. I did that my senior year, staying a total of three years producing the morning show, working nights and becoming MD. I then returned to my home state of Connecticut to get my Masters, but I couldn't stay away, so I took an overnight job at WYYY-Syracuse. For a year I did overnights and helped with the morning show, then became (the world's worst) promotion director. WYYY was then owned by Cox and they bought several more stations in the market. In 1993 when WBBS went on the air, I started doing mid-days, then became MD, APD and then PD. I spent most of my career in Syracuse and learned a great deal. When I was offered the WGAR job, I couldn't say yes fast enough. It's been the best decision I ever made.



MEG STEVENS

BECKY BRENNER, PD, KMPS-SEATTLE: I started in 1977 at WOSH/WYTL-Oshkosh, Wis. first as a news reporter and then doing afternoons on both the Top 40 and Country stations. In 1982 I came to KMPS and worked in almost every position, from nights to mid-days, acting PD, and then OM. In 1992 I went to Broadcast Programming as Country programmer and consultant and was then promoted to VP/Programming for 26 formats. In 1995 I returned as General Program Manager for (then EZ Communications') KMPS, KZOK, KBKS, and KYCW. In 1998, I segued solely to Country as OM for KMPS and then Young Country KYCW as well as PD/mornings for KYCW. I'm now the PD for KMPS.

GAIL AUSTIN, DIR. OF PROGRAMMING, CLEAR CHANNEL-JACKSONVILLE: I started in 1985 as an intern at WOC-Davenport, La. for no salary, but the promise of reading the weather once an hour. I worked at Top 40 WGBQ-Galesburg, Ill., and then on to Top 40 KIXY-San Angelo, Texas. In 1990 I

segued to the advertising side, working for Madison Newspapers Inc./Advertising Sales, and TCI Cable/Advertising Sales. In 1992, I rejoined the radio ranks as a sales manager for A/C KKMI-Burlington, Iowa. With Becky Brenner's help (she was at BP at the time), I started up Country KDMG-Burlington and jumped back into programming both the A/C and the Country stations. I returned to Davenport, Iowa as PD for KBOB. In 1996, I joined Jacor's WQIK-Jacksonville, Fla., and after several years was made PD for WCOL-Columbus. Just last month, I returned to Jacksonville as Dir. of Programming for Clear Channel's seven stations, including Country WROO and WQIK.

SHELLEY EASTON, PD, WRBT-HARRISBURG, PA.: I started in 1986 working part-time for WLBR, a small AM station in Lebanon, Pa. About a week after I started, the night guy got sick and left. I got lucky and fell into that job. My entire career has been spent in Central Pa., including WQIC, WRVV, WHP, and WRBT. I've done AC, Hot AC, and now Country as PD at WBRT.

Who has been your biggest mentor or influenced your radio career?

MEG STEVENS: I was just 21 when I started at Rock WAQX. Bob Morgan (now a VP at American Tower) and Consultant Richard Harker were both GMs during the time I worked there. They were both very intense, all business, and loved radio. It was a good place to start and to fall in love with radio. Lorraine Rapp was the PD, and at that time there really weren't many female PDs, so that showed me what I could do if I worked hard enough. The OM who hired me for overnights at WYYY was Tom Langmeyer who is now OM at KMOX-St. Louis. These are all people I watched and learned both what to do and what not to do. Clear Channel Syracuse VP/GM Joel Delmonico was really a great mentor in helping me learn to manage people. He took the chance in making me PD and he really helped me to excel. Now I get to work with and talk to some of the best people in the business every day.

BECKY BRENNER: Four people have helped shape my radio career and I am thankful to each of them: Jaye Albright, former long-time KMPS GM Fred Schumacher, Jones Radio's Edie Hilliard, and Infinity-Seattle GM Lisa Decker.

GAIL AUSTIN: Clear Channel President of Programming Tom Owens, Regional VP of Programming Marc Chase, and Jaye Albright. They were all major contributors to the education/battering of Austin.

SHELLEY EASTON: Harve Alan and Michael J. Foxx taught me about music; Jaye Albright and Scott Lindy have taught me a multitude of things; Tim Roberts and Jim Asker believed in me and helped to nurture my talent; my GM Ron Roy gave me my first programming job.

From whom in the business do you seek advice? What's the best advice you have received regarding business?

MEG STEVENS: I'm fortunate to have Kevin Metheny in the office next door to ask questions of, and I do every day! People like Alan Sledge, Marc Chase, and Jaye Albright are only a phone call away. The best advice I ever received was be prepared, have the answers and if you don't know them, just know how to find them and you can't go wrong.

BECKY BRENNER: Learning is a constant process, so I'm always seeking advice. I would have to say the best advice was from a guy at the college station in Oshkosh, Wis. who told me that if I really wanted to work in radio I should immediately go to the local commercial radio station and pursue an internship. Within two weeks I was a part-time employee, within three months I was full-time and paying my way through college. It gave me a huge head start over my classmates who were 'waiting until they had more training.'

GAIL AUSTIN: I talk to a network of very smart programmers. The best advice came to me from Tom Owens. 'No matter how much you love those call letters, they will never love you back.' A strong



BECKY BRENNER

suggestion of embracing life's balance.

SHELLEY EASTON: I look to some of my peers like WPOC's Scott Lindy and Michael J. Foxx, and WGAR's Meg Stevens. I have also received valuable advice from Jaye Albright, Alan Sledge, and Harve Alan. The best advice I've ever gotten in business came from outside of the radio industry, it was that like everyone else, I would make mistakes. The trick is to own them and learn from them.

Growing up, who were your on-air heroes?

MEG STEVENS: For me it was about the music. Growing up in Connecticut, I never heard a country song outside of *Hee-Haw*. When I was a kid it was all about Bob Steele on WTIC-AM. I think he had a 60 share in morning drive at some point. Plus Red Sox play-by-play. I listened with my dad.

BECKY BRENNER: In Merrill, Wis. we couldn't pick up a lot of radio stations. I remember listening to John 'Records' Liendecker on WLS in Chicago and thinking he had the coolest job around. I also enjoyed Wolfman Jack because he was so much fun!

GAIL AUSTIN: Spike O'Dell, now at WGN Chicago.

SHELLEY EASTON: Growing up in Philadelphia, some of my early radio heroes were Wee Willie on WFIL and Pat Pharnack on KYW. I can remember saying over and over again, "KYW News time..." It was so silly. When I was very young I never thought that 'I' could be on the radio, but I hoped maybe someday 'my husband' would be on the radio. I obviously wasn't burning any training bras.



Do you think mentoring for women in the radio business exists?

MEG STEVENS: I think it's great any time a woman can get the job she deserves because she deserves it. I think Gail Austin is brilliant and I'm really proud that she is the group programmer in Jacksonville. I don't think there is a mentoring program and I don't think there should be one specifically for women. Country radio has a lot of great people working in it. We like each other and we all help each other to be better.

BECKY BRENNER: In the early years all of my mentors were men. It has only been in the past 7-8

years that I have had a few women as mentors. In general, I think my generation is the first to have a good number of women in a position to be mentors. Unfortunately, not many of those are in programming, they're mostly in management or sales. Part of the challenge is that men have been coming up through the ranks in programming longer than women have. It gets better every year, but we make small strides. I think part of that is due to the fact that most women are too smart to take on the job. If you want any kind of family/home life, it is really hard to commit to a position as a PD or GM. You have to be willing to put up with a lot of male/macho crap in order to get there. I think we are slowly, but surely moving away from the Good Ole Boy network. I would be willing to mentor any woman who is interested in getting into programming. My door, phone line or email is always open.

GAIL AUSTIN: I don't believe it exists. Through the years, the NAB has hosted several sessions designed for women who are seeking career growth. I'd like to see the CRB/CRS make the same effort.

SHELLEY EASTON: I've never thought of it as a male/female thing. I aspire to learn and grow to do the best job that I can, and gravitate to people who can help me. Some really terrific men and women have helped me along the way. The truly great people enjoy and aren't threatened by watching others succeed. I'd like to see some sort of a chat room, where women in radio could connect with one another and share ideas and experiences unique to women in the radio and record industries.

What advice would you give to young women aspiring to be on the air or in programming?

MEG STEVENS: Figure out what you want to do, what you like and then focus on it and work your ass off.

BECKY BRENNER: Be willing to start anywhere and move around as needed. You have to have a true passion for entertaining and serving the public. Have a thick skin, work harder than any man on the staff, and promote yourself to anyone who'll listen.

GAIL AUSTIN: Don't think of yourself as a 'Chick' trying to get into radio or break into the boy's club. That's the stuff that holds you back. Regardless of gender, I think the key to getting in is to jump in. Study, network, talk to smart people who have the job you want to have. Ask questions and learn! Grow your talents. Be prepared to weather the

storm of your education and be thankful for what's difficult because that is where your worth is discovered.

SHELLEY EASTON: Learn from everything you're exposed to. Don't just accept direction—go deeper and learn the 'why.' Do your job to the best of your ability, and be willing to learn more and work hard. As women we can choose our roles, whether our positions are speed bumps in the industry, or pillars that hold up a radio station. But be prepared, it takes drive, commitment, determination, focus, and some sacrifice.

Who are some of your female peers in broadcasting that you admire?

MEG STEVENS: I think Jaye Albright is the hardest working human being alive and I admire her greatly. Syracuse Marketing Director Carole Fargo knows more about promotion than anyone I've ever met and taught me how to always do things the right way. WPOC's Sheila Silverstein always has the most fantastic promotions. I see how hard Shelley Easton is working—as PD and voice-tracking a lot of other stations. Here in Cleveland, both the GSM Jeanette Frashuer and the promotion director Lisa Sands are women. We have a great team in place.

BECKY BRENNER: Several women in country have put their marks on very successful stations, especially Robynn Jaymes, Gail Austin, Debbie Brazier and Beverlee Brannigan. Surely I'm missing someone and I'm sure we will hear from many more in the future. I admire these women because I know how hard this ladder is to climb.

GAIL AUSTIN: Dixie Lee (former WCOL morning show host). As the longtime anchor of a #1 rated morning show, Dixie shared the show, the success of the show and the CMA Award with several players. The unspoken truth is that there's a price you've got to pay and if you're a strong, successful woman that headlines her own show, the price goes up. The reason I so admire her is that she would disagree with me that it was any harder for her than for anyone else.



SHELLEY EASTON: I admire women who can balance it all and still excel. Meg Stevens is a great example of that—she has a young daughter at home, yet she continues to grow her career. *Creating Power Radio* author Valerie Geller has a common sense approach that helps simplify things. ■

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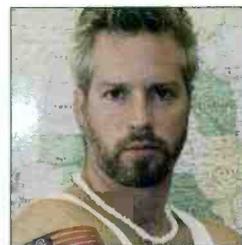
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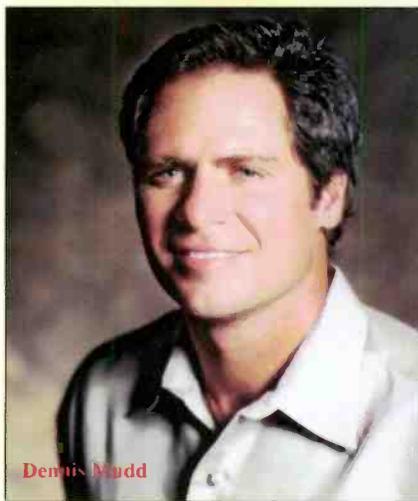
BUSINESS & MEDIA
EDITOR
DOUG WYLLIE
doug@gavin.com

Musicmatch Sales for October Surge

San Diego-based Musicmatch is reveling in growth even as a host of online music companies announce layoffs and closures. The company today announced that it enjoyed record unit sales for the month of October 2001 of its Jukebox product. Moreover, software sales for October 2001 have grown more than 60 percent since the same month last year. In addition, the company's installed base and the number of Musicmatch Jukebox active users has more than tripled.

"In an emerging industry, and during an economic downturn, it's especially exciting to see such incredible growth over the last year," said Dennis Mudd, CEO of Musicmatch. "Thanks to the unbelievable support we've received from our loyal customers, Musicmatch is a success story."

Founded in 1997 by President and CEO Dennis Mudd, Vice President of Operations Pamela Evans, and Vice President of OEM Sales Jim Smith, Musicmatch claims more than 24 million music fans as registered users of Musicmatch Jukebox, compared to eight million just one year ago.



Dennis Mudd

Since its introduction in May, more than 50,000 users have subscribed to Musicmatch Radio MX, the company's personalized music subscription service. Radio MX has more than one million unique listeners each month.

Musicmatch is the only jukebox software available for Windows, Mac, and Linux. The company is backed by VC heavyweights Intel Capital, Redpoint Ventures, and Thomson Multimedia.

MeasureCast Secures Funding, Major Partners

Portland, Oregon-based MeasureCast has completed its second round of funding, securing \$8.5 million from new partners in the Nielsen companies, FBR CoMotion Venture Capital, Trans Cosmos USA, and NetRatings. In addition to the funding it will receive from these firms, MeasureCast, the first company to provide Internet radio broadcasters with next-day reports on streaming media audience size and demographics has signed distribution, licensing, marketing, and business development elements agreements with their new investors.

Ed Hardy, MeasureCast chief executive, told GAVIN: "There are three different partnership arrangements here. The first one is that NetRatings Japan is going to license our technology and the rights to market and sell our products in Japan. Then we have a license agreement with Netherlands-based VNU, which is the parent company of Nielsen Media Research, NetRatings, and



Ed Hardy

AC Nielsen [among other properties]. This agreement allows VNU and whatever affiliates they happen to own in a particular country to license the technology rights and sell the product in any country in the world other than Japan and the U.S. The third is that we now have a distribution agreement with Nielsen Media Research, which is the TV ratings arm. They also sell Nielsen Net Ratings to the advertising agencies that will be selling our products to ad agencies in the United States."

FBR CoMotion Venture Capital, led MeasureCast's first round of funding in April 2000, securing \$3.5 million.

While Hardy declined to be specific about the impact of this round of funding or when the company will achieve profitability, he told GAVIN, "This

funding is going to give us a tremendous amount of runway moving forward and a tremendous amount of ability to continue on the technology and market leadership that we have now for the far foreseeable future. It's a great round of funding for us."

"The streaming media industry—specifically the Internet radio segment—is experiencing dramatic growth," said NetRatings CFO and EVP of Business Development Jack Lazar. "We invested in MeasureCast and signed on as a strategic partner because this company's entrepreneurial approach, experienced team, and tailored-for-streaming-media technology will soon make MeasureCast the defacto standard for streaming audience measurement. We want to be part of that."

"Increasingly, consumers and advertisers are discovering the benefits of Internet radio," said David Harkness, senior vice president of strategy for VNU and Nielsen Media Research. "We are very impressed with the speed and accuracy of the MeasureCast Service, as well as with the tremendous level of success the company has achieved in the past year. No other streaming audience measurement service today matches the MeasureCast offering."

James Geddes, senior managing director of Trans Cosmos USA, said, "It's become clear that the credible third-party audience measurement offered by MeasureCast is a must for the international streaming media industry because it gives advertisers and ad agencies the data and confidence they need to make online advertising buying decisions."

As part of the agreements, the Nielsen companies, NetRatings, and Trans Cosmos USA, Inc. have appointed members to the MeasureCast board of directors. They are: Jack Lazar, Executive Vice President, Corporate Development and CFO for NetRatings; David Harkness, Senior Vice President, Strategy for VNU and Nielsen Media Research; and James Geddes, Jr., Senior Managing Director for Trans Cosmos USA, Inc. They join existing board members David Billstrom, Managing Partner for FBR CoMotion Venture Capital; Randy Hill, MeasureCast Founder and Chief Technology Officer; and Edward T. Hardy, Chief Executive Officer and President of MeasureCast.

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Webcasting: A "Profitable Alternative"

The Yankee Group, a company that provides technology research and strategic consulting, believes that "webcasting will not be the death of terrestrial radio, but it will become a profitable alternative." The Yankee Group recently released a new study that examines the viability of webcasting, even as online-only broadcasters such as Live365, RadioWave, ClickRadio, and NetRadio suffer losses, announce layoffs, and face the specter of shuttering operations altogether.

Ryan Jones, the analyst who authored the report, said in the executive summary, "The challenges facing Internet-only webcasters are significant enough to keep broadcasters in the lead for the foreseeable future. But a growing listener base, falling streaming costs and an increasingly

cooperative advertising community are all aligning to mark webcasting as a soon-to-be profitable complement to broadcast radio."

The report indicates that the medium has reached its adolescence, but it "must weather assaults from the recording industry and win further favor from advertisers before it thrives." Yankee states that if the Copyright Arbitration Royalty Panel (CARP) sets the royalty rate at roughly \$0.005 per listener hour (substantially less than that demanded by the RIAA, and slightly higher than that requested by DiMA) then both Internet-only and terrestrial webcasters should survive. If the rate is set much higher than that however, the "CARP ruling could all but erase this medium."

The Yankee Group believes that

because webcasters have less than one-fifth (17 percent) the weekly reach than that of terrestrial radio (96 percent), terrestrial radio will continue to dominate in terms of listener base. The report suggests that because of this, a terrestrial radio broadcaster should build its web presence to support the dominant medium—not replace it. Yankee suggests "a blend of local information and interest offerings, coupled with a webcast of terrestrial programming, is the best solution."

The report points out that webcasters fulfill a growing market demand for greater variety in programming choices. There is an estimate of 50,000 Internet webcasters available to every web user in the U.S., as opposed to an estimate just shy of 13,000 terrestrial stations (an

average of about 26 stations per major market). Moreover Yankee notes that because terrestrial radio stations must appeal to the widest possible listener base, "programming has become homogenized." Yankee refers to findings of the RAB that indicate that half of all radio stations broadcast one of just four formats: News/Talk, Top 40, A/C, or Country. The sheer number of choices available online to listeners nationwide stands "in stark contrast to broadcast radio's homogeneity."

Yankee also says that webcasters should not rely on subscriptions or e-commerce as principal revenue sources, noting that "both are fine for padding the bottom line, but because of limited adoption and purchase conversion, these cannot be relied upon as the primary revenue stream."

Roxio Reports Solid Numbers

Roxio, a company whose CD-burning products, which include the Easy CD Creator, this week announced financial results for its second quarter ending September 30, 2001 that surpassed analyst expectations. For the quarter net revenue was \$30.5 million, and pro forma net income was \$2.0 million, equating to \$0.12 per basic and diluted share, excluding non-cash charges. This compares with a net revenue of \$29.5 million and pro forma net income of \$6.4 million or \$0.38 per basic and diluted share for the second quarter of fiscal 2001.

"We're pleased to post another quarter of positive financial results," commented Chris Grog, president and chief executive of Roxio. "We saw solid consumer demand for our industry-leading CD-burning products despite a negative overall economic climate, and the Roxio brand continues to gain awareness with consumers as a result of our national television and print branding campaign. Our results reflect the strength of Roxio's flagship product, Easy CD Creator, with both OEMs and through our retail channels, along with increased demand for our

Toast and GoBack products."

Net revenue for the first six months of the current fiscal year was \$67.5 million, as compared to a net revenue of \$58.1 million for the comparable period in the prior year. Pro forma net income excluding non-cash charges was \$9.3 million or \$0.55 per basic and \$0.54 per diluted share for the first six months of the current fiscal year, as compared to a pro forma net income of \$13.3 million or \$0.81 per basic and diluted share for the comparable period in the prior year.

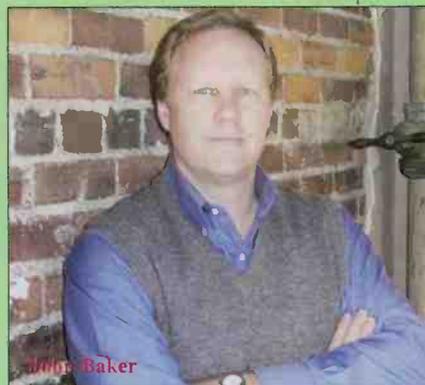
Roxio's suite of digital media products includes the best selling CD recording software in the world. That the company enjoyed a strong quarter despite the continuing economic downturn suggests that consumers continue to desire software and equipment that enables them to freely customize their existing music collections into compilation CDs they can burn on their own. However, the recording industry is striving to stem the growth of this technology because they fear it can be used for criminal piracy of intellectual property.

Loudeye Bugs Back Shares

Seattle-based Loudeye Technologies, which purchased Seattle-based Activate in late September, has repurchased 4 million shares of its stock from the company's founder and largest shareholder, Martin Tobias. Loudeye has entered into a comprehensive agreement with

stock sales by our largest shareholder," said Baker. "We continue to believe our shares are significantly undervalued and that this opportunity represented an attractive use of capital."

Loudeye repurchased the common stock from Tobias for \$2.0 million, or \$0.50 per share. Loudeye has extended a \$2.0 million credit line to Tobias collateralized by liens on certain real property assets owned by Tobias, as well as all his remaining 4.6 million Loudeye shares. Under the terms of the agreement, the collateral shares will be restricted from public market sale, without Loudeye's consent, until the later of



Tobias, including a lock-up with respect to his remaining shareholdings. The company also announced that CEO John Baker has been elected chairman of the board of directors, replacing Tobias who resigned from the board.

"We believe these repurchase and lockup agreements reduce the potential for downward-selling pressure on Loudeye's common share price that could result from future unrestricted public market

January 31, 2003, or the full repayment of the credit facility. The credit line matures June 30, 2003.

"I'm gratified by the board's vote of confidence in electing me chairman," continued Baker. "Since joining the company as CEO in March, I've been leading an aggressive expansion of the business through both acquisitions and internal growth. I look forward to accelerating this strategy for maximizing shareholder value."

VOICES IN THE NOIZE

BY DOUG WYLLIE

Webnoize, the premiere research organization devoted solely to digital entertainment, recently held its annual gathering of gurus to discuss such matters as satellite radio and peer-to-peer networks. We took the chance to sit down with a couple of sage Webnoize analysts and ask them to look into their crystal ball.

SATELLITE RADIO: PIE IN THE SKY OR STELLAR SUCCESS?

Webnoize Director of Research Lee Black, speaking on the subject of Satellite radio says, "We've had nearly a decade of promises on this thing, and it's taking forever to deliver. Fair enough, it's a complex task: not only do you have to get the devices into the cars but you have to get the network built to deliver content, and then you have to get the licenses to supply that content. That said, we're pretty bullish on satellite because we think it adds a huge amount of value that doesn't exist in radio today. FM is pretty good so you can't really say that the sound quality is any better, but choice is something that consumers are really looking for. So satellite is pretty well-positioned because not only are we going to get fifty channels of music content that we're normally used to, now we're going to have 'back to old time radio.' We might even have sitcoms on radio, or maybe old radio shows will come back."



the national offerings due from XM and Sirius will have up to ten of each.

Black believes that such diversity in programming will be attractive for people who spend a lot of time in the car. "The radio offerings for music services to the car—and satellite radio is

Black goes on to explain that the number of genres within any format stands the potential to blow up with satellite radio. He points out that while any given market might have one Jazz and one Classical station,

all about the car—are just pretty thin today." Black suggests that the price point of roughly \$10 to \$12 will resonate with people that spend a lot of time in the car; they think it's going to be a great value. "Especially, think about a truck driver," he says.

The marketing plan for both XM and Sirius is largely dependent on coaxing consumers to opt into a free trial period of service when they purchase a new car equipped with satellite-ready receivers. Such models are just now beginning to appear on showroom floors, but the slowing economy may conspire with the unprecedented current geo-political instability to keep people from buying. Should those cars start to move however, many people may make the jump from terrestrial radio to satellite simply because doing so will be all but invisible to the consumer—you just switch on the radio and presto, a hundred choices you've never had before.

However Black explains that any gain in satellite radio listenership may be from a very small—albeit enormously significant—set of consumers: the affluent. "This is a group that spends a lot of money and that advertisers really like to reach, so in a sense terrestrial radio goes down-market a little in its ad proposition." However the advent of satellite radio will not impact local advertisers interest in terrestrial radio because they will be all but blocked from Satellite radio, as the broadcasts are by their very nature national. "The business model around terrestrial radio will remain intact," Black says. "But in some sense they may lose access to a relatively valuable audience segment. But who's to say that radio ever really targeted that higher income bracket anyway?"

Black explains, "They're going to put this into high-end cars, so when you're spending \$40,000 to \$50,000 on a car, getting the satellite service isn't necessarily a huge hurdle for the consumer to traverse." Black also tells GAVIN that the marketing plan is to give these consumers a free trial period, after which they can opt into the paid subscription service. "You're going to get to test it out and after a period of time you'll have to decide whether or not you're going to want to pay for it. I think that if you're a heavy radio listener, going from a hundred channels down to ten, only three of which you like, is going to be a pretty unlikely proposition."

Sirius will offer satellite radio service to BMW

new car buyers beginning the second quarter of 2002 with Sirius radios available in some of the carmaker's most popular models, including the BMW 3 Series, 5 Series, and X5 vehicles.

XM Satellite Radio will debut its offering in two General Motors models—the Cadillac Seville and DeVille—late this year and according to GM, will

"Of everything that I've studied about the Internet and all the other media I've studied over time, radio actually comes closest as a medium to the Internet."

—Lee Black

offer XM receivers in more than 20 different vehicles at the start of the '03 model year.

In sum, Black says that while satellite will likely enjoy a degree of consumer success that at least in part disrupts a segment of terrestrial radio's historical dominance in delivering entertainment content to the automobile, satellite and terrestrial radio will likely coexist and prosper.

"The radio industry as a whole is still dealing with a lot of consolidation and other issues. If you're in the radio business, you have to think about the Internet, you have to think about downloads, and you have to think about satellite. But because your core competency is running a broadcast tower and selling time to local advertisers, satellite is a mere distraction at this point," Black concludes.

MUSIC ON THE NET

DIGITAL DOWNLOADS: SUBSCRIPTIONS, PIRACY, AND EVERYTHING IN BETWEEN

Webnoize is without doubt the pre-eminent source for research on digital downloads. Their expertise in the space predates Napster, Gnutella, and all of the nascent digital offerings from the Big Five major labels. Webnoize first began tracking digital entertainment in 1997, and remains to this day the single most reliable source for analysis of emerging technologies. So what are some of their thoughts regarding the digital frontier?

Lee Black says, "Certainly, Pressplay and MusicNet are going to be in a trial-and-error program. They're both somewhat restricted by the traditional business practices of the industry that they're trying to support. The fact is that consumers today do have a choice with peer-to-peer, which they didn't necessarily have before. But it's tough to see a long-term business environment around peer-to-peer. The opportunity here is to provide more than just music, and we think those are the things that are going to be provided by the [legitimate] subscription services."

Black also offers a caution: "They're going to have to offer portability because consumers are going to want a sense of ownership around these subscription services. It may be an up-sell, but basically these offerings—in their current condition—are going to offer less than what consumers have come to expect. Right now, all the content is with peer-to-peer networks, and so that's where all the consumers are. MusicNet and Pressplay are going to have a hard time getting off the ground and I'm not that optimistic that they're going to see the millions and billions of dollars that we've all predicted in this space."

Webnoize Senior Analyst Matt Bailey agrees. "Within the next two months we should see some significant progress being made toward the new digital subscription services being offered to consumers." Whether or not they are successful however remains unclear.

Looking into history for an example of a paid service eclipsing the popularity and userbase of a free service, one might point to the impact that the advent of subscrip-

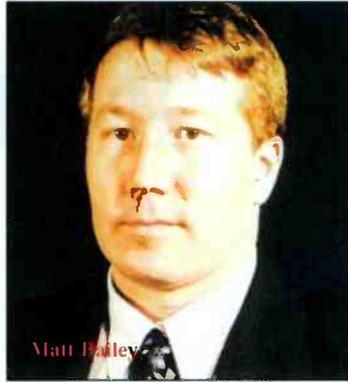
tion cable television had on broadcast TV. Bailey points out a significant difference between that paradigm shift and the one we may be seeing as Pressplay, MusicNet, and the new Napster come to market: "With cable you continued to have the free option of just getting the nationally broadcast networks. The advantage of getting cable was the addition of a lot of content that wouldn't be a part of the free service. In the case of music subscription services, it's just the opposite. The choice will actually be better with the free (peer-to-peer) networks than it is for the commercial services, at least initially. What's more, with TV, you can record both cable and broadcast services. With music subscription services, if you're listening to music over a free network, you can transfer that music to a portable player or burn it to a CD. If you're accessing music through a commercial service portability is currently pretty much zero."

The issue of portability (or lack thereof) alone could render the "legit" services frozen in the starting blocks. Bailey, framing it mildly in his smooth British accent, says, "I think that there's not a huge amount of optimism about these ventures. They're really record labels' reactions to the pressure from politicians more than anything."

But the subscription services may have a valuable, (albeit unnoticed), toehold that gives them a potential edge. Bailey explains, "The advantage of these commercial services is that they can offer things that the free networks don't offer, the first of which is better delivery technology. The larger advantage is that you can really couple a lot more information and other content in the commercial service. As well as getting access to music, consumers can get information about the artist, recommendations about other songs the artists has done, or other artists who are similar. And as time goes on, you might actually begin to see some exclusive content in the subscription services," says Bailey. He points to possibilities such as exclusive webcasts by well-known artists or unreleased tracks available only through the paid service. These are value-adds that no label or artist is likely to allow to be offered on a peer-to-

peer pirate site.

In order to convince consumers that "membership has its privi-



leges," however, they must first determine the price at which users now accustomed to massive libraries of free content to again part with hard-earned greenbacks. Right now Webnoize believes that a series of tiered price points will provide consumers with different levels of access to content.

LOOKING AHEAD; LOOKING BACK

Speaking to the still murky future of music in the digital download universe, Bailey says: "The worst case scenario might be if the record labels take the approach of stifling online music or at least only doing the bare minimum they have to do to keep politicians off their backs. The best case scenario, if you're purely looking at how online music can be pushed forward, would be some form of compulsory licensing where labels really no longer have the ability to pick and choose who could use their content. Any company could come along and pay the statutory licensing fees and start to build services... That could very quickly lead to a mushrooming of the digital music industry.

Black takes a somewhat more historical perspective when peering into the future of music on the net and feels that there may be some intervention by a governing agency before too long. "When you have a certain degree of confusion in the marketplace, sometimes the government has to step in. We actually saw that with radio in the 1930s when broadcasters were riding over the top of each others channels, so the government had to step in and establish some sort of standards, and subsequently create what became the FCC. We may be in the same situation with the Internet. Of every-

thing that I've studied about the Internet and all the other media I've studied over time, radio actually comes closest as a medium to the Internet."

Black argues that at its inception, radio was a cutting edge technology because long distance

"The best case scenario... would be some form of compulsory licensing where record labels really no longer have the ability to pick and choose who could use their content."
—Matt Bailey

communication was previously bound to telegraph wires. "What you had with radio was a huge group of people, mostly hobbyists, sending messages back and forth. After time what they began to take their unused airwaves and began to play albums." Black says that this hobbyist phenomenon led to a massive sale of radios. Afterwards, big business standardized the technology, packaged the content, and made it easier for people to access radio, which led to what we now call the Golden Age of Radio. "The evolution of the Internet really hasn't been too much different," he says. ■

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Ooops! They're Fired Again!
 The Dallas DJs who ignited a firestorm of rumors by falsely reporting that Britney Spears had been killed and boyfriend Justin Timberlake was in a coma following a car accident, were given walking papers by Clear Channel.
<Wed, Jun 20 10:32 am>

Radio Free Virgin to Stream to Wireless Devices
 Radio Free Virgin plans to stream its broadcast to wireless devices such as the Compaq iPAQ Music Center and the Kenwood Sovereign Entré.
<Wed, Jun 20 08:25 am>

Muze Licenses Warner Music for Samples
 Muze has entered into a non-exclusive global licensing agreement with Warner Music Group allowing the company to digitize new and existing WMG-controlled recordings for use in 30-second streaming audio samples.
<Wed, Jun 20 08:25 am>

Terrestrial Radio Being Drubbed in Online Ratings
 As the industry struggles to find solutions to royalty fees and licensing agreements for streaming audio, online-only webcasters continue to dominate the MeasureCast Top 25.
<Wed, Jun 20 08:25 am>

TRUSTe to Develop Privacy Symbols
 At a time when the U.S. government is closely looking at ways to help protect consumer privacy online, an industry trade group says it wants to make the complex processes more user friendly for wireless devices.
<Wed, Jun 20 08:25 am>

Audible Magic Secures Funding
<Wed, Jun 20 08:25 am>

 **TOP 40, A/C, URBAN, & ALT**

DAILY UPDATE

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Yeah, I Remember That Sweet Summer...
 We asked some of our Country radio and record friends to let us in on some of their fondest memories (and some warm-weather recipes) from summers past.
(June 18, 2001)

Gavin G2 Hot A/C Programmers
 We let our Hot A/C counterparts sound off about their stations, their challenges, and the favorites in the music industry.
(June 18, 2001)

Who's Hot in Urban Radio?
 We talked to Urban Radio and Music Execs and asked them one simple question. Some responses were obvious, and some were surprising.
(June 18, 2001)

Cross-Country Stunt Rates Two Thumbs Out
 The latest breakthrough in promotional technology: stranding your morning team thousands of miles away and letting them fight their way back.
(June 18, 2001)

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PROMORAMA

ANOTHER FRUITY HOLIDAY

"We have one of those Osama Piñatas...we're gonna string him up and dangle him from our van in our annual 'Guavaween' celebration," says Scott Chase, PD of WSSR-Tampa, where the holiday is huge locally. Says APD John Stewart, "It's an incredible party, much like Mardi Gras in New Orleans." Chase adds, "If Osama makes it through the parade, we'll use him to raise more money for the Clear Channel Relief Fund...for \$20 a whack."

THE JOY OF FRIGHTENING CHILDREN

"Over 2,000 kids came through the station as part of our annual 'Halloween Walk.' The staff hands out treats and in the parking lot candy companies, fast food outlets, and grocery stores hand-out samples. It's a big NTR event for us." Security issues? "It was better attended this year than before," says Waitekus. "People are dealing with a known entity."

STP: THE RACERS' EDGE

"We just did a great promo with Stone Temple Pilots," says Scott Jameson, PD of WRZX-Indianapolis. "The band did a private acoustic performance for 20 contest winners. They signed autographs and each winner received a CD burn of the three-song acoustic set. It was one of the coolest ideas I've witnessed in a long time. Both the contest winners and staff were mesmerized," he says.

ABSOLUTELY SHOCKING MORNING SHOW STUNT

WNCI-Columbus, PD Jimmy Steele on another big, dumb, painful *Morning Zoo* stunt: "Weasel wanted to demonstrate what it feels like to get shot in the back with a Taser gun. Before you start thinking that this was done by boys playing with toys, it's not the case—an actual police officer did the deed. "If we're gonna inflict pain, we want it done by a professional," jokes Steele. Value-added: One of the prongs became lodged in Weasel's back and had to be surgically removed. "Just goes to show you that up-and-coming stunt boys will do anything that Zoo members, who know better, tell them to do," says Steele. Weasel is back to work and ready for his next big, dumb challenge. Action footage available at wncl.com.

COMING NEXT ISSUE

• **SPECIAL: THE BEST OF TIMES, THE WORST OF TIMES** A/C and Hot A/C Editor Annette M. Lai presents the format's "Best & Worst" for the year, as seen/heard through eyes and ears of programmers and label execs. Also, Joint Communications CEO John Parikh discusses his recent study conducted with Arbitron, "What Women Want."



John Parikh

ALSO:

• **ON BEING THANKFUL**

Alternative programmers and promotion folks list the music that they are thankful to have around at this time of Thanksgiving. Now pass the biscuits, please.

• **MARKETING DIRECTORS AT A CROSSROADS**

A few weeks ago, GAVIN launched our new promotions and marketing-targeted fax, called Promorama. The first two issues contained some valuable real-world insight from KRBE-Houston Marketing Director Mike Paterson. The initial response to Promorama was so positive that Top 40 & Rhythm Crossover Editor Kevin Carter publishes his complete piece for your perusal.

• **TAKING THE TAOS EXIT OFF THE FAST LANE**

On the fast track in LA at Clear Channel, Nicole Sandler pulls over for a lifestyle change to become KTAO's new program director. Plus, *Good Rockin' Tonight*, the legacy of Sun Records musically updated by an all-star cast.

• **ONE OF A KIND**

Urban & Urban A/C Editor Kevin Fleming talks with Radio One Regional VP, Programming Tony Fields about his illustrious career and the state of the biz.

• **HO HO HO**

Country Editor Jamie Matteson takes a look at some of this season's Country holiday releases.

• **RADIO STATION WEBSITES**

The Good the Bad and the Ugly. Business and Media Editor Doug Wyllie talks with several program directors who own some of the hottest turf on the net about what makes their websites roar while others barely muster a meow.

IMPACT DATES (SUBJECT TO CHANGE)

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

NOVEMBER 12 & 13

Ryan Adams "New York, New York" (Lost Highway/IDJMG), Hot/Modern A/C
 Bell Biv DeVoe "Da Hot Shit Biv" (10/Universal), Crossover
 Eva Cassidy "Fields Of Gold" (Blix Street), Mainstream A/C
 Eagle-Eye Cherry "Feels So Right" (MCA), Top 40
 Fabolous "Holla Back Young'n" (Elektra/EEG), Crossover
 Macy Gray "Sexual Revolution" (Epic), Hot/Modern A/C
 Janet "Son Of a Gun" (Virgin), Top 40
 Product G&B - "Dirty Dancing" (J Records), Top 40 & Rhythm
 Blake Shelton "Austin" (Warner Bros.), Mainstream A/C

Atlanta" (So So Def/Columbia/CRG), Crossover
 Jeffrey Gaines "Hero In Me" (Artemis), Hot A/C
 R. Kelly "The World's Greatest" (from the Will Smith movie, *Ali*) (Interscope), Top 40 & A/C
 Alicia Keys "A Woman's Worth" (J Records), Top 40
 Brian McKnight "Still" (Motown/Universal), Top 40
 Barbra Streisand Radio Sampler from *Christmas Memories* (Columbia/CRG), Mainstream A/C
 James Taylor "Have Yourself a Merry Little Christmas" (Columbia/CRG), Mainstream A/C

NOVEMBER 19 & 20

Nikka Costa "Push & Pull" (Virgin), Hot/Modern AC
 Jermaine Dupri feat. Ludacris "Welcome To

NOVEMBER 26 & 27

Destiny's Child "8 Days of Christmas" (Columbia/CRG), Rhythm
 Louise Goffin "Sometimes a Circle" (DreamWorks), Hot/Modern A/C
 Lil Bow Wow "Thank You" (So So Def/Columbia/CRG), Crossover
 Mobb Deep feat. 112 "Hey Love (Anything)" (LOUD/Columbia/CRG), Crossover

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