

# gavin

## CLAY WALKER

If You  
EVER  
Feel Like  
Lovin' Me  
AGAIN

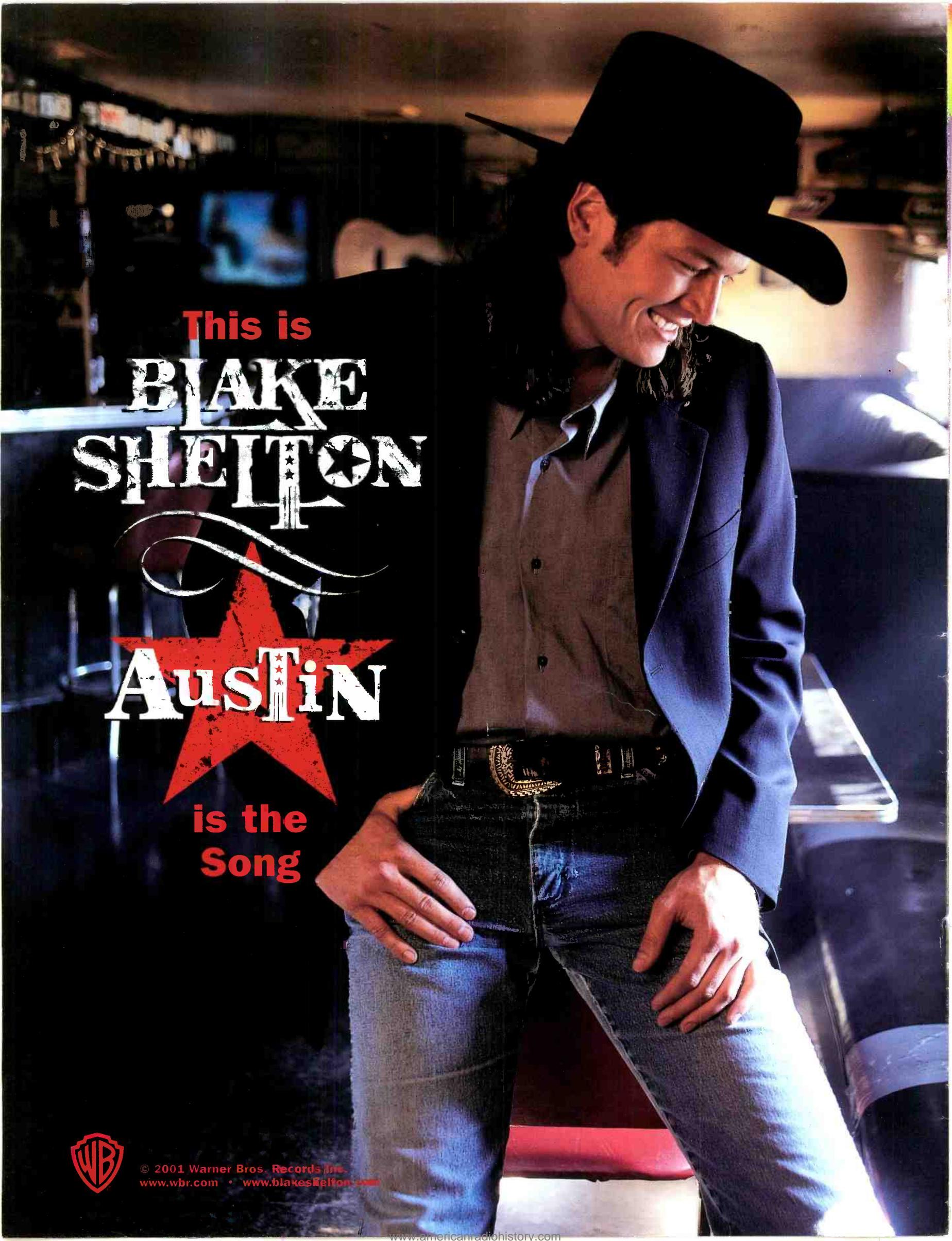


from his new album

**SAY NO MORE**

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This is  
**BLAKE  
SHELTON**

**AUSTIN**

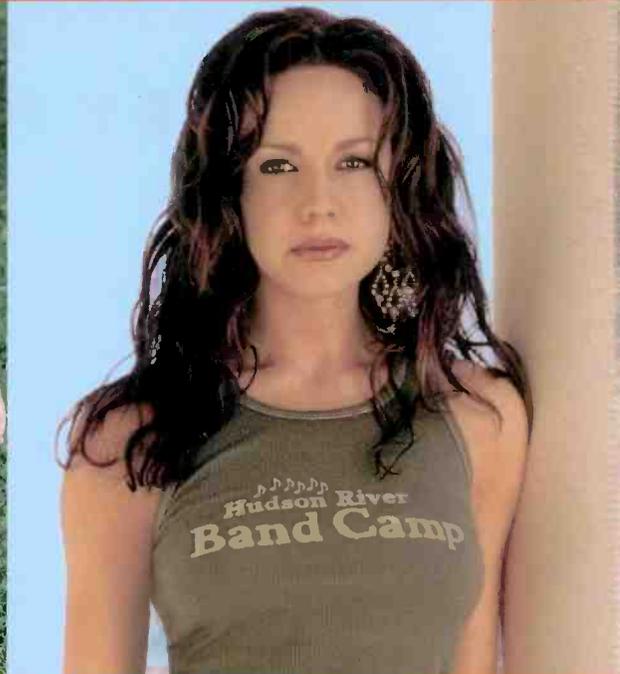
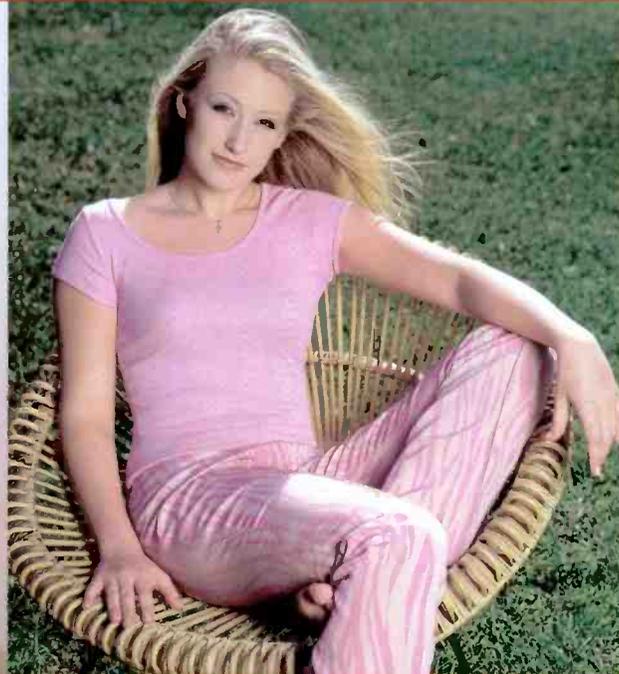
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# gavin

JUNE 8, 2001 • ISSUE 2343



## FEATURING

Fantasy **DOWNLOADS**

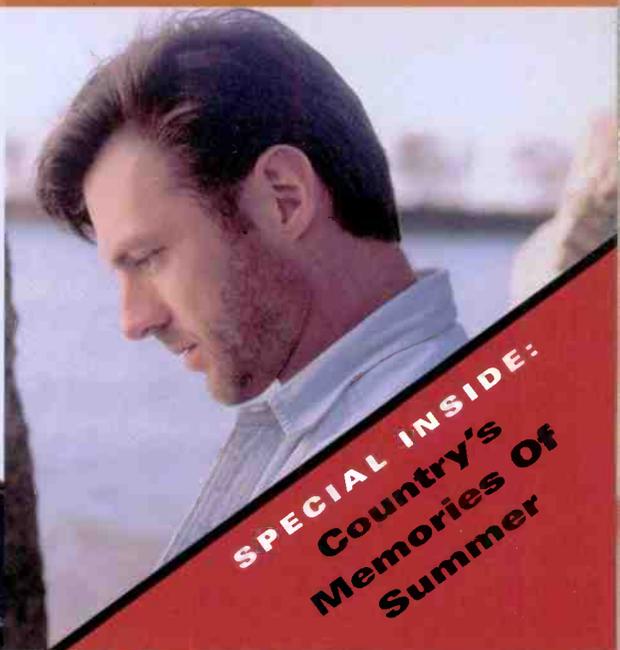
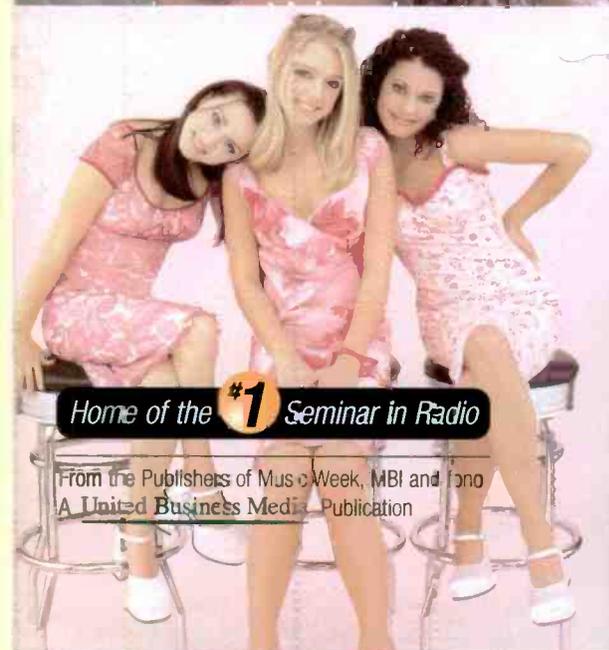
Your Ticket To "Owning" Summer Concerts

On The Road With **FRANKIE & DANGERBOY**

On The Line With **BIG D & BUBBA**

**CHRIS JONZ:** The Fred Astaire Of Promotion

**DAVID CROSBY:** Just Like Gravity



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

From the Publishers of Music Week, MBI and **Radio**  
A United Business Media Publication

**SPECIAL INSIDE:**  
Country's  
Memories Of  
Summer

"This song ('Differences') is official...ladies run in the office everytime I play it!!!!!"

— **Big Zo / WKYS - MD**

"G has succeeded in taking his music to the next level. I implore everyone to listen to him and then you'll understand why this will be the hottest cut requested in the country!!!!!"

— **Russ Parr**

"When I received the new Ginuwine CD, this was my 1st choice!"

— **Michael Long - WZHT**

"I love this record!!!!!"

— **Raphael George / WPHI - MD**

"'Differences' is a Ginuwine hit!!!...generating instant phones and women love it!!!"

— **Darryl Huckaby / WKYS - PD**

"Ladies will fall in love with this record and their man all over again."

— **Magic - WJTT**

"Ginuwine has done it again with another strong ballad which has become his signature...good record!"

— **Dorsey Fuller / KKBT - APD**

"Ginuwine delivers another hit single that shows the 'Difference' between a true G and the rest of the R&B cookie cutter performer's out here!!!"

— **Olivia Fox / Russ Parr Morning Show**

"'Differences' is a true slow jam...one of substance and meaning. Kinda like what the old school playas would have done. Definitely a HIT!!!!!"

— **Cayman Kelly / WKYS - On Air / Red Light Special**

"Sounds like an A rotation record to me! Female phones should go crazy."

— **Cedric Hollywood - WEDR**

"Will be a GREAT record for females."

— **Keith Landecker - WJTT**

# Differences

## GINUWINE

*My whole life has changed  
Since you came in  
I know back then  
You were that special one  
I'm so in love  
So deep in love*

The next unquestionable hit from his new album, *The Life*

**Official Impact Date: Monday, June 11**

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### EDITOR'S NOTE

#### WHEN WORLDS COLLIDE

Last January, when we merged our monthly magazine *GAVIN Dot-Com* into the pages of "big" *GAVIN*, it was clear that the radio, record, and Internet worlds were set to collide in a major way.

Not that this was any big revelation, of course. Anyone with an ounce of foresight could see that the confluence of radio, streaming media, online start-ups (and fold-ups), and Napster-like services was producing a discomfiting chaos within our collective universe. Over the past few years, as *GAVIN* has pioneered coverage of the online music explosion, we have come to realize (and accept) that virtually all facets of record production, promotion, marketing, and retail are poised to undergo monumental change. And any who has anything even remotely to do with the dissemination of music is going to be profoundly affected by this phenomenal paradigm shift.

We're already seeing how post-consolidation radio mega-groups are beginning to pressure the major record labels to turn over cash and prizes in exchange for radio airplay. This stands to have a significant impact on the industry's promotional middlemen who, in turn, are watching warily as the first cracks in their *quid pro quo* business practices are threatened both by erosion and exposure. As a result, the balance of power that has existed amicably (more or less) between both industries since the beginning of rock & roll is starting to shift the scales in favor of radio.

But radio has its own challenges looming in the form of satellite delivery, Internet streaming, portable media devices, and a pending explosion in digital music download services. In fact, as noted in this week's "Fantasy Downloads" feature (page 10), it's quite clear that radical change is imminent.

Over the next few years the distribution of music is destined to evolve from mass-market consumption of "product" into a personalized absorption of "experience" in ways that will forever change the playing field of mass media and distribution. Radio and retail will still weigh heavily in both the promotion and marketing of music, but the pie of influence will be sliced more thinly as emerging technologies, companies, and partnerships offer myriad possibilities to music fans.

The legal parrying and corporate posturing we're seeing right now is to be expected. Radio and music executives who, for years, have been playing together in the sandbox, are understandably wary of any new kid who jumps into their turf. It's hard to make fast friends with anyone who seems willing and able to kick over the castles that they've spent lots of time and expense creating.

Ultimately, the business will change. Radically. And almost certainly for the better. Even more certain is that fifteen years from now we'll hardly recognize it for what we knew and loved when we first got into this business.

Except that music will survive the collision, and will still be a major part of our lives.



Reed Bunzel, Editor-in-Chief

**10 SHOW US YOUR "FANTASY DOWNLOADS."** Five key music and online executives describe their personal "ultimate digital distribution" service.

**14 PROMORAMA: CROSS-COUNTRY STUNT RATES TWO THUMBS OUT.** "We were discussing how to put Frankie and Dangerboy through, as they say here in Salt Lake City, some major 'heck,'" says KZHT PD Jeff McCartney, referring to the latest breakthrough in promotional technology: stranding your morning team thousands of miles away from home with no money, and letting them fight their way back through hostile enemy territory armed only with charm...and walking shoes.

**16 GAVIN G2 HOT A/C PROGRAMMERS: BARNSTORMING THE AIRWAVES FROM LINCOLN TO CAMBRIDGE!** Like their major market counterparts, our *GAVIN G2* Hot A/C programmers are patrolling the airwaves daily, working hard to make their stations sound great, entertain, and turn a profit. So, we check in and let them "sound off" about their stations, the challenges they face, the music they like, and who they admire in the industry.

**19 HE'S ROBBIE HAND JOBBIE NO MORE: MR. LLOYD IS LARGE AND IN CHARGE AT INTERSCOPE.** If you're like, you've probably followed Robbie Lloyd's career for a while now. And it probably came as no surprise to you that when Brian MacDonald left his post running the Alternative department at Interscope that the top lieutenant would take over. Time to catch up with Robbie Lloyd and find out how he's digging the new gig.

**33 ON THE LINE WITH BIG D & BUBBA, THE BOYS IN BATON ROUGE.** Pro-syndication or anti-syndication. No matter what side of the argument you're on, the fact is that some syndicated shows are tremendously successful, including Clear Channel's Baton Rouge, La. morning team of Big D & Bubba, who are heard in nine markets throughout Louisiana and Texas. We checked in with the pair to get their take on why they're different and why they're winning.

**36 WHO'S HOT IN URBAN RADIO?** We talked to Urban radio and music execs and asked them one simple question: "Who's hot in Urban Radio?" Some responses are obvious, some are surprising, and always we reserved the right for our own editorial comment!

**39 CHRIS JONZ: "THE FRED ASTAIRE OF RECORD PROMOTION."** He has a trademark penchant for style and a flair for the imaginative that's evident even in the spelling of his name—Jonz. Chris Jonz, the dapper and eloquent personality who has had, as a promotion man of the highest order, an influential and unmistakable presence in the record industry for three decades.

**41 DAVID CROSBY TALKS ABOUT CPR AND THE NEW ALBUM JUST LIKE GRAVITY** The two-time member of the Rock & Roll Hall of Fame's (for the Byrds and CSN) latest accomplishment is CPR's third album *Just Like Gravity*, to be released June 19 on Gold Circle. Here are some of his thoughts from a recent phone interview.

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# Bertelsmann to Sell Some Core Units

It appears that Bertelsmann is poised to sell off some of its operations as it prepares for a possible stock market flotation, according to a story in the *Financial Times*. Citing a company memo from Bertelsmann CEO Thomas Middelhoff, the newspaper said the planned "revolution" at the privately held group was made possible

when Reinhard Mohn—the company's principal shareholder—accepted the idea of a new direction.

"Our aim is to achieve a return on sales of at least 10 percent in the next three years," the *FT* quoted Middelhoff as saying. "Bertelsmann from today is preparing for a possible flotation."

The possibility of an initial public

offering has been aired since the group bought 30 percent of RTL Group, Europe's largest commercial broadcaster, from Belgian financier Albert Frere's Groupe Bruxelles Lambert earlier this year in exchange for 25 percent of Bertelsmann. Bertelsmann received 67 percent of RTL in the deal, and GBL gained the right to issue its Bertelsmann stock on the market in five years.

## Radio \$\$\$ Drop Again

Radio advertising sales for 2001 continue to trail last year's numbers, as combined local and national revenues fell 9 percent for the month of April. Local dollars were off 5 percent, while national sales dropped 22 percent when matched against April of 2000. In the same month last year, local numbers were up 19 percent and national figures enjoyed a 32 percent increase, resulting in a combined gain of 22 percent for the month. These monthly totals are based on the Radio Advertising Bureau (RAB) Radio revenue index of more than 100 markets.

Through the first four months of 2001, local ad revenues were trending 3 percent behind the previous year, while national sales were down 20 percent. On a combined basis, local and national year-to-date numbers lagged 2000 by 7 percent.

"We are nearing the end of the tremendous comparisons from 2000," commented RAB President/CEO Gary Fries. "While we still have May ahead of us with the biggest and toughest comparison, we're seeing a resurgence in specific categories and the outlook for the second half of 2001 remains positive."

## Songwriters, Publishers Challenge Royalty Moratorium

The National Music Publisher's Association and the Songwriters Guild of America have asked the U.S. Copyright Office to reject a record industry proposal to impose a moratorium on royalty payments for songs downloaded over the Internet. The groups want the agency to appoint a Copyright Arbitration Royalty Panel to set the rates and terms that should apply to online music services.

In November 2000, the Recording Industry Association of America and MP3.com requested that the Copyright Office approve a "safe harbor" approach to royalties for downloaded music. Such a plan would allow the Copyright Office to set compulsory licenses for digital content, but hold off on establishing a royalty rate. But songwriters and music publishers contend that the RIAA/MP3.com proposal would take away rights holders' ability to negotiate licenses on their own terms. The NMPA/SGA filing claims that the Copyright Office lacks the authority to change the existing licensing or royalty payments system.

Under a compulsory licensing

plan, the government sets the royalty rates, which then are typically paid to either the copyright holder or deposited into a government account and redistributed to the various copyright owners.

## Karmazin: We Don't Need No Stinkin' Yahoo!

Viacom Chief Operating Officer Mel Karmazin continues his skepticism of online ventures, despite increasing popularity of streamed and downloaded entertainment outlets on the world wide web. Karmazin told shareholders at the annual meeting in New York that the media giant can reap "tremendous rewards from the Internet without being owned by or owning" a big online company. The comments contradict persistent rumors that Viacom is considering a deal to buy portal king Yahoo!

Karmazin admitted that he'd like to acquire a Spanish-language broadcast outlet, but said that stock prices for any such acquisition target are "far higher than what Viacom would ever be willing to pay." Several media companies have been interested in buying Univision but have found themselves priced out of making the acquisition.

## BMG to Share Settlement with Artists, Songwriters

Reversing itself on earlier indications that it would share damages only with artists who had contract stipulations requiring it to do so, BMG has announced it will share damages from a lawsuit against MP3.com with all of its artists whose copyrights were infringed by the company. BMG will also share the damages, estimated to be \$20 million, with its music publishing group, which will share the money with songwriters.

Bob Jamieson, president and chief executive officer of BMG North America, told Reuters, "BMG plans to share its MP3.com settlement with all of our infringed-upon artists, even if not stipulated by their agreements." Jamieson went on to say that the decision to share the settlement with the company's entire stable of artists was motivated by the company's desire to foster good relationships with its artists.

The settlement monies come from a lawsuit filed by all five major record labels against MP3.com over its service called My.MP3.com, which allows users to store music digitally and then access it via any computer connected to the Internet. The record labels and publishers successfully argued that the service's database of more than 80,000 albums copied by MP3.com had violated copyright law. All the other labels have previously said they would split the money with artists, regardless of contract wording.

## FRIENDS OF RADIO

BY JAMIE MATTESON

### Mike Dungan



PRESIDENT/CEO, CAPITOL NASHVILLE

**Previous gigs:** Sr. VP/GM, Arista Nashville; Director, Marketing, Arista; Sales Rep, BMG; Pop Music Promotion Rep, RCA

**Hometown:** Cincinnati

**What radio stations did you grow up listening to?** Top 40, Rock

**Which stations do you listen to now?** WSM/AM, WSIX, WSM/FM, WKDQ, public radio and Talk radio

**If you owned a radio station, you would:** Make it fun! Be part of the community! Look for passion. Not worry about how each little thing may cause someone to punch out. Play music that's different and great and not just safe! Use research as a tool, not the Bible.

**What's the first record you remember buying?** Elvis's "(She's The) Devil in Disguise"

**What's the last record you went out of your way to listen to?** Leslie Satcher's *Love Letters*.

**What song from your youth reminds you of summers past?** "Daydream" by the Lovin' Spoonful

**What advice do you have for someone thinking about a career in the country music business?** Figure out what you want to do, where you want to do it, then get there. Intern, take a job in the mailroom, anything to get in the door. Then work hard, smile a lot, and show the world that you "get it." Come to play, come to win! No matter what your job is, think, "What can I do to change this for the better." Be prepared to work harder than anyone else!

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# "Your Ticket to 'Owning' Summer Concerts"

By Paige Nienaber

Whenever I hear the cliché "when it rains, it pours" I'm instantly teleported back to eighth grade. Like the rest of my adolescent brethren, I was in the throes of hormone-palooza. It was basically all I thought about. (I guess some things don't change with age.) All my friends except me were beginning to make acquaintances of the opposite sex. What was wrong with me? Was I some kind of freak?

And then suddenly, I experienced one golden week that will forever be ingrained in my psyche: three girls were all interested in me. At the same time. It was like an episode of *Three's Company* with that wacky Jack forgetting he's already made multiple dates. Michelle, Sally, and Celeste. I was Jack! I was Hef, damn it.

And then as quickly as it started, the week was over and I returned to my life as a moody loner, locking myself in my bedroom, reading *Boys Life* magazine and plotting my revenge on all who'd crossed me.

Summer's kinda like that. And right now it's raining...concerts. Every artist in the music industry is in a bus, on a highway, and coming to your city.

One thought would be to make the most of this avalanche of tickets and tie them all together into some kind of cohesive campaign.

That's what KDWB-Minneapolis is doing with their "Summer of 10,000 Tickets." Concert tickets every hour, all summer long. How huge is that??? And there's no qualifying: you call, you win, you're watching Janet. Or N'Sync. Or Prince. Or any of the other multitude of stars invading the Twin Cities this summer.

But concert promotions are much more than just ticket giveaways. There's the actual concert to play

around and have some fun with. Tragically, these events are some of the most under-utilized promotional opportunities we have. And I say "tragically" because how often do you have the chance to both brand an artist, and go out and impact 20,000 people? When Clifton and I go in and "Pearl Harbor" some big heritage station, one of the things I enjoy is going out and spying on this competitor's presence at concerts. Inevitably, they send out a van and an intern and as soon as the show starts, they leave. I put together something I called the *Concert Ownership Manual* for all the sta-



tions I consult through Clifton Radio and CPR. Without giving away the farm, here are some things to keep in mind:

You want to own the show in the minds of your listeners long before the tour even hits town? Tickets giveaways accomplish 18 percent of that. What else can you do? Flyaways to see the tour in other markets will add another 15-20 percent on to that number. How about giving your trip winners the warm line number and getting them to do reports on the show and their adventures in the other city? That sounds pretty cool and you'll be amazed at how "into it" these people will get. I had one listener talk her way onto Janet Jackson's floor at her hotel, and she interviewed the room service waitress who'd just brought Janet lunch. Coordinate with stations in other markets and get some call-ins from their jocks at the shows in their markets. Own it *before* it arrives in your market.



PAIGE NIENABER  
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On-site, you need to be the first thing the people see when they arrive, and the last thing they see when they leave. Carlos Pedraza at Wild 94.9-San Francisco has rented mobile highway message boards to position at all the key off-ramps and avenues leading into the shows. They program them to flash "Wild 94.9 Welcomes You To (artist)" and while the show is in progress, these are flipped around to face the people as they leave with some departing message to further impress that this was a KYLD show.

Bodies. You need 'em. *Lots* of them. Keith Memoly at 102 Jamz in Orlando stole the 'N Sync concert in that market last year from his *sister station* by having every available

body on staff, out and bannered all day, and then greeting the people as they began to arrive. His sister-station rolled up an hour before the show with a van and a driver. Whoever has the most bodies wins. And don't forget indoors. You can be doing ticket upgrades, launching logoed beach balls, and perpetrating other subterfuge to further steal the show.

Concerts are great promotional vehicles. They're music based, they're lifestyle oriented, and the tickets, because of the great cost, are excellent prizes. So look upon the glut of shows (or slut of glows) as something to exploit, and not something to be just survived. ■

PAIGE NIENABER, WHO (OBVIOUSLY) LIVES IN THE PAST AND SUFFERS FROM SEVERE SEPARATION ANXIETY, IS VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. IF YOU SEE MICHELLE, SALLY OR CELESTE, PASS ALONG HIS NUMBER AND EMAIL ADDRESS: (651) 433-4554 AND NWCPRMO@EARTHLINK.NET.

## iBEAM Faces Delisting by Nasdaq

iBEAM joins a long and illustrious (notorious?) list of Internet companies that have faced the specter of being booted from the Nasdaq stock exchange. The company has announced that last month it received a letter from the Nasdaq Stock Market notifying the company that it is currently not in compliance with Nasdaq's listing requirements, which mandate that a company's stock price be above \$1.00. Companies that trade below the \$1.00 minimum closing bid requirement for 30 consecutive trading days are given a period of time to raise the price of their stock such that it achieves a closing bid of at least \$1.00 for a minimum of 10 consecutive trading

days. Companies facing delisting often conduct a reverse split or buy back shares in order to raise its stock price. iBEAM has until August 8 to demonstrate compliance or its common stock may be delisted.

Several companies have been threatened with delisting in the past 12 months of Internet bust. Drkoop.com, E-Stamps, Vitaminshoppe.com, and Fogdog.com have all faced the specter of being booted from the Nasdaq exchange. Nasdaq first tracks a stock when the price falls to less than \$5 per share. Deficiency notices are sent out when the stock trades at less than \$1 for 30 consecutive days. The company

has 90 days in which to get back in Nasdaq's good graces, or it has to go through a six-month process that can lead to banishment. Companies whose stocks are taken off the Nasdaq can move down to the Small Cap Market or even further down to the Over the Counter Bulletin Board. But a company becomes virtually invisible to most investors when it achieves OTC status. A company can also move to the American Stock Exchange, where listing requirements are not as stringent.

An appeals process is available to iBEAM through the Nasdaq Listing Qualifications Panel if a delisting notice is issued.

## DiMA Files Suit Against the RIAA

The Digital Media Association (DiMA), Launch Media, MTVi, MusicMatch, and Listen.com have asked the U.S. District Court in San Francisco to confirm that the companies' consumer-influenced Internet radio services are eligible for the sound recording statutory license that Congress enacted as part of the Digital Millennium Copyright Act.

The RIAA recently asked the U.S. Copyright Office to disqualify these webcasters from the royalty arbitration proceeding. The U.S. Copyright Office previously ruled that offering consumer-influence features does not render a webcasting service "interactive" and thus ineligible for this statutory license. But the agency stopped short of creating a "bright line" that delineates the type and degree of consumer influence that are permissible when a webcaster is seeking to utilize the compulsory license.

DiMA president Jon Potter said, "There's enormous frustration when the sledgehammer of litigation by well-financed industries is collectively dropped on folks. The last thing we wanted to do was go to court and file this. This is entirely a defensive measure. We tried in the copyright office to file a petition to ask for a clarification—to ask for broadly applicable laws that people could look to in order to

build sustainable business models and the Copyright Office unfortunately declined."

DiMA member companies insist that they are committed to paying performance royalties to record companies and artists (retroactive to October 1998) as part of an industry-wide arbitration proceeding that is currently underway. That proceeding will continue in earnest on July 30th when the Copyright Arbitration Royalty Panel tackles the sticky task of setting royalty rates for the compulsory license.

DiMA contends that its "only remaining option is to ask a court to interpret the DMCA so that media companies, technology developers and investors can gain needed clarification of the statute. This request for judicial interpretation of the DMCA's compulsory sound recording license provisions—specifically for clarification of whether consumer-influenced Internet radio should be deemed "interactive"—is an effort to determine a narrow legal issue. We are not seeking damages; rather we are seeking to participate in the process that will ensure significant payments to copyright owners and creators, and we are seeking legal certainty that will allow DiMA member companies to develop rational, sustainable business models."

## New Digital Music Tracking Service Launches

Gracenote has announced a service that can track digital music listening habits, thereby revealing the most popular albums on the Internet as well as what people are listening to in different regions. Gracenote Data Services (GDS) aggregates this information weekly from over 27 million listeners worldwide, and 4,000 media players powered by the Gracenote CDDB Music Recognition Service.



Gracenote Data Services is intended to help record labels, radio stations, management companies, and retailers to more effectively target marketing efforts. Every time a music fan listens to a CD in a Gracenote CDDB-enabled player, the database recognizes the song or album and logs it into the GDS database. Gracenote Data Services then compiles this aggregated activity into comprehensive usage reports on music played through CDDB-enabled applications. GDS can provide a local analysis of the popularity of an artist in one region versus another, thereby alerting a decision makers as to where to direct increased efforts. GDS can discover what music fans are listening to digitally on a regional level, broken out by metro and day-parts.

Gracenote now offers five different ways to compile information on listening preferences: album by region; album by day-part; comparative albums by region; national album ranking; and album ranking by metro area. The company says that other reports will be added in the future. Warner Music Group, EMI, Sony Music Entertainment, Island Def Jam, RCA, Arista, TVT, and Roadrunner, as well as other labels, and management participated in the beta testing of the GDS service.

## 50% of Young Adults Download Music

A new study by Ipsos-Reid has confirmed what had been widely suspected all along: that young adults love to download music. According to the latest "Face of the Web Study" just more than 51 percent of Internet users aged 18 to 34 in 30 countries around the globe have downloaded music files from the Internet. For the study, Ipsos-Reid interviewed a total of 7,688 Internet users around the world in December of 2000.

The study indicates that 35 percent of young adults said that they have downloaded music files at least once a week over the past 30 days. Furthermore, nearly one-third of Internet users aged 35 to 54 have downloaded music, and 16 percent of Internet users over age 55 have done so as well. In total, 38 percent of all adult Internet users have tried downloading music, the study found.

## Napster Licenses MusicNet

Napster, RealNetworks, and MusicNet announced Tuesday that they have reached a licensing agreement under which Napster will become an affiliate of MusicNet, the digital distribution platform for downloading and streaming music that is expected to launch later this summer.

Under the deal, Napster becomes the third distribution partner to team with MusicNet, joining RealNetworks and America Online, both of which announced licenses for the MusicNet service in April. BMG, EMI, and Warner say that they will permit their libraries to be delivered to Napster when Napster operates in a "legal, non-infringing manner" and successfully demonstrates that rights holders will be appropriately compensated for their works.

The deal marks the first time that such a large number of Netizens—more than 83 million people have downloaded the Napster client, and AOL is the world's leading Internet service provider—will have legal online access to music from three major labels. Barry said "Napster is a tremendous community that comprises the music industry's best customers. People who use Napster buy twice as many CDs as people who do not use Napster."

Rob Glaser, Chairman of the Board, and interim CEO of MusicNet, "If you combine the reach and involvement of the RealPlayer, the Napster client, and AOL, you've got well over a hundred percent reach. We feel very good about the steps we've taken, and at the end of the day, we want to work with everybody."

"We hope that all the labels can work together to provide an overall comprehensive experience to consumers, which is clearly what they want," Barry added.

## DEVELOPERS MAKE GNUTELLA MORE SCALEABLE

Rights holders who have been taking legal pot shots at peer-to-peer services like Napster now have another, more difficult challenge ahead of them as the Gnutella network grows. The entertainment industry had previously assumed it had little to fear from Gnutella because technical problems would keep the network from growing too large. But independent software developers are working to improve the technology and, thus, increase the likelihood that Gnutella could become a big problem for rights holders.

The emergence of Gnutella-compatible programs such as BearShare solve problems presented by the original version of Gnutella created by Justin Frankel, an America Online Inc. employee. The first version of the software was slowed by the way it recognized users of the network, but the latest version of Gnutella groups users by connection speeds, preventing lower-speed users from slowing down the system. Gnutella developers hope that the system one day will be able to handle millions of simultaneous users.

Because Gnutella operates without the use of any central servers, legal action by rights holders is rendered virtually impossible. Some legal action has recently been taken against individual Gnutella users for copyright infringement, but Gnutella software developers aren't believed to be at legal risk, because their programs have many uses other than sharing music files, and because Gnutella doesn't maintain a damning database of copyrighted materials.

## NetRadio.com Tops Arbitron Ratings...Again

For the seventh consecutive month, NetRadio.com, an Internet-only aggregator of online audio, streamed by Akamai Technologies, Inc. and iBEAM Broadcasting, maintained its number one spot with more than three million aggregate tuning hours (ATH)—the total sum of hours that listeners tune to a given station. Live365—an Internet radio provider that enables consumers and terrestrial radio stations to create their own online stations—remained in the number two spot with more than 2.7 million ATH.

ABC Radio Networks came in third with 1,858,800 ATH, StreamAudio took fourth with 1,497,500 ATH, and RadioWave ranked fifth with 975,100 ATH. Clear Channel Internet Group grabbed at seventh with 561,800 ATH, while Corus Entertainment (ninth) and Bonneville International (tenth) rounded out the top ten with 525,300 and 325,100 ATH respectively.

Arbitron Webcast Ratings measures 2,300 stations and channels that provide Arbitron with access to their server data. These channels represented more than 17 million total hours of tuning in February 2001.

## Clear Channel Interactive Steps Toward Increased Internet Presence

Clear Channel Interactive has selected Equilibrium, an Internet infrastructure company, to help the company automate the creation and delivery of images to its Internet network. Sites within Clear Channel Interactive's network, which includes more than 1,000 local entertainment destinations, will use Equilibrium's MediaRich services to give each affiliate radio station the ability to create its own unique web identity on a more frequent basis.

MediaRich is a fully automated image production system in which all the editing, optimization, and delivery functions of web posting occur at the server-level, saving time and labor resources. Clear Channel Interactive will be able to set up templates to rapidly perform all of the image processing functions normally done off-line. The company is relying on assurances from Equilibrium that by using MediaRich, projects that once took weeks or months can now be accomplished in minutes or days.

In a printed statement, Kevin Mayer, CEO of Clear Channel Internet said, "Developing and deploying rich content to America's largest network of local entertainment Web sites can be a daunting task. Equilibrium's MediaRich streamlines our image processing workflow, reducing production expenses and increasing our ability to provide site visitors with a fresh, entertaining online experience."

## HIWIRE SHEDS STAFF, SEEKS FUNDING

Tough times in the tech sector continue as Hiwire, a company that specializes in providing broadcasters with targeted ad insertion technology and services, announced a staff reduction of 24 employees.

Hiwire's dismissal of staff is a cost-cutting measure intended to help the company as it courts investors for more funding. "These reductions will in no way affect our ability to serve ad streams, sell ad space, and conduct our business operations," Wayne Hickey, company spokesman for Hiwire told GAVIN. "All of our core employees and management remain in tact," Hickey added.

Hiwire secured its second round of funding (\$17 mil) on March 7th 2000, from lead investors New Enterprise Associates, Grey Ventures, and Zone Ventures. The company is now seeking its third round, and said that talks are "going well." The company's first round of funding was about \$2 million.

MUSIC ON THE NET

# Show Us Your

# FANTASY DOWNLOAD

Five key music and online executives describe their personal "ultimate digital distribution" service

BY REED BUNZEL

Last year music fans bought 280,000 different CD titles. Of those, 85 percent sold fewer than 1,000 copies. Now, many people might say that most of that 85 percent was crap—and they very well might be right. But the fact is, in the traditional retail environment, marketing a CD is cost-prohibitive.

The Internet stands to change all that. Forget for a moment the implosion of the new economy and the fizzle of the dot-com environment. Most music industry analysts and critics agree that, as a delivery mechanism, the Net has the potential to turn the traditional music retail world upside down. For very little up-front cost,

every musical artist has the opportunity to get his or her music "out there," with or without a label, to be sampled and potentially purchased by the buying public.

At the same time, it also appears that the major record labels will continue to maintain a major stake in who controls the production and distribution process (much to the chagrin of many self-professed "purists" who had predicted that the Internet would not only level the playing field but raze the stadium, as well).

While the music retail sector might not appreciate this predicted migration of record sales from Main Street to the worldwide web, it's a foregone conclusion. Maybe not today, or tomorrow, or next year, or even three years from now. But eventually. And the big question thus becomes: What is the music consumption environment going to look like when the "paradigm shift" takes hold? What will consumers be downloading, and how much will they be paying for it? What will the "ultimate fantasy download service" look like, and how will it function?

In this issue of GAVIN, five key executives in the music and/or online space speculate on what this "brave new world" will look like, and how it will work.

## Gene Hoffman: Creating A New "Window" For Music



**Gene Hoffman**, CEO of EMusic (which recently entered into an acquisition deal with Vivendi Universal), says that online distribution creates a new "window" in the retail distribution of music. "In any

other entertainment business there's sort of windowing," he says. "In print it's paperback vs. hardback, in the movie business you have first-run movie, rental video, network TV, and cable. But music doesn't really have that much—really only front-line retail and Columbia House." Digital distribution provides the recording industry an opportunity to make a huge catalog of music available after it's enjoyed its first-run status, he says.

Naturally, Hoffman believes EMusic is already involved in this "windowing" scenario. "The best way to do this is with the download subscription

model that we currently offer," he explains. "Primarily over the long term it should be a catalog business in the sense that releases that are at least 18-months old and would be available with no additional charge to subscribers." Such a

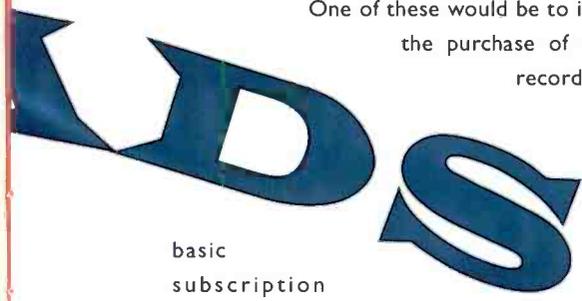
system, Hoffman says, would serve as a way for labels to generate additional revenue from back catalog product while preserving physical "sell-through" on current hit music via existing retail relationships.

"The whole concept of the album is dead. It is a default playlist from the artist. When you start thinking about playlists you start seeing a whole different way of looking at it. Music contracts are going to have to change in the sense that they're going to have to start dealing with total number of songs delivered. But you don't fundamentally change consumer behavior, and customers aren't yet fully comfortable with a world where they only get singles. There are artists that people only want singles from, the classic one- or two-hit artists that don't really have much else on their albums. On the other hand, Radiohead fans don't want just a single; they want the album. Ultimately, there are those artists where fans want the entire album and there are those where they just want the singles."

—GENE HOFFMAN, EMUSIC

That's not to say that new music wouldn't (or shouldn't) be available for consumers to download or listen to online; it would just cost extra. "You can't say to the consumer 'we're not going to give you the hits,'" warns Hoffman, who suggests two potential mechanisms to make the hits available.

One of these would be to include the purchase of a new record in the



basic subscription program, allowing consumers to buy a CD at a traditional bricks-and-mortar store, place it in their "locker," and access it on their subscription program. The other would be to charge an additional fee for each download of a new song, at an arbitrary per-item cost that Hoffman says would cost, "shooting from the hip...maybe sixty cents a song."

A system that ties in both traditional retail and new online distribution builds a bridge to where the business will be fifteen years down the road, while also developing multiple revenue streams from the same customer, Hoffman explains. "A lot of lazy customers are going to want CDs and they're going to want MP3s, and they're not necessarily going to go through the step of ripping them themselves," he says. "If you build a system that creates a direct relationship with that customer, you get the usual revenues you're used to getting from them, plus you add in this new stream that's a subscription to back catalogs. And once you get into that subscription service, you start adding really compelling features that just make music easier to use."

How much would Hoffman's service cost? "Somewhere in the ballpark of \$10 to \$20 would work," he says. "That's where consumer price expectations currently are. People will be comparing this to their Internet access itself, and \$20 is a magic price point right now." ●

## Dennis Mudd: The "Celestial Jukebox"



To hear MusicMatch CEO **Dennis Mudd** tell it, the ultimate "fantasy download" service would encompass all music, everywhere, at any time.

"The concept has been referred to as a celestial jukebox, that nirvana of digital music," he explains. "Basically it's all the world's music, perfectly tagged with metafile information, such as the lyrics, the cover art, album reviews, artist biographies, related links, and the track that you're downloading." According to Mudd's "fantasy," the entire system would be available on a central server that would provide very fast response and download times.

This download service would be coupled with both a radio interface and a personalized music recommendation system. "The most popular way that people are going to download music is through the radio interface," he observes. "People will create their own interface by collecting their favorite stations or by entering in a few parameters, and the system will pull up music that is related to those parameters. That service will then play a combination of music that they already know they love, as well as some music that they didn't know about yet but are particularly likely to enjoy."

Essentially, the system would cast a broad net so users could listen to radio playlists and scroll past songs they didn't like. To that end, a "next" button integrated into the radio playlist would be an important component of the service. Equally important would be the ability to listen to a song, click on it, drag it into the user's digital library, and own it.

"This is key if we're going to get from where we are right now to the celestial jukebox, by integrating the purchasing experience into the radio experience and by letting people instantly gratify their desire to own a track as they're listening to it on the radio," Mudd says.

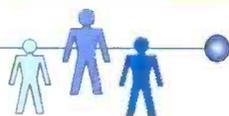
So how will the system make money? "It's a tiered subscription service," Mudd answers. "There's almost no single payment option of interface that everybody's going to like, so there will be a lot of different options. Most people are going to gravitate toward a true all-you-can-eat model for a reasonable amount of money—ten, fifteen, maybe twenty dollars a month."

"Music as a whole will dramatically expand its market share in terms of competing with other entertainment media, by having these all-you-can-eat offerings," Mudd says. "People will be willing to pay for that incredible experience of being able to explore all different kinds of music and dig a little deeper than is possible through traditional radio." ●

"In the future there will be four primary ways people obtain their music:

- By integrating it into the radio interface so when people listen to a radio station they can get instantly gratified to own that music;
- Through personalized recommendations via music engines. Basically, 'We know the kind of music you like, we know what you play, and every time you log on we recommend 50 new tracks to you';
- A browse tool where you browse through different genres; and
- A search interface, where you type in the track you want, it finds it, and you download it immediately.

"The more manual tools will be the least important for awhile because it's going to be a long time before every track is available; sort of an MP3.com experience where you type in an artist, it's not there, etc. Until all the music in the world is available, a manual acquisition system will not be efficient." —DENNIS MUDD, MUSICMATCH



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## Jay Samit: The Commuter's Fantasy



"Living in the city of Los Angeles, where an unfortunate percentage of my career is spent commuting, my fantasy download would be a system that would go directly into my car either from satellite, wireless, or 'Bluetooth' when it's in my garage at night, and it would load in a channel of music that's already pre-programmed."

That's EMI Recorded Music Senior VP, New Media **Jay Samit's** take on the "fantasy download" concept, which would extend the idea of niche programming to its final frontier: a truly interactive music system tailored directly to (and, to some extent, by) the individual user. Just flip a switch and your own musical taste—not to be

confused with your own musical *playlist*—would come streaming forth from the speakers. The difference between this system and other existing "private radio stations" is that the user need not go through an extensive up-front music selection process in order to get the goods, other than to identify a general taste in format, artists, and/or songs. Once this is done the service would deliver additional music to fit the user's personal music taste; thereafter it would learn what the user likes by tracking music that he or she rejects—and doesn't.

"Essentially, I wouldn't have to make a playlist or participate in the music selection at all, except for one new button that would be added to my radio—the 'I never want to hear that song again' button," Samit says. "The more I choose to use

that button the more my channel gets fine-tuned."

In a world where music increasingly becomes part of a consumer's personal soundtrack, Samit says that constant access—possibly in the form of online broadcasting or streaming—could emerge as more important than outright ownership of specific files or tracks. "It would be nice to have the option to get that record digitally so I can permanently have it, or allow me the right to burn my own copy, but it's not vital," he says.

Samit sees subscription as the primary revenue model as the most viable for a music delivery service. "It's much the way cable was sold into homes in the 1980s," he says. "This would just be a commercial-free channel just for me, and I would gladly pay for it in my car lease or cell phone bill, or set up a deal with a satellite provider so my set-top box communicates with the hard drive in the trunk."

Ultimately, many different services will serve many different consumer electronic platforms, Samit predicts. "The broader issue here is everyone consumes music," he explains. "You hear it in restaurants, in movies, on television, on the radio. What we need to do is make more consumers of music customers of music. People will gladly pay to have a soundtrack for their lives. It's giving people the interactivity or the control to get the music experience that they most want to match their mood, location, or device." ●

"Online distribution really could be a Trojan horse for retail. One thing that retail has had the toughest time doing in the music space is differentiation. But what if they now create a continuity program—'buy X number of albums a month and you get the online subscription for free.' It really becomes a huge value add, and then that online channel would then carry promotions for things that they know you like that would drive you back to retail, back and forth. With regard to radio, radio has been very effective at differentiating and developing brands. Now they can take that to another level...and I see some of my fantasy in their future." —JAY SAMIT, EMI MUSIC

## Kevin Conroy: The AOL Solution



Understandably, AOL Music Sr. Vice President **Kevin Conroy** looks to his company's burgeoning distribution system as his ultimate "fantasy download" service.

"Rather than focus too narrowly on any one specific consumption model such as *a la carte* downloads, file sharing, subscription, etc. AOL Music will take a more holistic approach by integrating a number of programming and commerce offerings into a seamless experience for consumers," he says. "Today, music download services, such as ours on Spinner.com's Music Download Showcase, Winamp.com, and those offered by our partners on AOL's Music channel, serve as unique promotional vehicles for new music and as part of compelling programming packages."

Conroy goes on to say that AOL's goal is "to create an integrated platform that enables a wide range of ways in which consumers will discover, experience, and own music—including multiple options for music purchase. The reality is that people consume media differently depending on their needs, interests, and mood."

For this reason, Conroy says, AOL plans to

offer a wide selection of purchase options to satisfy a broad audience. "Our goal is to offer a wide range of artists and music to our members, and our focus is on the quality of the offering, not the quantity," he explains. "To achieve this, we're working with labels, artists, and managers throughout the music industry. We have had a number of successful promotions with all the major record labels and many independents. The reality is that even when selections are somewhat limited—particularly as we lay the foundation for this new industry—the key is to create a compelling value proposition and this can be accomplished without access to every artist and

song." Further, consumer interest in new formats and new means of delivery have "historically overcome concerns over title selection—record clubs and cable movie channels are good examples," he says.

With AOL already heavily in the online subscription business (29 million users soon to be paying \$23.90 a month), the company's position on subscription fees could be considered a no-brainer. But at this point all Conroy will reveal is that "we have not yet announced any pricing for new music services, but we're very focused on establishing the strongest possible value proposition." ●

"Should a downloading service be independent of the major record labels? The real challenge is creating value for consumers, regardless of ownership structure. Value is defined as a combination of quality, convenience, ease of use, and price. Music downloads will come from a variety of sources including record labels and independent sources. The key is creating a value proposition that integrates a number of programming and commerce offerings into a seamless experience for consumers. By combining a breadth of content and services with AOL's hallmark ease of use and convenience, we are uniquely positioned to meet the needs of the market and deliver a compelling online music experience for consumers."

—KEVIN CONROY, AOL MUSIC

## Rob Reid: The Digital "Triple Wammy"



**Rob Reid**, chairman of Listen.com, says that three basic elements are integral to developing the ultimate digital download service. "First, it would need a full range of music for a single recurring price so the marginal cost of the song is not being charged every time I download something," he begins. "Also, it would have to have an incredibly powerful navigational layer, and it would have to be completely portable."

The pricing mechanism has to be subscription, Reid maintains. "The days where we think of music as being a finite product are over and the days in which we think of it as an infinite service are upon us," he says. "A lot of people dismissed the relevance of Napster's growth by saying 'it was free so of course it was popular'—but that ignores the fact that there are literally hundreds of thousands

Napster-like system puts consumers in a room with a quarter million CDs, but the value of that music is not very significant if they can't find their way around it." Reid observes. "But only two per-

"Take cable: it's not free, but to a lot of people it feels free. There's no meter sitting on top of my TV ticking off the dollars as I watch." —Rob Reid

cent of those 250,000 CDs are going to be incredibly powerful and change their outlook and their world, and that's great. The navigation tool would do a very powerful job at pointing out the rela-

"Fifteen years from now bandwidth will be so abundant you won't really care about the compression algorithm. I don't think the standard will be MP3 because it's primitive technology; it was developed in the very early '90s and it's already way out of date and inefficient. But we will have it for a long time because even outdated technology tends to have a very long half-life. VHS technology is 20 years old and it's only finally being replaced by DVD, but we've been stuck with it because there tends to be longevity once a standard gets established. MP3 is similar to VHS: it's way past its prime, but everyone is using it and people haven't gotten a consensus on what they want to use next. Inevitably over the next 10 to 20 years, as standards evolve, technology advances, and bandwidth speeds up, MP3 will go the way of the reel-to-reel tape. Ten to 20 years from now the speed of the Internet, the speed of computers, and the ubiquity of wireless will be such that it's going to be like video today: you won't even give it any thought." —ROB REID, LISTEN.COM

of free services on the Net that never achieve a tenth of one percent of Napster's user base."

Acknowledging that anything that's free has an inherent, built-in consumer interest, Reid claims that Napster's allure wasn't necessarily that the music had a price point of...well, zero. "Yes, the music was free, but what was the most seductive about the service was that the marginal cost of a song is nothing," he says. Splitting hairs, maybe, but Reid's point is that something need not be free, but just *feel* free, in order to attract huge amounts of customers.

"Take cable: it's not free, but to a lot of people it *feels* free," he explains. "There's no meter sitting on top of my TV ticking off the dollars as I watch. If there was one, I probably would watch half the TV that I currently watch. A subscription is the way it has to go. The notion of *a la carte* doesn't make sense."

Nearly as critical as the subscription system is a powerful navigation layer that allows the user to seek out music that suits his or her tastes. "A

tionships between different artists and different songs, helping someone find their way from one artist to another artist to specific songs."

Without such a tool it's like handing a consumer a dictionary that has every word in the English language, spelled right with proper meaning and pronunciation, and listed in random order, Reid says.

Equally essential as a subscription fee structure and functional navigation is portability. "If the service is only available anchored to a computer it's a big step up from a listening station in a CD shop, but people don't pay to listen at listening stations and I don't think there would be much of a paid-for market that doesn't have a path to portability," Reid observes. "When subscription services first launch they probably will be tethered to the computer, and that's fine. But we're talking *ultimate*...and three to five to five-plus years out from now any ultimate download service is going to need to be wherever people are." ●

Reed Bunzel is the Editor-in-Chief of Gavin.

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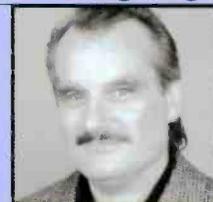
gavin

MUSIC - THE FUTURE

**PROMORAMA:**

# Cross-Country Stunt Rates Two Thumbs Out

By Kevin Carter



TOP 40/  
RHYTHM CROSSOVER  
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**“W**e were discussing how to put Frankie and Dangerboy through, as they say here in Salt Lake City, some major ‘heck,’” says KZHT PD Jeff McCartney.

What he’s referring to is the latest breakthrough in promotional technology: stranding your morning team thousands of miles away from home with no money, and letting them fight their way back through hostile enemy territory, armed only with charm...and walking shoes.

KZHT’s “Zoo-Vivor II” is just that kind of a promotion. “It was mostly Frankie and Dangerboy themselves who came up with the idea,” says Marketing & Promotions Director Stacy Davis, wisely distancing herself (in print) from this whole crazy scheme. “Last year’s ‘Zoo-Vivor I’ was more like the show—we had five listeners survive on Antelope Island, about 30 minutes north of the city,” she says. “This year, they decided to become more personally involved.” The boys’ original idea was to be dropped off somewhere in Canada, but quickly re-thought that strategy. Wisely choosing to avoid any potential international incidents, they decided to remain Stateside, and selected exotic Bangor, Maine as their dump-off point.

“It was about as far east as you can get without actually being in the water,” Davis points out. “They had no access to cash, credit cards, or transportation. They each had a backpack with a change of clothes and a cell phone. They were going to have to rely on the kindness of strangers,” she says. As it turned out, it was more like the kindness of all kinds of strange truckers...but more on that in a moment.

The actual purpose of their trip (yes, they had

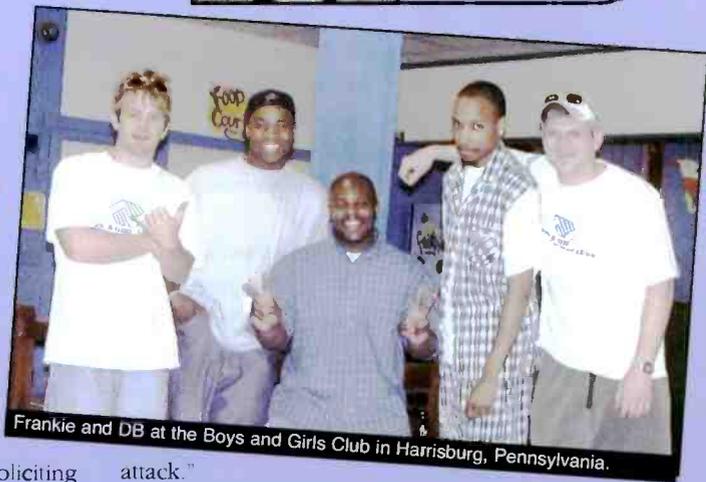
one), other than the gratuitous lure of the boys’ possible death, dismemberment, or food poisoning, was to help a charity—in this case, building awareness for the local Boys & Girls Clubs. “They’re building a new center in Poplar Grove, one of the most at-risk neighborhoods in town,” says Davis. “We wanted to help them raise the funds to help finish construction. We also

put a link to their website from ours, soliciting donations or people to volunteer their time.”

“We flew them to Bangor on a Sunday and put them up in a hotel for the night,” says PD Jeff McCartney. “We even paid for their incidentals.” Monday morning, every creature comfort was snatched away. “They carried cards which explained who they were and that they were doing this for charity,” he adds. They even took advantage and stopped at several local Boys & Girls Clubs along the road to drum up pity—and score a free meal. Speaking of which, Davis reports that one trucker bought the boys dinner. “They took a picture of the food...after I saw that, I lost my appetite.”

Needless to say, the guys had to rely on their thumbs to get them from Point A to Point B. And that’s where the fun really began. Without besmirching the sterling reputations of the thousands of fine upstanding truck drivers from coast-to-coast, Frankie & Dangerboy admit to some uncomfortably close encounters with several...er, unique truckers.

“They have a lot of stories, most of which you can’t print,” laughs McCartney. “I can tell you that there wasn’t anyone who picked them up who didn’t have some sort of mental issue. One trucker told them he’d just gotten out of jail for attempted murder on his wife,” he says. “Another told them he’d been on the road with his great-grandfather. He pulled over at a truck stop for food and left the old man alone in the truck with a 29-year-old call girl. When he returned, the guy had died of a heart



Frankie and DB at the Boys and Girls Club in Harrisburg, Pennsylvania.



The boys finally get picked up in a...well, pickup.



Frankie dares you to pick him up.



No, its not cider...it's a trucker's personal toilet...enjoy.

attack.”

At one point, the boys thought they had stumbled upon a direct shot home. “They actually found a trucker around Kansas City who volunteered to detour and drive them to Salt Lake City,” says Davis. Unfortunately, the guy (and his slightly left-of-mainstream tendencies) creeped them out so bad that they made a lame excuse to have the guy pull over. That’s when they made their break for freedom, leaping out of the cab and scampering up an embankment, dragging their backpacks behind.

Fast forward several days: The guys made it home safely...tired and hungry, after covering the 2700 miles from Bangor to Salt Lake City in only 9720 minutes...that’s about six hours short of seven days. “Frankie’s wife was a nervous wreck the whole time they were gone,” says Davis. “And Dangerboy, who was born and raised here in Utah, swears he’s never going to leave the state again,” she Davis. “He likes it here in his own little corner of the world,” adds McCartney.

Along the way, Frankie & Dangerboy managed to raise over \$5000 in pledges to help finish the construction of that Poplar Grove Boys & Girl’s Club. The day after they returned, McCartney received some unexpected good news: “A woman

from the organization called me said that someone had just made an anonymous \$400,000 donation,” says McCartney. “We’d like to think that we had something to do with that by raising the public’s awareness. My

lifetime goal will now be to locate this mystery person and make sure that they did it because of this station,” he laughs. Upon the boys’ triumphant return, the station staff gave them the best welcome-home party that restaurant trade can buy—at the IHOP across the street. ■

## PD Profile

# Wayne Coy

Sr. Program Director/Mornings  
KQKQ (Sweet 98)-Omaha

**Hometown:** Oakland, California

**Quick career recap:** WABB-Mobile, WNVZ-Norfolk, KHOP-Modesto, WIXX-Green Bay, KWSS-San Jose, KGRS, KIIK etc.

**Most recent ratings highlights:** Winter Book: 6.6-9.9 share 18-34; 5.0-6.0 12-plus

**Early influences, mentors, etc:** The entire staff at the classic KFRC-San Francisco, especially John Mack Flanagan, Bill Lee, and Dave Sholin.

**Most influential radio station growing up:** See above

**First exciting industry gig:** Spinning records at the New Age Disco in Fremont and Oakland at the tender age of 15.

**Family:** Married (Kris) with children (Ian, Gavin, Savannah, and Cameron).

**Pre-sets on car radio:** Sweet 98, KZFX, KCTY, KQCH, KSRZ, ESPN 1620

**CDs in the car player right now:** LFO, Paul McCartney's *Wingspan*, Shaggy, 112, Robbie Williams

**Hobbies:** Oakland Raiders football, Oakland A's baseball



**Guilty pleasure music:** I've always been a huge Jackson 5 fan.

**Secret passion:** Reading

**The one gadget I can't live without:** Cell phone

**Wheels:** 2005 Ford Expedition (black with silver accents and a huge Raider emblem, of course)

**Favorite sports team(s):** See above

**Favorite food:** Cheeseburgers

**Favorite local restaurant:** Nebraska Beef Company & Omaha Prime

**Favorite city:** Oaktown

**Favorite vacation getaway:** Lake Tahoe & London

**Last movie you saw:** *Pearl Harbor*

**Last movie you rented:** *What Women Want* with Mel

Gibson (OK for a chick flick)

**Read any good books lately?** Yes—I just finished *Tell Me a Story: Fifty Years and 60 Minutes in Television* by Don Hewitt. Great book!

**Favorite non-trade mag:** *Maxim*

**What current radio stations do you admire?** Z100-New York and KIIS/FM-Los Angeles for their longevity and their ability to reinvent. (Tom & Dan!)

**Name several non-industry people you admire:** John Gruden, Billy Beane, and Dr. Phil McGraw

**Where are we going to go to find that next generation of non-cyber-jocked air talent?** In smaller markets, just like always...but you have to look a lot harder now than back in the day. I found our current night jock in Greensboro, S.C.

**We've passed through some musical trends of late (boy bands, teen pop, the resurgence of dance, etc.).**

**Any thoughts on the future of any of these or other trends, and any predictions of the next musical wave?**

Dance music will thrive as long as people have booties to shake. I think that the new Sugar Ray, LFO, and Smash mouth singles are pointing toward a cool, guitar-based pop-rock thing, and that Shaggy has reinvented the reggae crossover genre. Music for Top 40 is great right now.

**Optional wacky career anecdote:** It's all been reported in gmail.

**If I wasn't doing radio, I'd be...** The owner of a chain of gourmet hot dog restaurants.

## ARTIST PROFILE

# Nikka Costa

**ALBUM:** *Everybody Got Their Something*

**SINGLE:** "Like a Feather"

**LABEL:** Virgin

That crashing sound heard the week of May 22<sup>nd</sup> was the combination of two things: the sound of the Republican party stomping up and down in anger over the defection of James Jeffords, and the second, much louder noise made by the collective jaw of music lovers hitting the floor as they witnessed the phenomena that is Nikka Costa for the first time, with the release of her American debut, *Everybody Got Their Something*.

The buzz began building on Costa months before her album was even completed. She appeared on the *Chris Rock Show* in November last year after D'Angelo manager Dominique Trenier played Rock some studio outtakes. The bouncy soul of "Like a Feather" was also featured in a sexy Tommy Hillfinger ad, which may have drawn more attention to the song than the clothier. A *Vibe* magazine feature in March helped draw a curious crossover audience out to the short string of live dates Costa and her band did to prime the pump for the record's release. And to celebrate that occasion Costa tore up the set of the *Late Late* show. So where the hell has this monstrous talent been hiding?

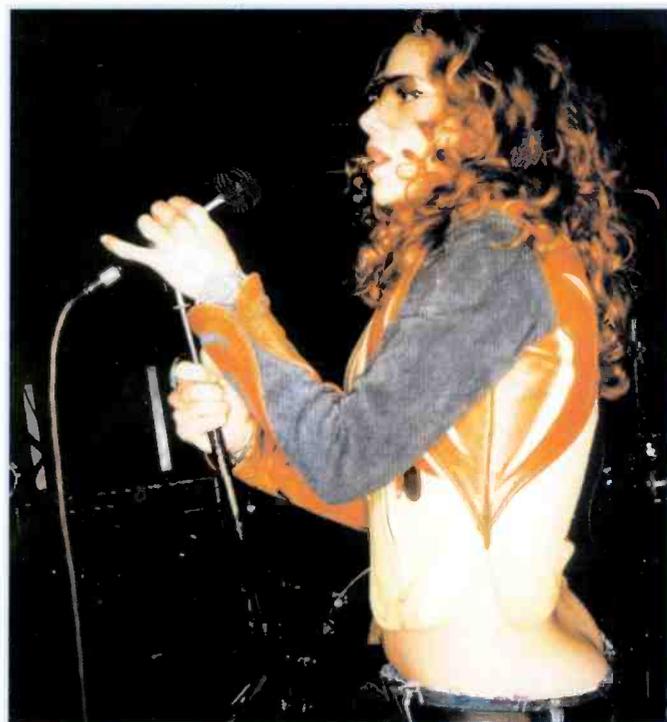
Down under. Nikka spent most of the '90s in Australia where she's a bona-fide star. In fact, Nikka has been a star in almost every country except the United States for most of her twenty-nine years. She is the daughter of the renowned producer and arranger, Don Costa, who worked

with nobodies like Sara Vaughan, Paul Anka, and Frank Sinatra. Ol' Blue Eyes is, in fact, the godfather of the redheaded darling Nikka. The two even recorded "To Love a Child" together with Don Costa producing, as a benefit for First Lady Nancy Reagan's To Love A Child foundation. The song features a chorus of children as well as a solo verse by Nikka, who performed the song along with Sinatra on the East Lawn of the White House. "To Love a Child" is the only recording released of Nikka Costa in the United States prior to this year, but she has three full-lengths in stores internationally.

The first, which was self-titled and produced by her father when Nikka was only eight years old, went platinum in Europe, Israel, and in Central and South America. Her popularity there lead to an opening set for the Police in Chile in front of 300,000.

Even at the age of 8, Costa's voice was world class, and it has now matured to virtuoso caliber. Her body is still tiny, but it is proportioned well and she works it like a pro. Posters featuring her backside cleavage have popped up all along the busy sidewalks of major markets, causing an outbreak of pedestrian accidents.

With such a mastery of her craft, the only knock on Nikka's new record has been that it is *too* perfect, or diverse. She sings with the soul of Aretha Franklin, but can rock like Led Zeppelin, funk like Sly Stone, and croon like Sara Vaughan. So the big question in the industry is,



"What format is she?" The answer is that she doesn't belong to any one format, which is why Virgin is wisely putting the word out from the street level on up.

Civilians don't know much about formats, but they recognize talent when they're presented with it. Nikka Costa has talent to burn, plus the experience and commanding presence of a superstar.

—Jimmy Leslie

# GAVIN G2 Hot A/C Programmers: Barnstorming The Airwaves from Lincoln to Cambridge!

Compiled by Annette M. Lai &  
Kathleen Richards

**L**ike their major market counterparts, our GAVIN G2 Hot A/C programmers are patrolling the airwaves daily, working hard to make their stations sound great, entertain, and turn a profit. The problem is they have to do it without the research and promo budgets of the big guys. Often, their imagination is the only asset they have to exploit the financial gap. So, we checked in and let them "sound off" about their stations, the challenges they face, the music they like, and who they admire in the industry.

**J. PAT MILLER, PROGRAM DIRECTOR,  
KBBK-LINCOLN, NEBRASKA**

**What's something that makes your station unique to the market it serves?** B 107.3 enjoys the rare luxury of being the only A/C in the Lincoln market. Because of our unique position, we can pick up the At-Work, '80s music, and variety positions in the market.

**What is the biggest challenge facing you as a programmer?** I have a hard time finding enough music that fits into the sound of my station. A lot of the Top 40 hits are more dance/rap, and it just doesn't fit within our music mix. On the other hand, we need to make sure we're not walking the plank on alternative product just because it's not being played in the market. Mass appeal and familiarity are key for this station, and it's tough to stay disciplined on that idea.

**What major market PD do you most admire?** You have to admire what Barry James and Mary Ellen Kachinske are doing at WTMX in Chicago. The Mix is carving out a "new music" position without playing teen-based Top 40 music. The contemporary sound of the station is cutting through the Chicago clutter as two Top 40s go to battle. The Mix also has a knack for keeping the focus of the station on the music product, using its promotional muscle to get artists out to shows. Any position at the Mix is the dream gig I've always wanted.



**ERIN OLDHAM, PROGRAM DIRECTOR,  
KSCQ-SILVER CITY, NEW MEXICO**

**What's something that makes your station unique to the market it serves?** I feel that the Hot A/C format is extremely flexible and allows us to reach a wider range of demographics. I also feel that it's important to be as visible as possible in our coverage area. We want KSCQ everywhere!



**What is the biggest challenge facing you as a programmer?** With new technology on the rise it's very important to stay community-minded. It's difficult to find good air talent who will really work to draw the community into the station. We know we're doing a good job when we have an overwhelming response from local businesses in our weekly contests.

**Your favorite song of the year so far?**

This answer changes pretty much every week, but for now I really like the new songs from Staind and Eve 6. I love the deep, "grungy" feel of Staind's "It's Been Awhile" and Eve 6's "Here's To the Night" had to grow on me, but now it's stuck!

**JOEL SCOTT, OPERATIONS MANAGER FOR MTS  
BROADCASTING, LC & PROGRAM DIRECTOR, WCEM-  
CAMBRIDGE, MARYLAND**

**What's something that makes your station unique to the market it serves?** We're sandwiched in-between two very sleepy soft A/C stations. We provide our listeners with a more up-tempo blend of Hot A/C not found anywhere else in our market.



**What is the biggest challenge facing you as a programmer today?** That's an easy one—low budgets! Don't think I need to elaborate on that one, do I?

**What major market station do you most admire?** Z104 in Washington, D.C. The whole station really has its finger on the pulse of the market—great DJs, exciting contests, and today's best music!

**Your proudest career moment so far?** I guess having survived a career in radio for 23 years. And I'm looking forward to 23 more, too!



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

**AL HAYNES, PROGRAM DIRECTOR,  
WCGQ-COLUMBUS, GEORGIA**

**What's something that makes your station unique to the market it serves?** Since Hot A/C is now categorized as somewhere between Lee Ann Womack and Incubus, we have a "layered presentation" of our product that allows us flexibility as it relates to what genre of adult music we choose to lean towards. This not only helps us in defining and separating us from our competitors, but also allows us to be more palatable to our core listeners' ears while constantly grabbing new come.



**What is the biggest challenge facing you as a programmer today?** I wear two hats—"management and talent." My task is to be good at both and to keep the "baggage" that is synonymous with both groups separated from each other at all times.

**Your proudest career moment so far?** It's the same moment, duplicated by different former employees of mine. It's when they call me after moving on to tell me of their recent success and to say "thanks."

**TODD BRUNNER, PROGRAM DIRECTOR, KQM-  
WEATHERFORD, OKLAHOMA**

**What's something that makes your station unique to your market?** We're about the only all-live, non-Country, and non-satellite station in these parts, so we can customize our playlist to our listeners' tastes and we're always out in the community promoting ourselves.



**What major market station do you most admire?** KYSR-Los Angeles because they always spot the next trend early and jump on it.

**Your favorite song of the year so far?** Nelly Furtado's "I'm Like a Bird" because it is so refreshing-original and sounds like nothing else on the air.

**Your proudest career moment so far:** Being Number One three years in a row in a part of the country that has always been dominated by Country music stations. ■

NEXT ISSUE: WE CHECK IN WITH SOME OF OUR GAVIN G2 MAINSTREAM A/C PROGRAMMERS.

# Tamara Walker

## "Didn't We Love"

#23 on the  
R&R Chart  
Spinning on over  
80 stations

#9\* on the ACQB Chart  
(over 115 stations and 2,000 spins).

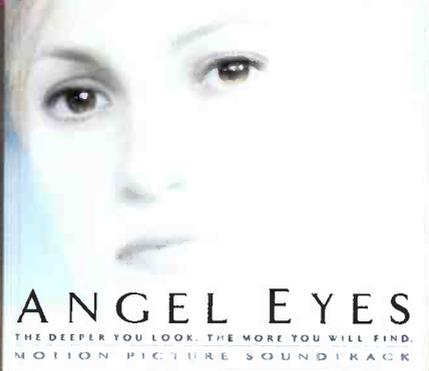
"The song's catchy hook and fine vocals combined to make "Didn't We Love" the surprise hit of the spring." - Tom Furci/WHUD

"We were early, but listeners spoke when the phones lit up"  
- Scott Miller/WDOK

"It's getting great male and female phones on every shift. It's nice to have a love song with a little tempo" - Leigh Simpson/WOOF

One of the  
Breakout Artists  
of 2001!

JENNIFER LOPEZ



Look for the new single "Angel Eyes" from the Jennifer Lopez movie ANGEL EYES. *On your desk now!*

"Angel Eyes" video will be airing on Access Hollywood

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# On the Road Again...and More



My last road trip found me in Minneapolis for Decca Broadway artist (and good friend) Donny Osmond's spring concert tour in support of his CD *This Is the Moment*. Here I am backstage with Osmond (center) and WLTE-Minneapolis PD Gary Nolan (right).



From the Twin Cities, it was onto the Big Apple where I ventured out to Long Island for lunch with two of the Island's finest programmers—WALK-Long Island's Rob Miller and WMJC (94.3 The Island)-Long Island's Charlie Lombardo.



Of course, no trip to NYC is complete for me without a stop on Broadway. Here I am with Tony Award nominee Maria Schafel, who plays the title role in *Jane Eyre*. "Jane" was recently saved from an untimely closing thanks to the generosity of Maverick recording star Alanis Morissette, who purchased \$150,000 worth of tickets and donated them to needy youth organizations so that they too could enjoy this award-winning show.



RCA/ATO recording artist David Gray was recently awarded a platinum sales plaque in recognition of his debut album, *White Ladder*. He also recently played two sold-out shows at Radio City Music Hall in New York City. Back row (l-r): Bob Jamieson, President & CEO of BMG North America; Hugh Surratt, Senior VP, Artistic Development and Creative Services, RCA; Gray's manager Rob Holden; ATO Records' Chris Tetzeli; Steve Ralbovsky, Senior VP, A&R, RCA. Front row (l-r): ATO Records' Michael McDonald; David Gray; Jack Rovner, President of RCA Records.



Columbia Records' Train recently stopped by Mix 101.9 (WTMX)-Chicago's morning show. They're seen here with hosts Eric (far left) and Kathy (center).

# ERIC CLAPTON

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# He's Robbie Hand Jobbie No More: Mr. Lloyd is *Large and In Charge* At Interscope

By Richard Sands

If you're like me, you've probably followed Robbie Lloyd's career for a while now. And it probably came as no surprise to you that when Brian MacDonald left his post running the Alternative department at Interscope that the top lieutenant would take over. But this is no easy job—Interscope is massive. Not only are there all the many Interscope and affiliated label artists to deal with, there are also all the records from bands that used to be on A&M and Geffen. And there's just one man overseeing the promotion of all of these records to Alternative radio. A good man. Time to catch up with Robbie Lloyd and find out how he's dogging the new gig.

**Richard Sands:** So Robbie, heading up the Alternative promotion department at Interscope is large—how's it feel?

**Robbie Lloyd:** I love it. It's a tremendous responsibility running one of the biggest Alternative promo departments. My only wish is that the days had more hours so I could fit it all in.

**Leading up to this job, what project do you feel most proud of?**

Working with The Descendents at Epitaph. I worshipped the band growing up and wore out my record needle listening to its first record, *Milo Goes to College*. The band is arguably one of the first to mix punk and pop and still keep their cred. Working The Descendents' last record taught me a great deal about how far I could not only push myself, but my radio relationships as well. Sorry if I drove any of you radio folks nuts on "I Am The One," but it wasn't business, it was personal!

**Who were your major influences along the way?**

Sounds corny, but my wife is my biggest influence. She's able to balance my thoughts on most

everything. I've also discovered a heap-load in books. From biographies (Harry Truman, Abe Lincoln) to books on evolution, I've always found some valuable nugget of wisdom that I can carry with me.

**What radio stations do you admire? What makes a good station to you?**

I ain't a programmer, but I figure if you can get your listeners to think of your station as part of their everyday lives, then you're doing something right. And, on that note:

- KROQ. I've been to almost every market and I've yet to see a station become so connected with its listeners. It feels like KROQ actually does things for its listeners as opposed to doing things to get listeners.

- 99X. You ever been to a market, turn on the radio and go, "That's what this city is all about?" That's 99X. They *are* Atlanta.

- KNDD. Phil Manning and Kim Monroe's passion and creativity stand out. They're always putting a twist on an event, whether it be a live studio session or a flyaway, that makes you want to listen.

**What would you like radio to know about your job?**

How much time, energy, and resources go into an artist before we go for a song at radio. Between the A&R, marketing, production, and touring costs, most records companies spend tens, if not hundreds of thousands of dollars to get a record to a point where it is ready to 'go for adds.' If, as a programmer, you ever sense frustration from a promo rep because you're going south on a record, it's because us record compa-



ALTERNATIVE  
EDITOR  
RICHARD SANDS  
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nies have already put our heart and soul on the craps table.

**Interscope has so many records—how can you promote them all?**

We don't over-think it, we don't talk about it, we don't meet about it, we just get it done.

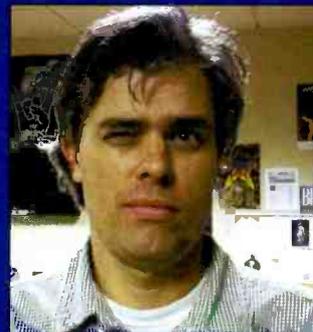
**What should we be on the lookout for at the label for the second half of the year?**

Crystal Method, Dub Pistols, Puddle of Mudd, Rob Zombie, and Cold.

**Lastly, anybody still call you Robbie Handjobbie?**

Thank you for asking. I'd like to set the record straight and let everyone know that my last name is actually "Hanjobbie" (pronounced "han-joe-be"). I am a ninth generation Von Hanjobbie, descending from the German Junker, Erich Von Hanjobbie. I was forced to take the radio name Robbie Lloyd when Aaron Axelsen from LIVE 105 self-amusingly called me "Handjobbie." The rest is history. ■

## Meet the Real Robbie Lloyd



Prior to joining Interscope four years ago, Robbie worked for several record labels. He began as the Alternative and Dance promo assistant at Virgin, then after a year moved over to Cargo where he spent two more years doing a variety of tasks, including promotion, being a booking agent, and handling mail orders. He then went to Alias for a year in

Alternative and Triple A promotion before moving on to Epitaph for two years in promotion.

**Now more about Robbie in his own words:**

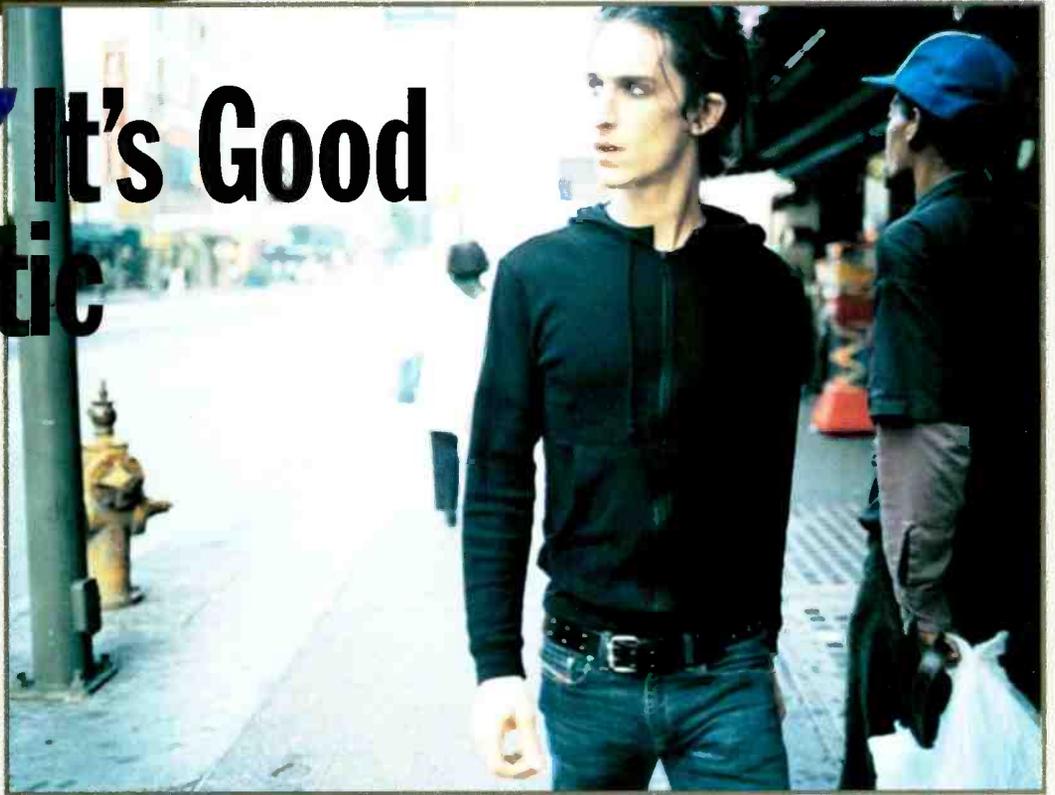
"Family? I'm married—my wife has stuck with my nappy ass for 15 years, and we have two dogs and two cats. My hobbies include reading, music and, although we are presently in a quality recession, cinema (yes I am a snob). Also watching/playing basketball (I like UCLA and the Lakers) and football (Dolphins), and finally, food—ain't nothing beats a good ribeye!

a l t e r n a t i v e

# "Sometimes" It's Good To Be Dramatic

Getting In the Mind of Ours Frontman Jimmy Gnecco

By Kathleen Richards



**G**et inside the mind of Jimmy Gnecco (pronounced Neck-oh) and it begins to get dark and somber and oh so lonely. Yet within this darkness, there's a bright light where unbridled creativity is harnessed into a band called Ours and a debut album titled *Distorted Lullabies* (DreamWorks).

The Jersey-raised songwriter's first single "Sometimes" is about his personal cry for happiness just as much as it is a response to the proliferation of bands with little emotional substance, and his attempt to reach out and touch those who feel the same way.

I spoke with the quiet soul-searcher while on tour in Pittsburgh, and had this funny feeling Gnecco was being followed by a group of fanatical kids.

**GAVIN:** Tell me about your debut album. Did you have a particular concept for the record?

**Gnecco:** It wasn't like a concept, like this is gonna be our record about the moon and stars or anything like that. But as far as how we're gonna go about it, yeah, I knew that I wanted to make an entire record where it wasn't about one song, but had a beginning, a middle, and an end as far as a feeling and that, as you're listening to it, you can hopefully go on a ride with it.

**Are you the main songwriter?**

Yeah. I wrote everything on this record.

**When did you start playing music?**

When I was 13, and that would be 14 years ago. When I started playing guitar, I immediately started writing songs and I always focused on writing. And it's always been the same, very much like an open book, I kinda put it out there. I don't think about clever topics or things like that. It's just pretty natural, or [about] something I'm personally going through.

**A lot of people are comparing you to Jeff Buckley.**

**Is that a compliment for you?**

It's a compliment to me. I guess people are gonna have to compare it to something so we'll leave it at that. It *is* a compliment. It's similar to saying that all rap sounds the same but you know, I take it much better than I would if it was some other person.

**How would you describe your music?**

I would describe it as raw. There's a sadness to it. How would you describe our music?

**I would describe it as very emotional and very sensitive.**

I would've said that but I didn't want to totally give it away. Do you think I sound like Jeff?

**Yeah, you do in certain songs. I think I tend to be drawn to singer/songwriters where it's like one person's vision because you kinda get to feel this whole sense of them and what's going on in their head. It tends to affect me more as opposed to a catchy, hooky single. Although your single does stick in my head. How did you get signed to DreamWorks? Was it like being at the right place at the right time?**

I think so, I think it was a matter of timing. I've been doing this band, calling it Ours since 1992 and the music has always been the same. So with that, I had to just assume that it was just a matter of timing and the climate of music. Because we didn't change at all.

**It's very different than what you're hearing on the radio. But you're getting a positive response.**

I had the hope that people were just starving for music like this. In a sense, it's not like what we're doing is all that earth shattering and new because there's been plenty of bands that have done some great things. It's just that for some reason in the mainstream, they haven't been well known

or appreciated for a long time. I'm not exactly sure why that happened after we already lived through bands like Nirvana and some other great bands that came out in the early '90s. I'm not sure why it seems as though we've regressed. I would only hope, like I said, that people would be starving to hear something with a little bit more substance, something that's not so obvious.

I'm not entirely sure how people are reacting to what we're doing. It seems to be good and people do come up to me and hug me and say 'thank you' and that was the goal—to basically be able to have that affect on people. So, I don't want to say that I'm surprised, but I will say that I'm really thankful and grateful that it is going that way.

**That's awesome. Do you have a group of devout followers? Cause I can see that your band would have a crazy group of devout followers.**

It seems as though we do. Yeah, I'm pretty sure we do [laughs].

**What is the song "Sometimes" about?**

Um, basically about feeling the weight of the world on your shoulders and searching for something to look forward to, to give yourself happiness, and that *happy* is not a given. And in life, it's something that you really have to work towards and put different ingredients into your life until eventually you're happy. That's kind of what it's about, for me at least. It may change every day. I find that a lot of my words have different meanings to me on different days. But today, that's what it means to me.

**So are you getting closer to your happiness?**

I find myself here and there being, for the most part, happy. Satisfied? No. But happy, for the most part. I have my days just like everybody else, but life is good. ■

# Conclave 2001: the radio odyssey

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**THURSDAY-SUNDAY  
JULY 19-22, 2001**

**MINNEAPOLIS MARRIOTT CITY CENTER**

# Yeah, I Remember That Sweet Summer...

Compiled by Jamie Matteson, Marcus Rowe, and Barbara Behler

*"...Let me take you back...there's not a day I don't remember from the end of May to the first of September."*

**F**or most of us, thoughts of summer conjures images of outdoor barbecues, summer vacations, golf outings, baseball games, chaise lounges, swimming pools, oceans, roller-coasters, and cold beers. As we enter the season of sun & fun, we asked some of our radio and record friends to let us in on some of their fondest (and most infamous) memories (and even some warm-weather recipes) from summers past. Enjoy!

## Tom Baldrice, VP of Promotion, BNA Records

### FAVORITE GOLF STORY:

It was the summer of 1994 and I was playing golf in Greenville, S.C. with WSSL's then-MD John Crenshaw (now host of the syndicated show *Country Heartlines*) and air talent Ric Larson who's now PD of WBUL-Lexington. We were hitting some really good shots. We came to hole number 11, par 3, 100 yards, pin in the back. I play a sand wedge and hit it right on the sweet spot! As the ball is in the air I yell, "Watch this one boys, it's gonna be close!" The ball lands on the front of the green, takes two bounces and rolls right in the cup for a hole in one! Jubilation ensues!



Tom Baldrice

On the next par 3 (hole 15, 155 yards), I walk up to the tee box holding a 7 iron and smugly comment, "You know fellas, I've never been able to say I'm playing for back-to-back holes-in-one, but I am today."

At that point, Crenshaw says, "If you knock this one in, I'll add your Jesse Hunter 'Long Legged Hannah from Butte, Montana' single out-of-the-box." As you know, whenever a record guy hears "out of the box," he gets real serious. So I set up, make a great swing, and hope for the best. I tag it and there it is, going right at the hole—Crenshaw, Larson, and I are all watching and no one's breathing—the ball lands on the green, takes one bounce, hits the flagstick, and caroms to about four feet from the hole. (I know, I wanted the story to end with another hole in one, too!) I was going bananas, Larson couldn't speak, and Crenshaw's heart was pounding—very happy he didn't have to call his PD (who hated the single) and tell him why they had to add it out of the box.

## Travis Moon, APD, KEEY-Minneapolis

### BEST BALLPARK TO SEE A GAME:

Wrigley Field in Chicago is tops. I'm a very nostalgic person and there's so much history to soak in while scanning the stadium, the field, and the views beyond the outfield. My dad took my brother and I to several games there when I was a kid. I was very proud to bring my daughter to a game a couple of years ago. I was your basic tourist geek, having people snap a ton of pictures of my daughter and I.

### ALL-TIME BASEBALL HERO:

Brooks Robinson! It all started when my dad gave me some baseball cards. For some reason I really liked the Brooks card. I started to follow the Baltimore Orioles and even remember crying when they lost the '71 World Series (OK, I was only 8!). I remember making up a biography about Brooks in 3rd grade. I just made up a story about his life and illustrated it. I still have it too. I also liked the sawed-off bill on his batting helmet. I sure made my mother mad by coloring my t-shirts with a big orange #5 on them. My goal is to someday collect every single baseball card of his.



Travis Moon

## David Haley, VP of Promotion, MCA Records

### FAVORITE VACATION:

Last August, my wife Jana and I went to see Africa's wild animals. At least once a day, we both said, "This is even better than we thought it would be!" We visited remote places where these wild animals are only "shot" with cameras. It was amazing to be in a convertible-style Land Rover with the top off, sitting for a half-hour in the middle of a herd of lions or rhinos or wild elephants. The animals see the vehicle as a big stinky animal, so you're told not to make noise or make any move that would let the bachelor herd of hungry male lions know that it's really a stinky six-pack of quick snacks. As the animals become curious about the vehicle they come up right up to sniff the doors. You could



country



COUNTRY  
EDITOR  
JAMIE MATTESON  
jamie@gavin.com

Ahhhhhhhh

reach right out and touch them (if you weren't too "attached" to your arm). These are moments when you have to remind yourself to breathe (very quietly).

We also visited a large record store in Johannesburg in search of country music. We found several Reba records and also a few by Wayne Newton.

## Tommy Carrera, PD, KBQI-Albuquerque

### WORST SUMMER VACATION:

I was just out of college and my fiancée and I had broken up so I took my brother and best friend to Magic Mountain in California to "ride the heartache" out of me. Until that time, I had been kind of a wuss when it came to the really scary roller-coasters. Well, I'm proud to say I rode my ass off and never threw up. To this day I have not been back to Magic Mountain and I'm not sure if I'd ever ride those coasters again!

## Gail Austin, PD, WCOL-Columbus

### AUSTIN'S TOASTED BEEF BRISKET RECIPE:

- 3-4 lb. of beef brisket
- lime
- Seasoning Salt
- pepper
- garlic
- salt
- several Coronas

Slice the lime into six equal portions. Gently open a fresh bottle of Corona. Twist one of the slices of lime into the bottle of Corona just enough to season. Fire up the grill. Repeating the process, open another bottle of Corona; remember just for flavor, twist one of the slices of lime into the bottle. Measure half a teaspoon of salt and cover the brisket. Crack a Corona while looking for the garlic. Grab a slice of lime and chew it like a piece of gum. Sprinkle

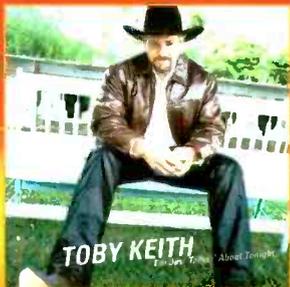


Gail Austin

continued on page 26

**Toby Keith**

**I'M JUST TALKIN'  
ABOUT TONIGHT**



**Jessica Andrews**

**HELPLESSLY,  
HOPELESSLY**



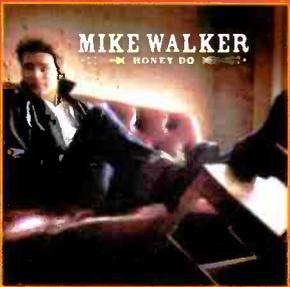
**Darryl Worley**

**SECOND  
WIND**



**Mike Walker**

**HONEY DO**



**AND INTRODUCING**

**Emerson Drive**



# RED HOT SUMMER MUSIC

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**WE BELIEVE IN COUNTRY RADIO!**

# Dealin' A Winner

**MARK WILLS**  
"Loving Every Minute"

**MEREDITH EDWARDS**  
"The Bird Song"

**JAMIE O'NEAL**  
"When I Think About Angels"



**NASH**  
A UNIVERSAL RECORDS COMPANY

# ng You ng Hand!

**NEAL COTY**  
"Right Down Through The  
Middle Of Us"



**TERRI CLARK**  
"Getting There"



ARDS  
"



rcury  
ORDS

VILLE  
MUSIC COMPANY

continued from page 22

garlic on brisket and, since you have a Corona in your hand, tap a little on the brisket just for flavor. Now that you've used the remaining Corona for flavor, locate another. Chances are you either can't find the lime slices or you just don't care at this point, so go ahead and enjoy the Corona in its natural state. Now you're all ready to BBQ, but you're not that hungry anymore. So set the grill to 'low,' get into the chaise lounge, and take a little nap. Preparation time varies.

### Bob Moody, Consultant, McVay Media

#### BEST BALLPARK TO SEE A GAME:

Bosse Field in Evansville, Ind. is one of the oldest ballparks still in use. It opened in 1915 and is the only ballpark I know of where you can still hear the sound of a baseball landing on a wooden grandstand roof! *A League of Their Own* was filmed there and some of the signs from the movie still remain.



Bob Moody

One night I arrived early and saw the astounding sight of two teams made up entirely of Elvis impersonators playing a softball game. That was good enough to make me forget about Rosie O'Donnell.

#### ALL-TIME BASEBALL HERO:

A photograph of Steve Dalkowski hangs on my office wall. Old-timers insist that he threw a baseball harder than any man who ever lived—this left-hander was known to throw the ball through the wire backstops and wooden fences! One night in Kingsport, one of his pitches took off part of a batter's ear! Since he played in the days before radar guns, estimates start at 110 m.p.h! Unbelievably, he never played a single inning in the major leagues. He once pitched a no-hitter, only to lose 8-4, due to tossing 18 walks; he just couldn't throw strikes. The moral, as I have often told young folks, is that it doesn't matter how much talent you have if you can't deliver good results.

### Blair Garner, After Midnite

#### BEER GOLFING:

I grew up in Texas, the youngest of three boys. Our family lived on a golf course, but even so I've never been much of a golfer. My two older brothers took it very seriously, competing in the Junior PGA tour. Bryan, the middle boy, shot his first hole-in-



Blair Garner

one at the age of 11. They were both really amazing. However, I was determined to play the game my way. That's why I avoid all golfing rules at any cost. I tee up where I want to tee up, take as many mulligans as I like, and am rarely seen on the course without a can of Budweiser. Yes, I'm a beer golfer!

As for my favorite course, that would be any course that serves Budweiser at the clubhouse. My handicap would be the first couple of holes before the beer kicks in. My best shot ever? If I'm a beer-golfer, how should I remember that? My best golf story starts out with a 3 iron and a 12-pack. It gets kinda fuzzy from there.

### Jon Anthony, APD, WMZQ-Washington

#### FAVORITE VACATION DESTINATION:

My living room couch! why?—I don't "vacation" there as much as I used to, and I miss it!

#### BEST VACATION:

Taking my family to see the ocean for the first time on a cruise but...

#### WORST VACATION:

I took 15 of my Kentucky relatives on a cruise last summer so *they* could finally see the ocean. United Airlines cancelled their flights, they missed the boat, and had to fly directly to the Bahamas without me (having never flown or been in another country in their lives!).



Jon Anthony

#### SPECIAL VACATION PLANNED FOR THIS SUMMER:

Taking my wife to Las Vegas for our 7th Anniversary (but it's a surprise, so keep it quiet!)

#### BEST AMUSEMENT PARK RIDE:

"The Beast" at King's Island in southern Ohio. My first big roller-coaster ride. To this day, no other coaster compares.

#### BEST BALLPARK TO SEE A GAME:

Camden Yards, the first of the new breed of parks.

#### ALL-TIME BASEBALL HERO:

Dale Murphy of the Atlanta Braves. With baseball becoming more about free agency and \$100 million contracts, Dale gave his best for every game, never complained, and was just a great role model for kids.

#### FAVORITE COURSE:

Wherever the record rep has a tee time!

### Mike Chapman, VP Promotion, Broken Bow Records

#### FAVORITE GOLF COURSE:

My favorite course is easily Possum Trot in

North Myrtle Beach.

#### BEST ALL-TIME SHOT/FAVORITE GOLF STORY:

It was 1988 and I was working at WUBE-Cincinnati. I was on my annual two-week trek to the beach and was playing an afternoon round at Possum Trot and had a chance to break 80. The 18th hole is a 545-yard par 5 uphill toward the ocean and for some strange reason the wind was blowing toward the ocean. I hit my drive down the middle and had 210 yards left to the center of the green. As I lined up the shot, I noticed that there were several ducks and geese resting in the swale right in front of the green. I hit a 4 wood on a line like it was shot out of a cannon and I knew I had made the green! As the ball closed in on the target, this goose suddenly raised its head and started to look around. A second later, the ball found its target...the goose's head. I got in the cart and headed down the fairway, not knowing what I would find. As I neared to the green I noticed that the golf pro was coming out of the pro shop with a shovel. He was a good friend of mine, and he had been watching my approach from the clubhouse porch. When I got to my ball, the body of the goose was twitching on the ground just short of the green. The ball was approximately two feet from what remained of its head! While my friend shoveled up the remains of the goose, I hit my chip shot to the green and dropped the putt. It was the first and last time that I ever got two "Birdies" on one hole!

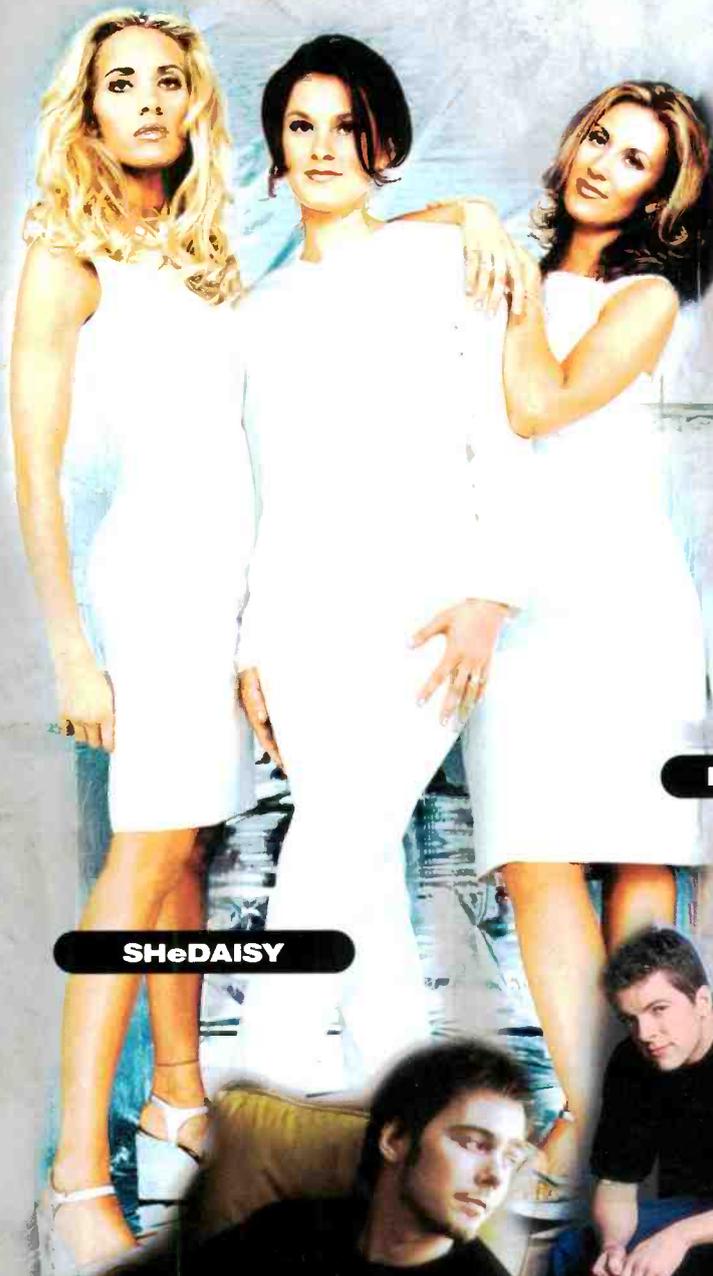
When I returned to the resort the following year, they had dug the lake across in front of the green. My friend told me that the owner said that they couldn't have any more of the geese killed. To this day, when I'm on that hole, the geese still squawk at me when I go by. I think they remember me as the guy who killed their brother!

### Tom Hanrahan, PD, WPAP-Panama City, Fla.

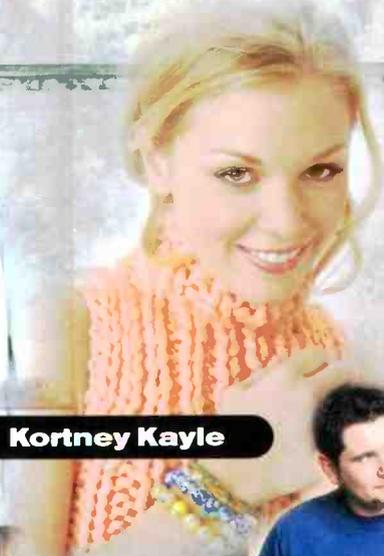
#### WORST ROLLER-COASTER RIDE:

Growing up in Auburn, Georgia each summer we'd make a trip to Six Flags in Atlanta. This was an annual adventure, and I actually looked forward to it. I remember one year we were having a good trip—making fun of all the families that dressed exactly alike and buying up lemonade served out of plastic lemons that cost \$5 a piece! The Flying Dutchman was a ride that was shaped like a huge ship that swung back and forth. Everything was going fine until I heard this girl next to me screaming! She was getting pelted with some form of liquid as the ship was swinging back and forth. At the other end of the ship was some poor loser who was puking his guts out! There we were getting hit with his vomit! It hit her first and then

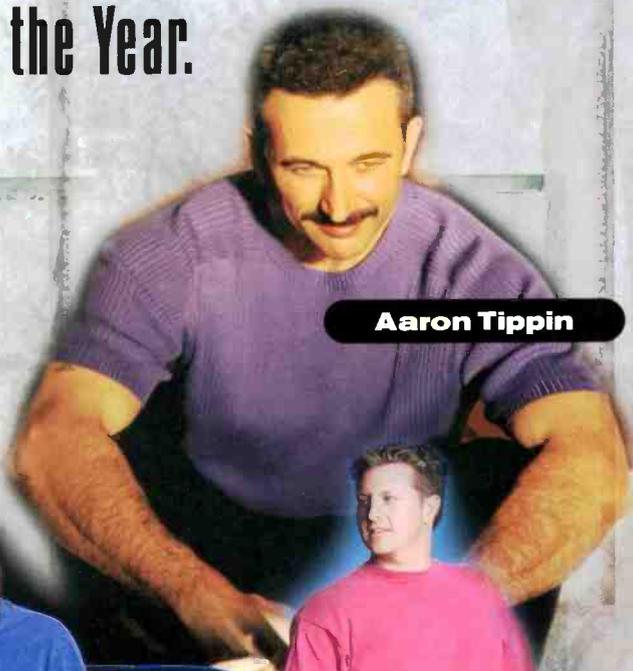
Lyric Street Records would like to thank our family of artists and staff for making us Gavin's Label of the Year.



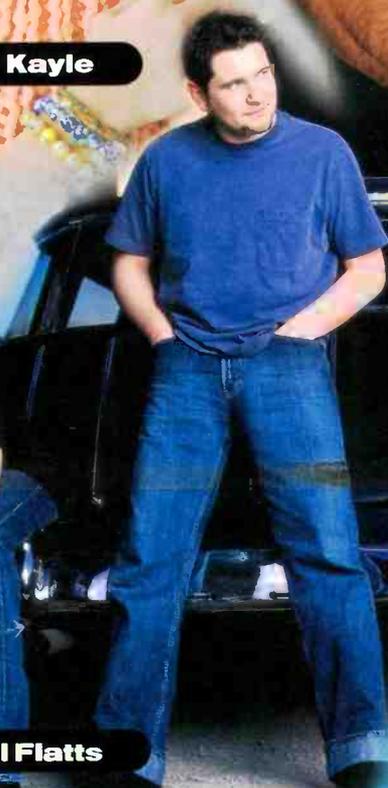
**SHeDAISY**



**Kortney Kayle**



**Aaron Tippin**



**Rascal Flatts**



**Sonya Isaacs**



**Brian McComas**

**Randy Goodman**

**Doug Howard**

**Kevin Herring**

**Dale Turner**

**Carson Schreiber**

**Lisa Bell**

**Sharon LePere**

**Shari Reinschreiber**

**Greg McCarn**

**Robin Gordon**

**Heather Burley**

**Chris Palmer**

**Renee Leymon**

**Shelby Kennedy**

**Theresa Durst**

**Jim Butler**

**Angela Lange**

**Teresa Russell**

Special Thanks to our partner Diane Richey

LYRIC STREET RECORDS

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started to hit me. It was disgusting! The ride ended and my trip was ruined, not to mention I smelled awful. By the way, the dude that got sick must have had pizza for lunch.

## Larry Pareigis, VP of Promotion, Monument Records

### THE SUMMER OF '79:

The summer of '79 was a great one for me. As stereo FMs took over, it was the last gasp for the truly great Top 40 AMs and man, did Savannah, Georgia have a great one, WSGA—home of the great 'Savannah Flood' (the summer book cash and prizes giveaway). Seeking employment that summer, I was immediately laughed out of the GM's office, so I set my sights elsewhere and began pestering the hell out of the PD of a 1000-watt daytime Country AM called WQQT. I told the PD that if he let me on board, he'd never regret it. Of course, I was 15 and my voice had just changed, but I just knew I could change the world! My folks would have to drive me back and forth to River Street to do my show or I'd snag a ride with some friends who weren't supposed to be driving yet either but did, and I slowly learned how to be a jock. I got to hang with the guys at the AOR station next door. They were the coolest people I'd ever met anywhere, and they got to play Elvis Costello, the Dixie Dregs, and the Knack! Isn't it funny how you always do your best work when you don't know what the rules are yet? Summer rocks!

## Lia Knight, Neon Nights With Lia

### ON BASEBALL:

I love baseball. I also love my job, but I *love* baseball. I'm not a fair-weather fan, either. I recall sitting in a sparsely filled (now demolished) Kingdome in Seattle in the late '80s, rooting for possibly the worst Mariners team ever, but I was actually a Mariners fan long before I ever moved to Seattle. I dug the Reds back in the Pete Rose days and watched the games on TV with my dad. My mom perpetuated the rumor that she's the second cousin of Pete (Rose is her maiden name). That got me some leeway at school with several of my professors.

These days, baseball is both a blessing and a curse for me. The M's are better than they've ever been—winning more games in April than anyone, Sasaki broke the record for saves in April—and all without A-Rod. If you haven't discovered espn.com's Gamecast, you need to. Baseball is life for me. I know it may have been the cheesiest movie, but *Field of Dreams* is so right on the money. Baseball is the one constant in this constantly changing world. Sitting outside—now that I can at Safeco Field provided it



Lia Knight

isn't raining—watching my boys pitch near perfect games, make amazing plays, and obviously having a hell of a time doing it makes me happy. Take yourself to a ball game. Better yet, take the kids and remind them that this is what summer's all about, my friends. Oh, and you can bank on Ichiro being the AL Rookie of the Year.

## Brian Jennings, PD, KZKX-Lincoln, Neb.

### BASEBALL IN HUSKER LAND:

Most people don't know it, but besides football, Nebraska is also a big baseball state. Lincoln's new farm team, the Lincoln Saltdogs, recently began their first season, so here in town a lot of people have baseball on their minds. Each May, the NCAA World Series takes place in Omaha, and in Lincoln, the Nebraska Cornhuskers were ranked #1 in the nation going into the NCAA playoffs!



Brian Jennings

Still, the best place in the world to see a baseball game is Fenway Park in Boston! There's nothin' like it in the world. But this year, I'll settle for a brät & beer here at Haymarket Park. Maybe that's why they call 'em the Saltdogs? Come to think of it, the bräts do seem to have a tad too much sodium.

## Stefan Carpenter, PD, KUBB-Merced, Calif.

### CALIFORNIA SUMMERS:

You could ask California native Gary Allan about summers here, or I could just paraphrase it for ya: "Hot, hot weather and cold, cold beer!" We water-ski, we fish, we eat! We also barbecue as often as possible—tri-tip beef, pork, chicken, salmon, lamb, and squirrel (just kidding). Now I can't say it's as good as Jack's in Nashville, but we drink our best, oops I mean we *do* our best with the brew! Here's a photo of me in my favorite BBQing attire preparing to grill out, however I think I'm the one getting baked, and not just by the sun.



Stefan Carpenter

## EJ Foxx, MD, WICO-Salsbury, Md.

### BEST VACATION SPOT:

I highly recommend the Atlantis Hotel in Paradise Island, Bahamas! Its a four-star hotel with superb dining and service and is designed to replicate the Lost City of Atlantis! With underground walkways, flowing fountains with searays and sharks, and gigantic porpoise sculptures, the grounds are truly breathtaking. There are three beaches with private coves and a Mayan Temple replica that's actually an incredible waterslide—when you slide down on your tube, you end up in an enclosed Plexiglas cylinder that takes you through the entire aquarium! It's the ultimate underwater experience without

going scuba diving! The hotel itself is opulent and decadent and worth every penny.

## Jack Douglas, PD, WPSK-Radford, Va.

### BEST VACATION:

It was the many "family vacations" we took while I was growing up. We'd pack up the van up and head off in any direction for two weeks. In the space of four years, we visited every state in the lower 48. My favorites included The Grand Canyon, Yellowstone, Mt. Rushmore, the redwoods of California, and the Great Plains. Not bad for a boy from north Georgia!

## Larry Bear, Free Agent

### WORST ROLLER-COASTER RIDE:

Years ago I was down at Busch Gardens in Virginia with a bunch of friends. I hate roller-coasters. Of course, with that dislike I did all I could to stay busy at the beer stands and avoid the rides. After being literally dragged to the big nasty behemoth roller-coaster at the time, I sat petrified watching a train full



Larry Bear

of people stuck in mid-air due to an equipment malfunction. I said, "Oh no, you ain't getting me on there." After a few hours, they convinced me to go on this other ride that they claimed was just like a trip around the park—a kind of sightseeing tram. It was a ski-lift-type contraption that looked innocent enough, so I agreed. The ride started off slowly with some calming classical music being played from nearby speakers. Suddenly, we turn a corner and then accelerate to what felt like 90 mph. By now the music had changed to Mötley Crüe and the ride starts throwing me violently all over the place—sideways, up and down, forwards and backwards. Of course my friends loved it, but I was wetting my pants and leaving pieces of vertebrae all over the park.

## Jennifer Wood, MD, KNCI-Sacramento

### FAVORITE SUMMER RECIPE:

Asparagus with Green Beans and Ham

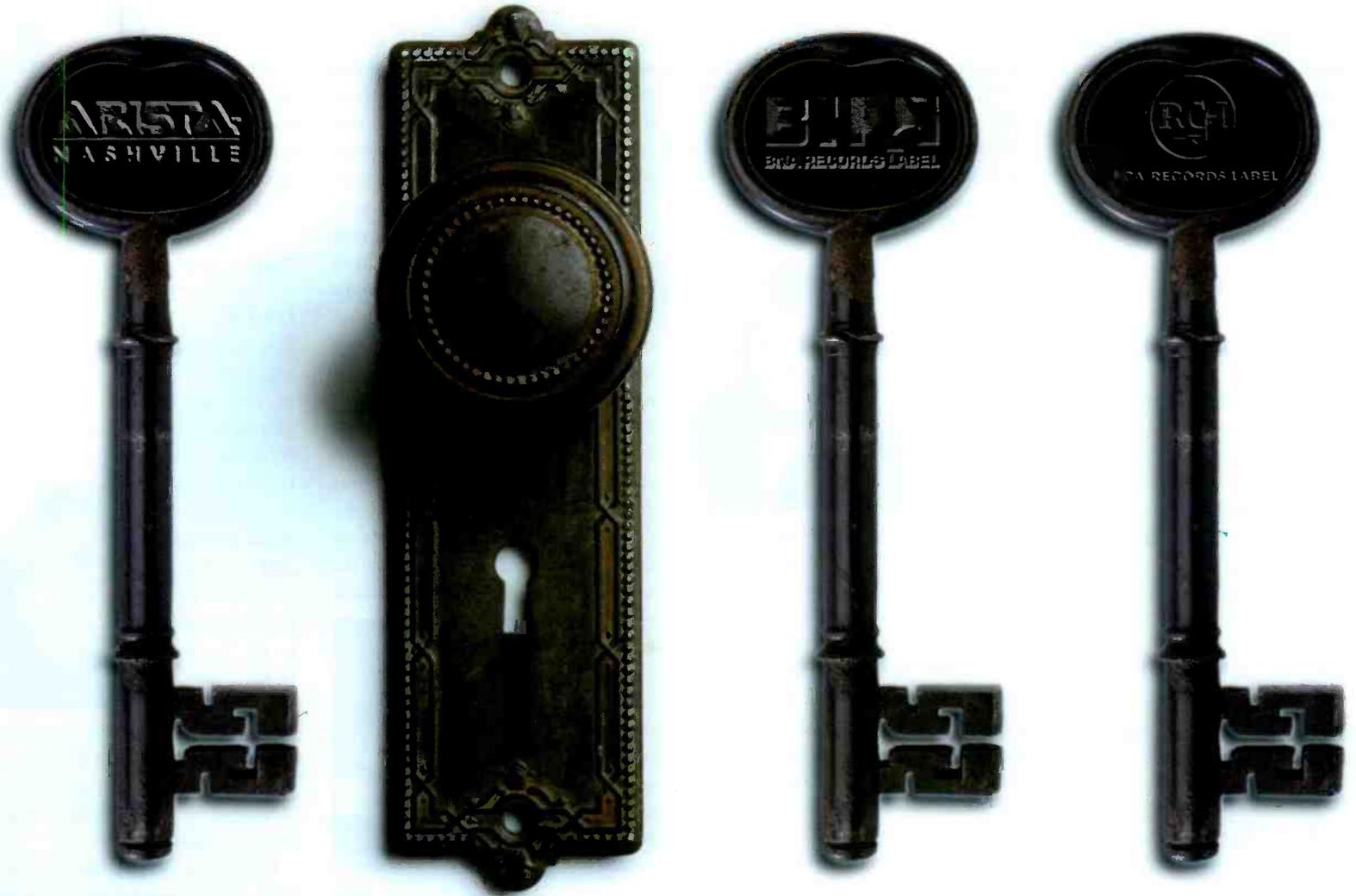
- 1/2 lb. fresh asparagus
- 1/2 lb. fresh green beans
- 1/2 lb. thinly sliced ham
- 2 tbsp. olive oil
- crushed black pepper
- juice from two lemons
- fresh grated Parmesan cheese

Trim and blanch asparagus and green beans. Wrap individually with ham slices. Heat non-stick skillet to medium heat with oil. Sauté for six minutes (three minutes on each side) until crispy brown. Sprinkle with lemon juice, pepper, and Parmesan. Enjoy! ■



Jennifer Wood

# 3 LABELS, 3 ROSTERS THE RCA LABEL GROUP



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clint black  
tracy byrd  
sara evans  
andy griggs  
martina mccbride  
coley mccabe  
tommy shane steiner



# COUNTRY STARS **sound off** ON THE SEASON OF SUMMER

Compiled by Jamie

**Matteson & Barbara Behler**

As we head into the summer of 2001 with Country's official summer kick-off event Fan Fair, we asked several artists to share their fondest (or not) memories of summers past or to recall their visits to Fan Fair before they were country stars. Enjoy!

*Chely Wright (MCA)*

**Down on the farm:**

I grew up in the tiny town of Wellsville, Kansas, with a population of about 1500. It was primarily a farming community, so my brother, sister, and I were no strangers to manual labor.

Some of our most difficult chores took place during the hot summer months when it was common for temperatures to soar well above 100 degrees. I can tell you that throwing hundreds of square bales of hay onto a hay wagon that stands five feet off the ground in the middle of July is *no* fun. I think the sickest I've ever been in my life was the summer when I was seven years old. It was blazing hot and I had been picking



Chely Wright

beans by hand in a dry, dusty field. My mom kept telling me to put my hat on, but of course I

didn't listen and that was my first experience with sun stroke.

It may seem like I'm painting a picture of "hard-luck" and cruel labor for children, but I'm not. In my family, we were expected to work hard, but we also had tons of fun. During the summers each night after dinner, my mom and dad would let us swim in the pond behind our house until the sun went down. And for a special

treat, sometimes they'd let us put up a tent in the back pasture and camp out. It really sounds so simple as I write this, but these were truly some of my most memorable times. I wouldn't trade my childhood summers for anything in the world.

*Jamie O'Neal (Mercury)*

**Summer job:**

When I was 16 I had a summer job working for a discount windshield company where a friend and I would roller-skate around Los

Angeles to various businesses and tell people about the company! We skated *everywhere*—

which we loved—and handed out brochures. Our job was to get people's business cards and take them back to the boss. I remember that some people were kind of rude to us because they thought we were selling something, so a lot of people would say, "Don't skate in here!" In the end we just wanted to get it over with, so we just started collecting business cards and threw out the brochures! We ended up getting fired, but we sure got a lot of exercise!

*Lila McCann (Warner Bros.)*

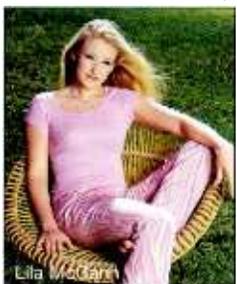
**Summer vacation:**

My best summer vacation would have to be the two weeks I spent in Hawaii last August with my best friend Rae Ellen. It was just the two of us and we had such a great time! You can't

rent a car



Jamie O'Neal



Lila McCann

unless you're 25 years old, so, needless to say, she and I did a lot of walking on that vacation!

*Kortney Kayle (Lyric Street)*

**Worst summer vacation:**

One of my not-so-great vacations happened when I was about eight. My sister Krista was seven, and the twins, Kevin and Kelly, were three. We were at the end of our family vacation and my parents planned to stop in Bracebridge, Ontario overnight, and then take us to a childrens' amusement park called Santa's Village the next morning. It was almost midnight when we pulled into the first motel off the highway. They were full. In fact, every motel within a reasonable distance was booked that night. We had no choice but to pull into a McDonald's and sleep in the car. So, with four cranky kids on their hands, my parents made little beds for us in the van so we could sleep till morning. We were determined to go to Santa's Village and one night of bad sleep wouldn't kill us. When we woke up,

my mom dragged us into the public restroom so we could brush our teeth, comb our hair, and grab some breakfast at the same time. Come to think of it, it wasn't all that bad for us kids, but my poor parents had to deal with us on the way home after getting no sleep and then being outside all day.

*JoDee Messina (Curb)*

**Fan Fair:**

Before I got my record deal, I would get my Fan Fair passes from my producer. One of my fondest memories is before

"Indian Outlaw" was released and seeing Tim McGraw sweeping the Curb Records booth. He asked us not to go see the shows because he didn't want to be left alone at the booth. Nowadays you're lucky to be able to get anywhere near the booth to see him.



JoDee Messina

*Terri Clark (Mercury)*

**Fan Fair:**

The first year I attended Fan Fair was in 1987. I remember standing in line for hours to get autographs from Patty Loveless, Keith Whitley, John Anderson, and Holly Dunn. I still have those photos, and I truly cherish the autographed card I got from Keith Whitley, as he passed away before I ever got to meet him "artist-to-artist." I remember sitting in the stands, sweating profusely while watching the shows.



Terri Clark

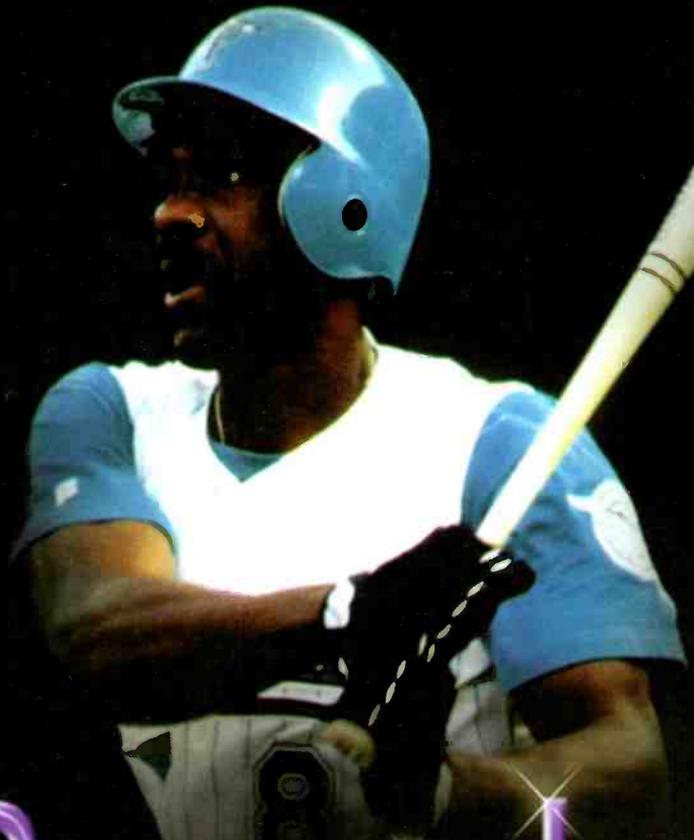
Every year thereafter, I went to Fan Fair—usually by scamming some passes from someone in the music business. Every year I would stand and watch while the artists performed, dreaming of the day it would be "my turn." In 1994 that day finally came, and I sang "Better Things to Do" for the Fan Fair audience before it was even released as a single—it was an incredible experience!

*Tammy Cochran (Epic)*

**Best summer vacation:**

My best summer vacations were spent in Florida. My mom and I

*Andre Dawson Fields New Record Label*



# Acclaim Records

**Heats Up Your Summer**

*with Wiley Fox's single release*

**"No More Cheatin' Songs"**

*off their new CD*

**"Radio Ranch"**

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*from Florida's top country band fielded by an all-star record label*

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**June 11, 2001**

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# Sound off

try to go every year for a couple weeks. We take lots of cash and go to all the really cool outlets and flea markets—I just love a bargain! We lay out at the pool, then go out for great food.



Tammy Cochran

## Ray Hood (Caption)

### Summer road trip:

Mike Borchetta, VP of Promotion for Caption Records, had me booked to do a Wal-Mart promotion for KKAJ in



Ray Hood

Armore, Oklahoma. Unfortunately, when we got there, the store manager was not able to set us up in the music section. But since we'd traveled so far to do this event, he set us up in what he described as the 'next best department,' the produce section! We probably helped Wal-Mart sell a lot of watermelons that day, but hey, "what's a little more watermelon to a drowning man?"

## Cyndi Thomson (Capitol)

### Summer camp:

One of my fondest summer memories is from Camp Sunshine in south Georgia. I was 12 years old and my mother had given me permission to start shaving my legs that summer. So there I was at camp on this long table and I had my little cup of water and all the other girls were gathered around, and I remember the



Cyndi Thomson

room got very quiet as they watched in awe as I shaved my legs.

## Blake Shelton (Warner Bros.)

### Fan Fair:

I remember attending my very first Fan Fair and standing in line for Deborah Allen's autograph. Man, I was in love with her. When I got up there—I don't know why she did it—she grabbed me by the face and gave me a real big kiss! My mom snapped a picture of it and at that moment, I was even more in love with her. I kept that picture, and a couple of years ago, I got a chance to write with her. What's ironic about it is that it was the Giant Records booth, and I ended up on Giant records! I was shaking when I stood near her, but I was able to share the now-embarrassing story with her. She's even a guest vocalist on my album.



The Kiss

## Three of Hearts (RCA)

### Summer camp:

Our funniest memory is from cheerleading camp when we bought "stink" capsules and popped them off in the hallway we were all staying in! They smelled worse than rotten eggs! We did it several times throughout the week until they figured out it was us. We also put anchovies in some peoples' beds. It was a week we will never forget. We'll always cherish the friends and memories we made at cheerleading camp.



3 of Hearts



Darryl Worley

## Darryl Worley (DreamWorks)

### Camping out:

Some of my best summer memories are from our family summer vacations. Our family was really into camping and our destinations usually involved visiting a state park. We'd pitch our tents, hike, fish, and cookout and wade through along the creeks. Those trips gave me a true appreciation for the outdoors and the wonder of nature.

## Jeff Carson (Curb)

### Summer vacation:

One summer when I was in the third grade, my mom, dad, brother, sister, and grandparents all headed to California to visit Disneyland. We camped along the way and one of those camping nights fell on Easter. I was very concerned when they locked the camper door that night because I was worried that the Easter bunny couldn't get in to bring me goodies. I kept bugging my parents about how he was going to get in and they told me not to worry. Finally I went to sleep and when I woke up the next morning, my goodies were there! I looked all around the camper to see just where the Easter bunny could have gotten in. I finally found a hole in a closet and figured that was the way he did it! Another funny tale of that trip, we did not have air-conditioning in our vehicle and to keep cool, we had a squirrel cage-type fan that plugged into the car cigarette lighter! We actually had to put ice in the fan for the wind to blow over to keep us cool.

## Charlie Robison (Lucky Dog)

### Summer fun:

My brother Bruce and I grew up in

a very small ranching town, so our summer was pretty much spent out on the ranch every day. My best memories are of the beautiful Medina River. The big thing in Texas is tubing. We'd be like Huck Finn and Tom Sawyer and we'd walk for miles to the river and then float down all day long...you can still do that! It's a great way to grow up!

## Fate at Fan Fair:

I met my wife [Emily from the Dixie Chicks] backstage at a show during the 1998 Fan Fair. We were introduced by Sony producer Blake Chancey and it was obvious we were taken with each other immediately. We wanted an excuse to spend some time together



Charlie Robison

so we suggested a party at Blake's house. We were both so nervous, and started playing this high school drinking game called quarters, where you bounce a quarter into the other person's beer. That's how we got over our shyness—we played quarters for three hours and fell in love while making each other drink lots of beer!

## Meredith Edwards (Mercury)

### Summer vacation:

When I was growing up, my family didn't normally take summer vacations because either my brother or me would be playing sports with a traveling team. Our vacations were usually spent going somewhere to play softball or baseball. One 4th of July weekend, my fast-pitch softball team traveled to Pensacola for a tournament. We had so much fun! We played on the beach, ate great seafood, and watched fireworks on the shore. And, we ended up winning the tournament! ■



Meredith Edwards

# On The Line with Big D & Bubba

## *The Boys In Baton Rouge*

In the face of impending competition with satellite radio, the debate has raged in terrestrial circles about the affects of consolidation such as Clear Channel's Prophet System—which, among other features, includes voice-tracking and an emphasis on syndication.

Many industry observers fear that syndicated shows (especially for morning drive) and voice-tracking take away from terrestrial's one true advantage over satellite service: the ability to be live and local with the audience.

No matter what side of the argument you're on, the fact is this is the way many stations are being operated today—and some are tremendously successful, including Clear Channel's Baton Rouge Country morning team of Big D & Bubba, which is heard in nine markets throughout Louisiana and Texas. We checked in with the pair to get their take on why they're different and why they're winning.

### Previous Gigs

**Big D:** I started in radio at age 14 in Cookeville, Tenn. Previous stints include WATX-Crossville, Tenn. (a 1,000-watt AM Christian station) and stations in Montana and Baton Rouge.



### Previous Gigs

**Bubba:** I'm from the New Orleans suburb of Houma. I started in radio at KCIL, which was then Top 40. I've pretty much worked in every state in the union and also Guam! Once I got to Country in 1994 at KBUL-Reno, there was no lookin' back. Until then, I wasn't even a big country fan, but you couldn't take me away from it now.

By **Jamie Matteson**

**JAMIE MATTESON:** How did you two come to work together?

**Big D:** We were both working across the street at the Country competitor (WXCT). I was doing mornings with another guy and Bubba was doing afternoons. When they blew out my partner, Bubba and I got together to do mornings. We ended up beating the heritage station WYNK's morning show, which had been #1 for 15 years! We were the

first show to finally beat 'em in morning drive, and we kept going strong for two years there. Finally WYNK ended up hiring us. You know, it's the "if you can't beat 'em, join 'em" kinda thing!

**What makes your morning show special?**

**Bubba:** We pretty much keep the listener guessing by infusing as much content as possible. We bombard listeners with infor-

mation and entertainment—whether it's prank phone, calls or heartwarming moments. The bottom line is anybody can make a listener laugh, but the first time you make 'em cry, they're yours forever. I know that sounds schmaltzy, but we like to give it a good mix—you don't have to make them laugh all the time. Everyone talks about how radio is in a decline now, but the bottom line is, it's all entertainment.

*"We consider ourselves Country P1s. We live the lifestyle, so we understand how to relate to our listeners. We understand what they find funny because we find the same things funny. We hunt, we fish, we shop at Wal-Mart, etc. We are our listeners." —Bubba*

**How do you guys play off each other? Do you do funny man-straight man?**

**Bubba:** We're just two guys who hang out together, and we talk about our lives, and if our lives don't have good content, we don't talk about ourselves just to talk. We consider ourselves Country P1s. We live the lifestyle so we understand how to relate to our listeners. We understand what they find funny because we find the same things funny. We hunt, we fish, we shop at Wal-Mart, etc. We *are* our listeners.

**Big D:** We do a lot of interviews with country artists and we do interviews with a lot of strange people, like the guy who can stick a kernel of corn behind his eyeball! You know, suck it up through his nose into the back of his eyeball and spit it back out.

**Seriously?**

**Big D:** Yeah, we really had him on the show and it was hilarious! We do a lot of

Let's say a listener from Shreveport calls in. All the local listeners in every one of our markets call their *local* radio stations' phone number and the call comes right to us here the studio. We answer with the call letters from Shreveport. They'll call in and say, "There's an 18-wheeler turned over on the Interstate." We say, "Great, we'll send a plane to go look at it. This is Big D and Bubba on KISS Country 93.7," which is the Shreveport slogan. We then hang up the phone and, immediately following the song

playing different music, local music, and local contests, etc.

**Big D:** Each station plays its own individual playlist and they give us their logs and we work around it. But when you listen to the show, it sounds like we're sitting right there. So, if a Vince Gill song comes up in Biloxi, we'll say "Hey, its K-99, Big D and Bubba...here's Vince Gill, 'Go Rest High on That Mountain.'" The song plays, then our phone lines from Biloxi are ringing off the hook. We get caller #9 on the line. We record

that bit, send it back to Biloxi and it airs right after the song plays. It's real-time contesting, as if we were sitting in Biloxi even though we're here in Baton Rouge. We have a producer at each of our affiliate stations that we're in constant communication with. We also have webcams where, with just a click of the mouse, we can




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*"People can say what they want about Clear Channel and the Prophet System, but you have to be accountable to your shareholders. If you can deliver a superior product for a fraction of the cost, why wouldn't you do it?" —Bubba*

---

prank phone calls, stunts, contests. We talk about what's going on in our personal lives. We did a show one time called "Bring Your Wives To Work Day." We had our wives do the whole show! Of course, we scripted it for them, but they did the entire show for us. People called in, telling them they were better than us.

**Bubba:** They *were* better than us.

**Big D:** There's really not one shtick we do; our show changes constantly and we're always looking to evolve. When a new station hires us, we go into the market and listen to the competitors. More times than not, we're replacing the exact same show in each market and we're competing against the exact same show all over the country.

**Bubba:** If you go up and down the dial, it's the same crap everywhere. You know, trivia, celebrity birthdays, guess the movie star, battle of the sexes...

**What makes your show so different from other syndicated morning shows?**

**Bubba:** Because we're *doing* it different than anybody in the country—by being local.

that's playing, we air that phone call only in Shreveport.

**So you have the ability to cut to local at any time?**

**Bubba:** We do—at any time, in any of our cities. Another example would be if our affiliate in Biloxi is running a contest for Vince Gill tickets—every time you hear a Vince Gill song, be caller #9. Meanwhile, all the stations are

watch the outdoor conditions in each city.

**Bubba:** We're merging the best of the old with a whole new angle...So you're getting an entertaining show that sounds like it's right in the city with the listeners. We're giving their cities' call letters, their weather forecasts, etc. Every weekend we travel to one of our cities for appearances or remotes. I think one of the best compliments we ever got was during an appearance for our affiliate in Amarillo when the morning guy and the general manager from the cross-town competition came up to us and said, "I don't know how you guys do it, but you're more local than us!" And we live 900 miles from them!

**Big D:** Their local callers, their local contesting...the best part about it is, we're saving the radio station money. They're getting more bang for the buck. Bottom line: its good for us, its good for them. We customize every station every morning. Yes, it's a lot of work, but we're willing to work as hard as we have to. Something we don't take for granted is our focus. We are much more focused than our competition for sounding local.

**Big D:** I know there's a lot of controversy

**Big D & Bubba Affiliates:**

- WYNK-Baton Rouge
- KMMML-Amarillo
- KMAG-Ft. Smith
- KQBR-Lubbock
- KNUE-Tyler
- KYKR-Beaumont
- WKNN-Biloxi
- KRRV-Alexandria
- KXKS-Shreveport

about what we're doing. But the bottom line is, we want to make radio better. If we come in and we're taking away someone's job, they were probably losing their job anyway. It's either get kicked or do the kicking. It sounds bad, but it's a fact of life.

**Bubba:** And bottom line, people can say what they want about Clear Channel and the

**Share a standout moment from one of your shows.**

**Big D:** When John Michael Montgomery's 'The Little Girl' was on the charts, we got a call from an agnostic woman. She told us she really enjoyed our show, but that she wasn't going to listen anymore because we kept playing the song that talked about Jesus. Of course we're

**Bubba:** I think I would credit Jaz Mackay. He was a major market guy who said, "Look, bottom line, you've got to work a hundred times harder than the next guy because the next guy wants your job. If you work hard, there's nothing you can't do." That's something that should be taught at the early levels and I don't think that's being done today. Back in the old days,

*"One of the best compliments we ever got was during an appearance for our affiliate in Amarillo when the morning guy and the general manager from the cross-town competition came up to us and said, 'I don't know how you guys do it, but you're more local than us!' And we live 900 miles from them!" —Bubba*

Prophet System, but you have to be accountable to your shareholders. If you can deliver a superior product for a fraction of the cost, why wouldn't you do it? It's going to benefit you, the station, the listeners. Every time we add a new station, the most asked question is, "How many more can you do by putting this much work into it?" We honestly haven't hit our stride yet. We could add four new stations by next week and it would be OK...it wouldn't affect us.

**Big D:** Radio is what you make it. If the show you have on isn't cutting it, they're gonna hire someone else to do it, because it comes down to ratings. We're currently #1 in seven out of our nine markets.

**Do you have immediate plans for more stations?**

**Big D:** We are currently talking to two others...

putting all this on the air and we asked her if she was a Satan-worshipper which really got her riled up. Then we told her that we would now be playing the song *more* because she is what's wrong with the world today, trying to stuff things down the throats of everyone else who wants to hear a great message. Finally, we told her to go listen to another station and we'd keep playing the song. Within two hours we received almost 1800 emails from listeners who agreed with us! Our phones almost crashed with the number of incoming calls!

**Bubba:** Talk about things that are entertaining! And whether it's in Amarillo or wherever—people had the *same* opinion. If you evoke strong emotions and get people involved, they will tune in tomorrow.

**Who gave you your best advice about working in this business?**

the guys knew you had to be as good as you can, or you wouldn't eat.

**Big D:** Coyote McCloud, who did mornings at then Y107 [Nashville]. I had lunch with him once and he said, "Always remember that you and the radio as a whole are always background noise. Never think that you are more than what you really are. If you think you are everything to the listener, you are kidding yourself. The listener is doing so many other things...getting the kids ready for school, driving, having an argument. They may hear 15 seconds of what you're talking about and that's it." That really helped me understand that you don't have listeners like you think you do...so every time you crack the mic, make it entertaining, make it thought-provoking, make it the best that you have. ■

CONTACT BIG D & BUBBA AT BIGDANDBUBBA@HOTMAIL.COM



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# Who's Hot in Urban Radio?

Compiled by Kevin Fleming

**T**hey say where's there's smoke... well you get the story. We talked to Urban Radio and Music Execs and asked them one simple question. Who's hot in Urban Radio? Some responses are obvious, some are surprising and as always we reserved the right for our own editorial comment!

**Dwight Bibbs, Warner Bros. Records**

Kris Kelly, WJLB-Detroit *She's very hot!*  
Jay Alan, WJVM-Chicago  
Gerod Stevens, WYLD/WQUE-New Orleans

**Larry Khan, Jive Records**

Alfred Liggins, Radio One, Inc.  
Doc Wynter, Clear Channel Communications  
Nate Bell, WHRK-Memphis

**Kevin KG Gardner, WHBX-Tallahassee**

Big Boy, KPWR-Los Angeles  
Steve Harvey, KKBT-Los Angeles  
Elroy Smith, WGCI/WVAZ-Chicago

**Lamonda Williams, WCDX-Richmond**

Kathy Brown, WMMJ-Washington WWIN Baltimore  
Darryl Huckaby, WYKS-Washington  
Carla Boatner, WGCI-Chicago

**Terri Thomas, WIZF-Cincinnati**

Hurricane Dave, WIZF-Cincinnati  
Tony Fields, Blue Chip Broadcasting/Radio One, Inc.  
Steve Hegwood

**C.C. McClendon, Arista Records**

Doc Wynter, Clear Channel Comm.  
Monica Starr, WCHB/WDTJ/WDMK-Detroit  
Ken Johnson, Cumulus Broadcasting

**Priscilla Chaptman, Pretty Special-PR**

Daisy Davis, WDAS-Philadelphia  
Ms. Jones, WQHT-New York  
Fred Buggs, WRKS-New York



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Kathy Brown



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LaKwanza Dixon



Lamonda Williams



Steve Harvey



Terri Fox



Traci LaTrelle



Tom Joyner

**Dorsey Fuller, KKBT-Los Angeles**

Stevey Harvey, KKBT-Los Angeles  
Kathy Hughes, Radio One, Inc. *She's the big boss!*  
Doc Wynter, Clear Channel Communications *Just in case...*

**Carl Conner, KMJQ-Houston**

Carl I. Conner, Jr., KMJQ-Houston *He's his own publicist!*  
Elroy Smith, WGCI/WVAZ-Chicago  
Skip Cheatham, KKDA-Dallas

**James Alexander, WEMX-Baton Rouge**

Terry Base, Urban WWWZ-Charleston  
Joe Booker, KIPR-Little Rock  
James Alexander, WEMX-Baton Rouge  
*Loves himself the most*

**Cliff Winston, KJLH-Los Angeles**

Cedric Hollywood, WEDR-Miami  
Carl Conner, KMJQ-Houston  
Sam Weaver, KPRS-Kansas City

**David Linton, Capitol Record**

Doc Wynter, Clear Channel  
Tony Fields, Blue Chip Broadcasting/Radio One, Inc.  
Ken Johnson, Cumulus Broadcasting, politically correct!

**Joe Davis, WCFB-Orlando**

Karen Vaughn, WHQT-Miami  
Colby Colb, WUSL-Philadelphia  
Broadway Joe, KTTB-Minneapolis

**Traci LaTrelle, Radio One Statellite**

Kathy Brown, WMMJ-Washington WWIN-Baltimore  
Traci LaTrelle, Radio One Statellite *Don't forget about me!*  
I don't know who else, been out of the loop for a minute.

**Terry Foxx, WQQK-Nashville**

Doc Wynter, Clear Channel Communications  
Toya Beasley, WRKS-New York  
Robert Scorpio, KKBT-Los Angeles

**LaKwanza Dixon, Scepterstein Records**

Tavis Smiley, of the Tom Joyner Morning Show  
Steve Harvey, KKBT-Los Angeles  
Big Boy, KPWR-Los Angeles

**Kevin Foxx, WFXA-Augusta**

Mary Catherine, Sneed Radio One, Inc.  
Steve Harvey, KKBT-Los Angeles  
Believe it or not, anyone who still owns  
Cumulus stock

**Jesus Garber, Jesus Garber Co.**

Daisy Davis, WDAS-Philadelphia  
Jamillah Muhammad, WVAZ-Chicago  
Kathy Brown, WMMJ-Washington DC

**Marilyn Batchelor, MCA Records**

Steve Harvey, KKBT-Los Angeles  
Angie Martinez, WQHT-New York  
They are the only two that come to mind. ■

# Urban Madness In the Motor City

## Radio One's Monica Starr Puts the Detroit Score Card In Perspective

By **Monica Starr**

**S**o, Mr./Ms. Program Director, you got it going on. You're on top of your game, so are you up for a challenge?

Close your eyes and imagine that you program in a marketplace where the Urban radio competition includes two mainstream Urban stations, three urban A/Cs, two oldies stations, one Smooth Jazz and a Gospel station, not to mention a Rhythm Crossover that bangs out the hot hits. Getting a little nervous? I can see a bead of sweat forming on your brow...OK, open your eyes, and be thankful you don't have to operate under those conditions. That is, unless to work in Detroit. The seventh-largest media market has the most Urban radio stations. While competition brings out the best in us all, this has got to be tough. I recently talked to Monica Starr, Radio One Detroit Market Operations Manager overseeing WDTJ, WDMK, and WCHB. I asked her for an overview of the Motown market, in her own words.

—Kevin Fleming

Detroit has always been a unique marketplace. A lot of that is because this was the birthplace of Motown. I think the listeners' education level is so much higher than anywhere else in the country because they were witness to the building of Motown and that has been passed on through the generations. Also, this is the home of a heritage station like Clear Channels' WJLB—they were the ones who broke the Motown artists. If you go any of the Motown Cafés across the country, you'll see the WJLB logo. That's a station that's literally been around for generation after generation.

Besides JLB, there's Radio One's WDTJ, a hip-hop station trying to cut into that JLB audience. Then you have WMXD which is an Urban A/C also owned by Clear Channel. They've been quite a few things but Chris McClendon put it on the map as far as being an Adult Urban Contemporary station, so it has its own little history there.

teners are already saying, 'naw' and are already lukewarm to the music?" Their library is even smaller than most Urban A/Cs. Once you've rotated through all that music you can see what happens in the ratings. The first time you hear a song there people say "Oh wow, that was the jam." The next time they say "Yeah, OK," then the third,



*"Detroit has always been a unique marketplace. A lot of that is because this was the birthplace of Motown. I think the listeners' education level is so much higher than anywhere else in the country because they were witness to the building of Motown and that has been passed on through the generations."*

Under the leadership of Chancellor Media and AMFM, the goal was to graduate the listeners from WJLB to WMXD, and try to hold the listener-ship within that ownership group.

The complexity of the market changed with the introduction of Greater Media's "The Groove" (WGRV), which is the Jammin' Oldies. It'll be interesting to see what happens because that format is flipping back to something else all over the country. The Groove was one of the last stations to enter that format, and they've put a lot of dollars into it. You've got to ask yourself from a corporate standpoint, "Can you continue to pour money into a format when the lis-

fourth and fifth time they say "Can you get to the b-side of that, maybe?" and the ratings start to suffer. Stations like that might be more successful if they had researched music in and out of the rotations.

Then there's WGPR, which is another heritage station in the market. They're one of the few privately owned stations left in the nation. Formatically, they're all over the map and try to play some of everything, which is reflected in their Time Spent Listening. For the entire time I've been in this market, WGPR has been a one-share radio station and has never gone above that.

Then there's WVMV, which is the Smooth Jazz outlet. While I was at



WMXD I kept a close eye on that station. They had 50 percent African-American come in the adult demo that I was trying to reach at WMXD. WVMV is a successful station.

WDMK (Radio One Urban A/C) is still going after Urban adults, but VMV has had plenty of time in establishing itself and put quite a distance between itself and WMXD. Not to mention the fact that I [WDMK] have a signal deficit. My challenge is to stay on target with my marketing plan, play the favorites, and keep them fresh by watching the burn and taking them out when they need to come out and putting them back in when I can and try to make a dent in their number.

WMXD (Clear Channel Urban A/C) is the closest to us formatally, but after that I have to deal with WGPR (indie owned Urban A/C) and my desire is to take them out of the ratings race by increasing our share and TSL also by trying to gain some of The Groove's and WVMV's listeners.

Radio One has launched a gospel network, so I spend time with the sales people to help educate them to the programming and the audience served on WCHB/AM. So when they go out to tell the story, we want them in tune to what our story is.

So that really sums up an incredibly competitive marketplace. Phew! ■

RADIO ONE'S MOTOWN MASTERMIND  
MONICA STARR CAN BE REACHED AT  
(313) 259-2000

# Mic Patrol

## By The Poetess

### GET SPANKED!

Bronx, N.Y. native, Kool Keith is quite a character. In fact, he's played quite a few characters throughout his illustrious rap career. Black Elvis, Dr. Doom, Dr. Ocfagon, and Pappa Large are just a few of the colorful roles Keith has acted out over sick funk-laced tracks. His off beat on beat rhyme-style and outrageous costumes complete with plastic wigs and shiny suits, puts him in a category all his own. Kool Keith is back, in a starring role as himself, on his new album *Spankmaster*. "My album *Spankmaster* is in another dimension," says Keith. "This is the best album I've ever recorded." The CD includes appearances by H-Bomb aka Jacky Jasper, porn-star Heather Hunter, and Esham the Holy. His ill lyrical topics range from purple-hazed free flows to hardcore sexually explicit fantasies. All this comes from the mind of a man who was once a psychiatric patient at Bellevue Hospital in New York. The outlandish rapper's early beginnings as a member and co-founder of the legendary trio Ultramagnetic MC's earned him the all important "street credibility" among hip-hop heads. Ultramagnetic was one of the first rap groups to use sampling as an instrument in their songs. *Spankmaster* drops June 5th on Rawkus Records.

### FREEDOM...THE MOST BEAUTIFULEST THING!

Def Squad member Keith Murray recently stepped out of a Connecticut halfway house and into the recording studio. Murray served a 3-year sentence in prison for allegedly hitting a teenage club goer over the head with a bar stool back in 1995. It wasn't until 1998 that he was charged and convicted of second-degree assault. Even after doing his stint, he still claims innocense and admits doing time has made him take life a little more seriously. Keith got his start in rap music in '94 when he hooked up with Eric Sermon and dropped his debut single, "The Most Beautiful Thing in This World." He dropped an album that shared the same title that was certified gold. The raspy voiced rhyme spiller is back and rarin' to go. He has just signed a deal with Def Jam Recordings and has started working on his next album. Keith is currently featured on a cut called "Wrong 4 Dat" from Redman's new CD *Malpractice*.

### DEF JAM SIGNS SCARFACE

Def Jam is definitely keepin' it hot. They have also signed veteran rapper Scarface to its phat roster of rap stars. Face has left Rap-a-Lot Records after being with the label for over a decade. Sources say he refused to help his former label promote his last CD *The Last of a Dying Breed*, which achieved gold status. Scarface currently heads Def Jam South and is responsible for signing Ludacris.

### LATIFAH GETS HOUZED

Rapper/actress/talk show host Queen Latifah is in the process of working out a production and acting deal with Disney and Hyde Park Entertainment. If all goes well, Latifah will be executive producer and star in a TV comedy called "In The Houze." She will play an inmate who hooks up an online relationship with an unsuspecting man. She is eventually released and from what I hear the story gets pretty crazy but not too far fetched, after all it is Disney. No word on whether the rapstress will be recording an album anytime soon. I'll have to look into that. But there is a single being released entitled, "Everywhere You Go."

### TWO...MUCH GAME



Too Short

Two of the Bay Area's most notorious game spitters are planning to double up on a recording project. Too Short and E-40 are in talks with Jive Records on possibly doing an album featuring them as a duo. They've collaborated on each other's songs in the past and now they're ready to combine the street savvy rhymes of Charlie Hustle and Shorty The Pimp on a joint effort tentatively titled *The History Channel*. Both have been back and forth to Atlanta, Georgia and Oakland, California, casually recording tracks for the CD. One of the songs includes a cut with Stomp Down, who happens to be incarcerated. They've recorded his vocals over the phone. Stomp Down shares his moving words of prison life in hopes of steering youngsters in a positive direction. Rick Rock, DJ Fingaz and DJ Quik are a few of the producers expected to provide the background music for 40 and Short to sprinkle game. While awaiting the green light from Jive Records, E-40 is



THE POETESS  
poetess92@aol.com

getting ready to release his group The Mossie on his label Sic Wid It Records this summer. Too Short is planning to release a new album this fall.

### HIP HOP ON DISPLAY

If you happen to be in the San Francisco Bay Area between now and August, be sure to check out the Hip Hop Nation Exhibit. The presentation



Tupac Shakur



includes hip-hop memorabilia and artifacts originating from various origins including Cleveland's Rock & Roll Hall of Fame. The exhibit

has visited Brooklyn, New York and is now in San Francisco, California. More than 3000 folks attended the opening night in Northern Cali. Just about every one who's played a significant role in hip-hop has donated personal items to the museum. Pictures, old films, records and even clothing worn by the late Notorious B.I.G and Run DMC are on display. In addition to the fascinating time-pieces are speakers, live performances and Hip-Hop films (Remember in "Juice," when Tupac turned into "Bishop?"). The next stop is scheduled for Los Angeles. The Hip-Hop Nation Exhibit is located at the Yerba Buena Center for the Arts in San Francisco.

### GRADY DIES

Actor and Professor Whitman Mayo who was best known for his role as "Grady" on the classic comedy *Sanford and Son* has died at the age of 70. He co-starred on the series with the late Redd Foxx. Condolences also go out to the family of Prince Ital Joe. He was killed in a car accident on May 16th on his way home to Los Angeles from Arizona. Joe was famous for his rap/reggae style and made noise overseas and was popular in the Los Angeles area. He has worked with artists such as Snoop Dogg, Tupac and Marky Mark. ■

THAT'S IT FOR THIS RIDE. I'LL CATCH Y'ALL BACK HERE IN A MINUTE. FOR THE MIC PATROL, I'M THE POETESS AND I'M UP OUT THIS PIECE!



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

# Chris Jonz: "The Fred Astaire of Record Promotion"

By Steve Williams

He has a trademark penchant for style, and a flair for the imaginative that is evident even in the spelling of his name—Jonz. Chris Jonz, the dapper and eloquent personality has had, as a promotion man of the highest order, an influential and unmistakable presence in the record industry for three decades.

There are a number of now very successful artists who practically owe their prosperity to Jonz, and there are scores of radio and record pros who have spent their entire careers working with this one-of-a-kind human being who, after 16 years, is leaving his post as senior VP of Jazz and Urban A/C Promotion at Warner Bros. Records for new and exciting pursuits within the industry.

Even after all the time he's spent in one job, Jonz is still one of the most enigmatic of his lot; loved by many, known by a scant few. This is why it was an honor and a great joy to spend a little time getting to know him better via the impressions of his peers and the incomparable storytelling of Jonz himself.

**STEVE WILLIAMS:** What was family life like during your early years?

**CHRIS JONZ:** I was born in Harlem. As an only child and the son of single parent who was a true entre-



Chris Jonz at the 1995 GAVIN Seminar with WQCD's (and now GAVIN's) Steve Williams and WCPN's Bobby Jackson.

preneur—initially in beauty culture and later in the music business—life was a little different than for most kids my age. Because she advertised her beauty shops on radio, I eventually met just about every DJ and PD at black radio in NYC (WWRL and WLIB). Partial listing: "Rocky G," Jack Walker, Eddie O'Jay, et. al. Oftentimes my mom would have meetings at Count Basie's Lounge or Small's Paradise (before it was Big Wilt Small's) or the Baby Grand. Later, when my friends and I became teenagers and were allowed to go to 125th Street by ourselves, it



Chris Jonz, circa 1976, posed with black cultural icons Stevie Wonder and *Roots* author Alex Haley.

was to see the James Brown Review or the Motown Review featuring "Little" Stevie Wonder, Marvin Gaye, the Marvellets, Smokey & the Miracles, Bo Diddley or Moms Mabley.

Basically, it was my mom and very dear grandma figure who we fondly called "Bobo" who raised me. I had a lot of post-school activities because mom usually worked pretty late. As I attended parochial school, there was a lot of emphasis on religion. I actually contemplated being a priest when I was young—very young.

**What was it like growing up in '50s Harlem?**

It was exciting. Lot of stuff to do. Hopping the turnstile in the subway was "a must" [if you wanted be accepted by your peers]. Summers were probably the most memorable. Free concerts, Reiss Beach...music was always happening somewhere or another: a lot of R&B and Latin music, jazz came a little later, in my early teens. My stepfather took my mom and I to see Lester Young and The Count Basie Orchestra at the Paramount. I fell in love with drum solos after that—any-

body's drum solos. Then he took me to the Metropole and introduced me to Roy Eldridge. I didn't know it but the bug was there. Then the onslaught of Miles, Coltrane, the MJQ—I loved the fact that they were so cool, so clean, and so sophisticated, Art Blakey, Olatunji & His Drummers of Passion, Horace Silver. Then the Randall's Island Jazz Festival. Boing!!!

**What was the first piece of music you purchased?**

Frankie Lymon & the Teenagers. It was with allowance money. I wanted to impress my peers and my "potential" first girlfriend. I kinda thought that the white crew neck sweaters with that humongous red "T" on the front was pretty cool, as well. Lastly, like most, I wanted to be in a singing group and Frankie was the role model for that at the time. Incidentally, I did a horrific job at singing second tenor for a group, The Chryslers, that lasted about four months. I was in the group for two rehearsals. ■

STAY TUNED NEXT ISSUE AS WE CONTINUE OUR TALK WITH THE ONE AND ONLY CHRIS JONZ.

## JONZ PEER-TO-PEER

▶ When I hear the name Chris Jonz I immediately think: class. Jonz is the Fred Astaire of jazz promotion. Handsome and articulate, he's danced his way into many hearts and minds over the years. He's a true professional with an inquisitive mind, and a lover of music and musicians (anyone who can work for Stevie Wonder as long as he did and maintain the relationship, has a black belt in people skills). But what I admire about Chris Jonz the most is his natural courteous nature and warm heart. Chris Jonz is a special kind of human being—spirited and giving.  
—Quincy McCoy, VP, Music & Radio Programming, MTV, Group

▶ Chris was absolutely wonderful to work with as he was instrumental in the success of Fourplay. Chris is a straight shooter who really appreciates music, musicians, and the art of making music. Chris also has his pulse on what's current. Chris is now a dear friend for life and that speaks for itself. When I grow up I want to be just like Chris Jonz.

—Harvey Mason, Fourplay drummer

# Jazz / s m o o t h

## Trio Fascination: An Interview with Joe Lovano

by Steve Meicke

It's a tradition in jazz for musicians to experiment with sounds and techniques. Jazz is always striving to create new music. In the spirit of that tradition, saxophonist Joe Lovano is one of today's most respected jazz artists, creating some of the most beautiful and progressive jazz in the genre.

After winning a Grammy for his 2000 release *52nd Street Themes*, which showcased his adeptness with large group orchestration, Lovano's new release, *Flights of Fancy: Trio Fascination 2*, is his second volume of trio experiments.

With four separate and unusual trio lineups, the album offers listeners a collection of conceptual works that redefine what can be done with a trio.

From his home in the Hudson River Valley area of New York, Lovano sat down with us to discuss the thought process behind the making of *Trio Fascination 2*.

**GAVIN: What's the deal with you and trios? Is the trio your favorite lineup?**

**Joe Lovano:** Well, from really early on I played in a lot of trio combinations. I grew up playing with organ trios. As a teenager, my dad always had a trio with organ, drums, and saxophone, and some of the first groups I played in as a teenager were organ trios. I had working trios of bass, drums, and saxophone early on in Cleveland, and right around the time I first went to Berklee College of Music in the early '70s.

The whole trio communication is really clear. It's free, but you also have a lot of responsibility. It's fun to accompany each other. I find myself accompanying, as well as soloing, in a trio. That really taught

me a lot about the inner forms of tunes and the things that happen within the harmonic sequences that you can be a part of without just playing over a tune, let's say.

**The usual trio lineup is sax, bass, and drums or organ, sax, and drums, but on the album you have some really interesting combinations, like the harmonica-piano-sax combo, for instance.**

That was so beautiful. We played a gig in New York last year and the music was so much fun and really magical. There were a lot of things that happened and we were just playing standard tunes but improvising pretty freely with them and creating the song, and that was magic...it was like I couldn't stop hearing that sound. This trio and my working trio with Cameron Brown and Idris Muhammad were the two core groups that everything else revolved around in putting this recording together.

**So are you purposely mixing up the trio combinations to explore and see what you can find?**

Yeah, definitely. Basically, it's from living in New York all these years and playing in my loft. I played every day with different people, duets and trios, different ensembles all the time. I never played just with piano, bass, and drums, or just anything! It was always about exploring music with whoever was there. So some of these other trios [on the new album] like the Billy Drewes on woodwinds, Joey Baron on drums, and myself on woodwind and percussion—we would play all the time like that, and create music.

**Usually you're thought of as a tenor player, but on the album you're playing C melody saxophone, alto clarinet, bass clarinet, and even percussion.**

These are all instruments that I've grown up playing. Tenor I would

say is my main love and my voice. I started playing tenor when I was around 11 or 12, but prior to that I played alto sax and C melody. I started to study clarinet and flute when I was a teenager. I always played drums and have had drums around since I was 6 or 7 years old. So percussion and horn have been my focus.

**Is there a track on the album that you personally dig the most, or that you really want people to notice?**

I'm really proud of the way "On Giant Steps" came together. The way that Toots, Kenny, and I played on the form and structure of "Giant Steps" as a rubato, and then I segue into the trio with Cameron and Idris playing it more in a traditional way. That conception goes throughout the recording, playing the same tune with different people, different instrumentation, and different moods. The way we were set up [in the studio] was really great because we just played everything live to 2-track, so there's no overdubbing or anything. We played with no headphones—we just played it like we were in a performance.

To play this kind of music, it's spontaneous creativity, and that's what I really wanted to play and let the listeners really realize, especially coming off of *52nd Street Themes*, which was very organized. This is how I play all the time, in all these different worlds of music, and with the players on the scene right now.

**It's clear that your approach to music is pretty deep, conceptually. Jazz radio programmers are always debating about playing stuff**

**that's too "heavy" for the listeners. Do you even think about radio when you compose or arrange?**

Well, I want people to be able to listen to the music and to follow it, but I don't really think so much about radio play. If you really just want to do something for radio play, then you're not really playing your music, you know? You're not trying to develop. I love listening to the radio myself, and I've grown up listening to jazz radio. A lot of times you hear the same things over and over again, but every now and then you'll hear something that stands out, that inspires you. I'd like my listeners to be inspired by what I play and put together. *52nd Street Themes* really got a lot of attention because it got a lot of radio play. Any tune on there could be played at any hour of the day on jazz radio. *Flights of Fancy* might have a few things that, texture wise, are complex. Especially the trio with Toots and Kenny Werner. We're playing real collectively, and you have to really listen to it to really hear it. But a piece like "Bougainvillea" or "Flights of Fancy," or McCoy Tyner's tune that we recorded, "Aisha," is a really beautiful piece that people can really hear. ■





TRIPLE A  
EDITOR  
DAVE EINSTEIN  
einstein@gavin.com

# David Crosby talks about CPR and the new album *Just Like Gravity*

By Dave Einstein

**C**PR (Crosby, Jeff Pevar & James Raymond) sprung from a dramatic period in David Crosby's almost mythic life. Raymond of CPR is Crosby's biological son who found his father about the same time the legendary musician was looking for a replacement for a failing liver, a terminal medical condition. At about the same time father and son connected, an organ donor was found.

Crosby was one of the founding members of the Byrds, an original member of Crosby, Stills & Nash and Crosby, Stills, Nash & Young. He produced Joni Mitchell's first album, he's enjoyed a solo career, been a longtime political activist and film documentarian

**DAVE EINSTEIN:** Most people have a tough time dealing with one band at a time, how do you work with both CSN and CPR?

**David Crosby:** There's a method to my madness. What I've found out was that if I did one thing exclusively, I wound up in a rut. I also do more than just work CSN and CPR. I sing behind Jackson [Browne] or Bonnie [Raitt] or Phil [Collins] and by doing that I get a musical cross-pollination; an exchange of ideas and methods. It keeps me growing.

**How did CPR come together?**

I encountered Jeff Pevar in '92. He was in Marc Cohn's band when Marc was on the CSN tour that year, and Jeff and I just clicked. He's a wonderfully passionate guitar player; anything with strings on it, really. The "R" in CPR is James Raymond, who had been put up for adoption by his mom when he was

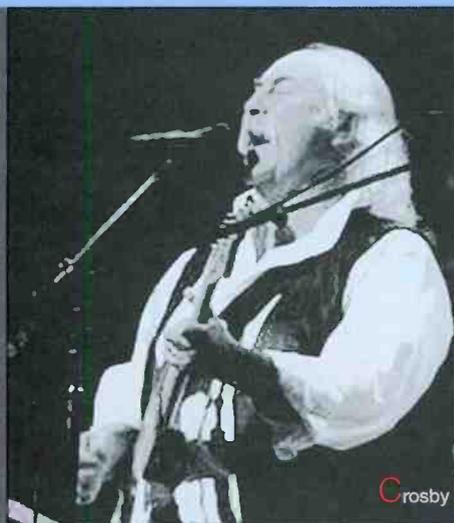
The thing I love most about CPR is that it expands into the area I've always loved; complex chords, unusual melodies, lots of harmonies, and great lyrics. That's the stuff I love.

**It's always been a mystery to me how people write songs, especially the caliber of the ones you write.**

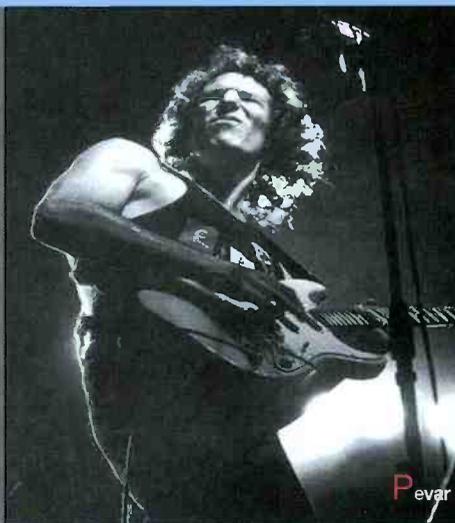
Well, I for one don't know how I do it. There are people like Bob Dylan who are very organized and get up every morning and write, but that's not me. The songs just come. All I can do is stand there and be amazed and grateful.

**What keeps you from being cynical after everything you've seen and done in the music business?**

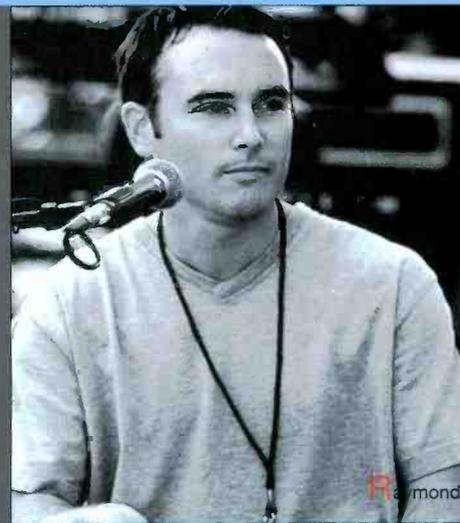
The business part is what makes people cynical. The music part is one of the magical things that people have always had in their lives. We don't understand it intellectually, but we know we like it. Music is mankind's magic; it's our party. As



Crosby



Pevar



Raymond

(*Stand and Be Counted*), and is a two-time member of the Rock & Roll Hall of Fame (for the Byrds and CSN).

Crosby's latest accomplishment is CPR's third album, *Just Like Gravity*, to be released June 19 on Gold Circle. CPR resulted from an epiphany for Crosby. Here are some of his thoughts from a recent phone interview:

born. When he was about 30, he went looking for his biological parents and found my name on the birth certificate. James had already been a musician for some years. He's a tremendous singer, keyboard player, and songwriter. He's brilliant! We became very close friends. I introduced him to Jeff and I knew they would have great chemistry and they did.

musicians, we do it because we have to, because we love it. The key is that we have to look at it as if we are lucky to be able to do it at all and not expect anything in return.

**I came away from the album with a strong sense of spiritually, especially on the title track, was that intentional?**

# widespread Panic

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 Gavin AAA Commercial 29-20\*  
 Gavin AAA Non-Comm 29-21\*  
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FROM THE NEW ALBUM

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IN STORES JUNE 19, 2001

### TOURING ALL SUMMER:

5/26 Las Vegas, NV (with Dave Matthews)	6/23 Morrison, CO	7/10 Cleveland, OH
5/27 Las Vegas, NV (with Dave Matthews)	6/24 Morrison, CO	7/13 Boston, MA
6/13 San Diego, CA	6/26 Dallas, TX	7/14 Columbia, MD
6/15 Los Angeles, CA	6/29 Jackson, MS	7/15 Pittsburgh, PA
6/16 Los Angeles, CA	6/30 Little Rock, AR	7/17 New York, NY
6/17 Los Angeles, CA	7/01 Tulsa, OK	7/18 New York, NY
6/19 Santa Fe, NM	7/03 Milwaukee, WI	7/19 New York, NY
6/20 Santa Fe, NM	7/04 Geneva, MN	7/21 Portsmouth, VA
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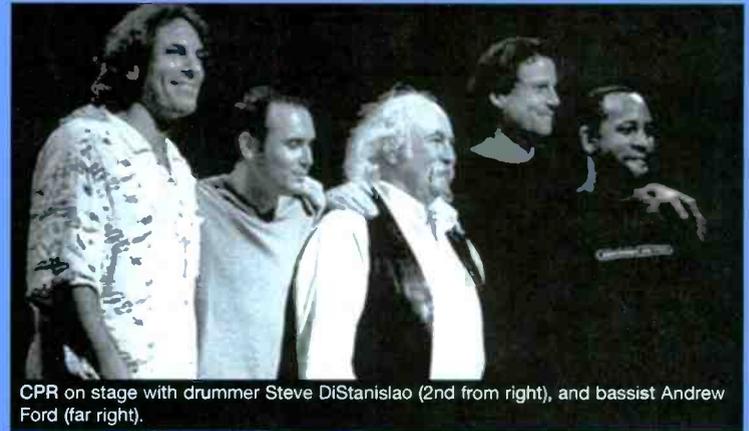
Produced by John Keane  
 Management: Sam Lanier, Buck Williams & Brown Cell Inc.

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The album as a whole is a joint effort. Some of the songs are mine, some are James', and some are Jeff's, but on all of them we try to be in contact with the universe around us other than "what kind of car do you drive?" We're

### the album?

In "Breathless" where Jeff takes off on a [guitar] solo in the middle of the song that brings it all together for me. The collaboration on that song is what CPR is about.



CPR on stage with drummer Steve DiStanislaw (2nd from right), and bassist Andrew Ford (far right).

trying to write about our lives. We have a lot of love in them. We have women that we love and children that we adore, and lives that are based on creativity. We write about things like friendship and honor. The music that comes out of that process is a good window into our souls.

**Tell me about the song "Jerusalem." It has a lot of biblical references and talks about many different characters who were around during the death of Christ.**

There are people who go to the Holy Land actual a psychotic experience, called the Jerusalem Syndrome. They actually believe they are Mary Magdalene, or Jesus, or Pontius Pilate. It's a delusional experience, but to them it's real. James wrote this song about it—it was the first song that he wrote on guitar. He usually writes on piano, and that's why it sounds so different from the rest of the album. Jeff put a great guitar lick on it.

The "Climber" and the title track "Just Like Gravity" are also metaphorical to a degree, and are written in an odd guitar tuning. It's also the same tuning as "Kings That Get Broken." I write in normal tuning as well, but the odd ones give me a wider range of sounds to choose from, and different inversions of the chords.

**"Katie Did" is the first single from the album, can you tell us about that one?**

It's about a young woman who wants to be a rocker and leaves her home in the mountains of Canada for the bright lights and big city.

**What's your favorite place on**

**What about the live shows with CPR? Does it bug you when you get requests for CSN, and CSNY songs?**

Not at all. That's when the band can really show its muscle. We have a new updated completely revitalized version of "Eight Miles High" from my days with the Byrds, that will knock your socks off. We also do "Almost Cut My Hair" and "Ohio." And we will incorporate some of the lesser-known Crosby-Nash things like "Homeward Through the Haze." **Will you be touring with CPR this summer?**

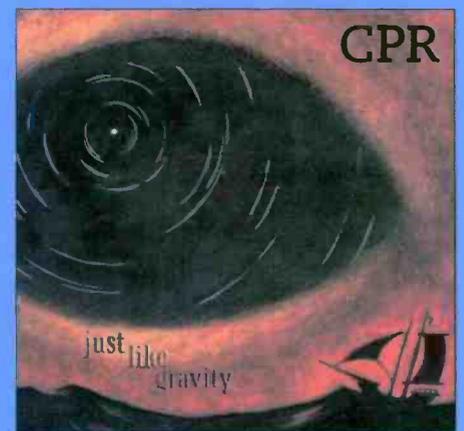
We'll be touring the US in June and July, then going to Europe.

**I hope to see you guys at your show at the Birchmere in Alexandria, Va.**

That's always a wild gig. Every time we play the Birchmere, a group of people called the Lea Shore, who are fans of the whole thing, CSN, CSNY, CPR and all of the solo stuff, show up. It's always an insane but wonderful time.

**I'll see you there.**

FOR SERVICE, CONTACT MIKE KLEIN, GOLD CIRCLE RECORDS, (310) 826-6656.



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—	<b>COUNTING CROWS</b>	3 Platinum albums
—	<b>VERTICAL HORIZON</b>	Grammy
—	<b>TRAIN</b>	Platinum album
—	<b>SHELBY LYNNE</b>	Grammy
—	<b>DAVID GRAY</b>	Platinum album
—	<b>WALLFLOWERS</b>	2 Grammys, Platinum Album
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# Triple A Non-Comm Meeting #1:

*Dan Reed And Stacy Owen Make It Real*

By **Dave Einstein**

**A**t last year's GAVIN Summit in Boulder (which, by the way, will be August 15-19 this year), WFPK Louisville PD Dan Reed told me about his vision for the Triple A Non-Comm Meeting #1 as he exited the Non-Comm session over which he had just done a fine job of presiding. "You know, that was great, and we appreciate the time that we have here, but it's just not enough," he said with a serious expression. "We need at least two days of meetings for just Non-Commercial program directors and music directors."

Reed's vision became reality May 11-12 in Louisville, Ky. with a lot of help from Music Director Stacy Owen and the staff and management of WFPK. Large markets and small were represented, and the overriding feeling that permeated the meetings was one of solidarity.

Topics of discussion included programming dual-formatted Triple A/Americana stations, fundraising & underwriting, integrating syndicated programming with a music format, managing a board of directors, and many other issues particular to "left-end of the dial" broadcasters.

The music, too, was excellent, and showcased the diversity of the format. I distinctly remember Rodney Crowell's tales of growing up in Houston and England's Badly

Drawn Boy, whose guitar and vocal style defied categorization.

Everything about the gathering

**"I was stoked that people had a good time..."**

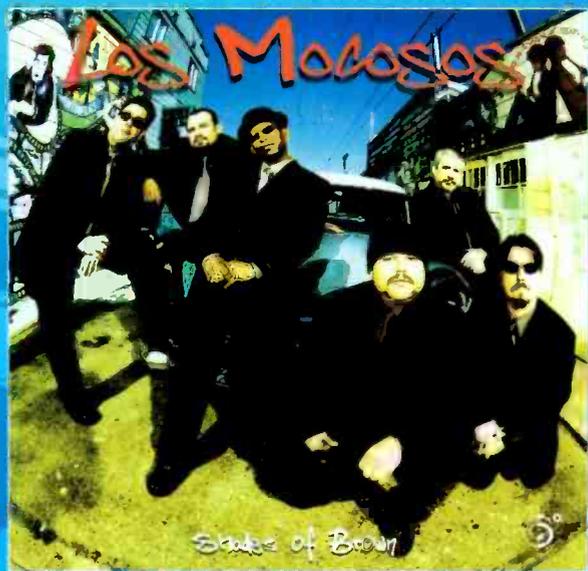
**—Dan Reed**

spoke volumes about the commitment to diversity and the dedication these programmers have to their

local communities.

I spoke with Reed after it was over. He said, "I'm stoked that people had a good time, and hopefully we all learned something." He also wanted to thank all of the stations that participated, the music companies that provided the bands, and the independent promotion folk who helped arrange for accommodations and performances by the likes of Geggy Tah, Over the Rhine, Turin Brakes, Tim Easton, Josh Rouse, Rodney Crowell, Greg Trooper, Badly Drawn Boy, Ivy, Rodney Foster, Tommy Womack, Paul K., David Childers (with Duane Jarvis), Jeff Black, Tim Krekel & the Kasualties, Digby, Scott Holt, Tift Merritt, and My Morning Jacket.

See next page for photo spread.



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-Interview, May 2001

"Franti is a much-needed spiritual balm."

-Time Out New York, May 2001

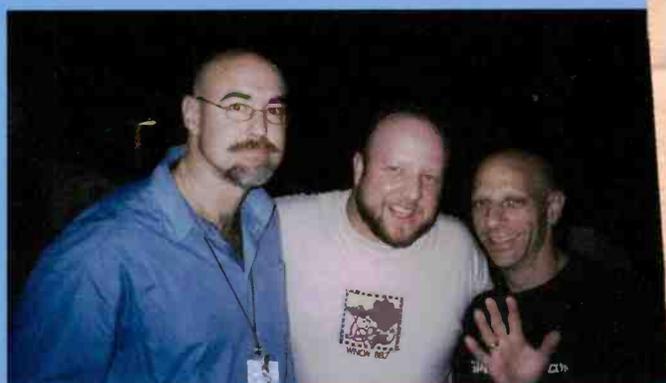
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The crowd at the opening meeting, "The Juggling Act: Programming a Triple A/Americana Station"



WNCW's Mark Keefe sandwiched between two shining heads, Songines' Sean Coakley (l) and WXPN's Bruce Warren.



A congenial crowd including (l-r): Nic Harcourt (KCRW), Steve Nice (Capitol), Julie Munci (Warner Bros), Katrinka Suydam (Rounder), Renee Nagallon (Levitation Promotion), spotted at Headliners Music Hall.



WFUV's Rita Houston is heard in Louisville and New York City as she simulcasts her popular show *The Whole Wide World* with WFPK's Laura Shine, at right.

91.9 FM  
**WFPK**  
RADIO LOUISVILLE

AAA Non-Comm Meeting #1

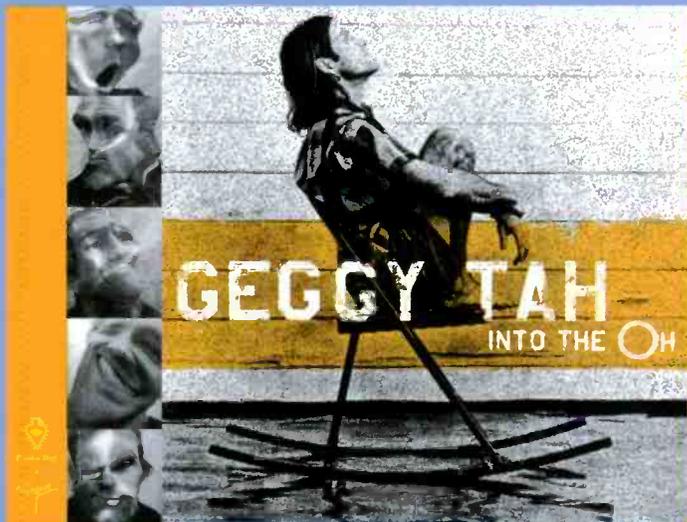
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## PROMOTIONS FROM THE G-FILES

### AN ARM AND A LEG

WWZZ-DC asked its listeners to trace body parts for concert tickets...and they went for it. "We asked, 'would you give up an arm and a leg for 'NSync tickets?'" says Z104 PD Mike Edwards (don't fire up the chainsaw just yet, there's a catch) "Rachel, a local bank teller, had to wear a full plaster cast on one arm and one leg for a week," he says. Seven days later, on the morning show, a medical team cut the casts off and the tickets were awarded.

### PREPARE THE PORTA-POTTIES

"We had 40,000 people over for our Chili Cook-Off...I couldn't be happier," says Buddy Riser, PD of WWDC-Washington. The show, featuring Eve 6, Seven Mary Three, Train, and the Go-Go's, raised \$700,000 for the National Kidney Foundation. "The bands were great. Most of them hung out all day, watching the other bands," Riser recalls. Another highlight: "Colleen from Survivor was a big hit," he says. "The Chili Cook-Off is really one of the coolest things out there...if you haven't been to one before, make your plans now. It happens again May 18, 2002!"

### NO INJURIES OR DELAYS



"We're giving away the hottest cars on the road in our Mix 6-Car Pile-Up," says Mary Ellen Kachinske, APD/MD of WTMX-Chicago. No mechanics specials in this lot—we're talking an Infiniti I-30, a Nissan Xterra, a Honda S2000, an Audi TT convertible, a Volkswagen New Beetle Turbo, and a Mercedes-Benz C240. "Contestants answer six simple questions in 60 seconds to qualify which has made for some fun radio," she tells Gavin. "Everyone who plays gets free gas cards—which is great, because Chicago has the highest gas prices in the country right now."

### 52 PICK-UP

"HFStival 2001 was the most amazing 48 hours of music in the history of Washington, DC." That's the word from WHFS APD Bob Waugh, reflecting on the station's recent weekend event. "Fifty-two bands played for 120,000 people over two days at RFK Stadium. Staid, looking every bit the band who has the #1 album in the country, provoked the loudest sing-along in HFStival history with Aaron Lewis' solo acoustic performances of 'Outside' and 'It's Been a While,' to a sea of lighters—it was an amazing sight to behold. Lifehouse was introduced by their fan, soccer star Mia Hamm, Fuel kicked ass, Incubus was amazing, and Linkin Park rocked harder than anyone."

### HOT LIPS, REPORT TO TRIAGE...

Backstage at KQKQ-Omaha's Sweetstock PD Wayne Coy and company had to set up a makeshift M\*A\*S\*H unit. "It was like the walking wounded back there," he reports. "Evan of Evan & Jaron had the flu, Stephanie of Wild Orchid had been sick on the plane before she arrived, and Eric from O-Town sprained his ankle, so D. Darrin had to tape him up before the show. Despite that, everyone still put on incredible performances. Shaggy closed the show at about 12:30 a.m. and was just off the hook." All in all, 14 acts performed in front of some 19,000 crazed Sweet 98 listeners.

### Wake Up Call

"I got good grades on all my papers, but it took Dylan to get me to write. All of a sudden, I was thinking in complete sentences and using my whole vocabulary. Hey, 'naive' rhymes with 'grieve!' He woke me up." —ROCKER STEPHEN STILLIS, PAYING TRIBUTE TO BOB DYLAN ON THE FOLK LEGEND'S 60TH BIRTHDAY

### Fear Factor

"I never meant to hurt nobody—I was afraid for my life. I'm asking for mercy and for you not to waste my life." —JAMAL "SHYNE" BARROW, ADDRESSING JUDGE CHARLES SOLOMON JUST BEFORE BEING SENTENCED TO TEN YEARS FOR ASSAULT, RECKLESS ENDANGERMENT, AND GUN POSSESSION

### Shyne On

"I know he had no intention of hurting anyone. My prayers are with him and his family. I'm shocked by today's outcome. I will continue to support Shyne throughout his appeal." —SEAN "P DIDDY" COMBS, WHO SIGNED BARROW TO BAD BOY ENTERTAINMENT AND WAS ACQUITTED ON SIMILAR CHARGES STEMMING FROM THE SAME INCIDENT

### Wash and Wear

"Some men try to brainwash their women into thinking that no other man would ever want them. Men treat women that way out of insecurity, so they'll stay with them. It's getting into those relationships that makes your life such a living hell." —COUNTRY SINGER REBA MCENTIRE, RECOUNTING HER EXPERIENCES WITH HER ABUSIVE FATHER AND HER OBSESSIVE FIRST HUSBAND



### How Lo Can You Go?

"The bottom line (and I've got backup on this): She signed onto this project as 'Jennifer Lopez.' She (so help me) is going to be billed as 'Jennifer Lopez.' We can't help it if she's decided to get a diva transplant." —EMAIL MEMO ALLEGEDLY WRITTEN BY A WARNER BROS. EXECUTIVE DENYING MS. LOPEZ' REQUEST TO BE BILLED AS J. LO IN THE CREDITS OF ANGEL EYES



### Organ Grinder

"OK, I'm going to do you a favor. I'm not going to repeat what you just said to J.Lo. But only because I don't want to see her go to jail for ripping out your organs with her bare hands." —ALLEGED RESPONSE TO THE ABOVE EMAIL FROM ONE OF MS. LOPEZ' ASSOCIATES

## IMPACT DATES (SUBJECT TO CHANGE)

### JUNE 11 & 12, 2001

JANN ARDEN "Cherry Popsicle" (Zoe/Rounder), Modern & Mainstream A/C  
 MICHELLE BRANCH "Everywhere" (Maverick), Top 40 & Hot/Modern A/C  
 FOXY BROWN "Oh Yeah" (Island/IDJMG), Crossover  
 BUSTA RHYMES "What It Is" (Violator/LOUD/Columbia/CRG), Crossover  
 ERIC CLAPTON "Believe in Life (edit)" (Reprise), Mainstream A/C  
 THE CORRS "All the Love in the World" (143/Lava/Atlantic), Hot/Modern & Mainstream A/C  
 DIRTY "Rollin' Vogues" (Universal), Crossover  
 EVE FEATURING GWEN STEFANI "Let Me Blow Ya Mind" (Interscope), Top 40  
 INDIA.ARIE "Brown Skin" (Motown/Universal), Crossover  
 JANET "Someone To Call My Lover" (Virgin), Top 40 & Rhythm  
 ANDREAS JOHNSON "Glorious" (Reprise), Top 40  
 JT MONEY "Super-Chick" (Priority), Crossover  
 OLIVIA "Are U Capable?" (J Records), Crossover  
 O-TOWN "All or Nothing (remix)" (J Records), Rhythm  
 PHILLY'S MOST WANTED (FEAT. ANDRE WILSON) "Please Don't Mind" (Atlantic), Rhythm  
 SHAQUILLE O'NEAL F/W.C. AND NATE DOGG "Connected" (Trauma), Crossover  
 BOB SCHNEIDER "Metal and Steel" (Universal), Top 40 & Hot A/C  
 SVALA "The Real ME" (Priority), Top 40 & Crossover  
 UNSPUN "When It All Comes Down" (Universal), Hot A/C  
 USHER "U Remind Me" (Arista), Top 40

### JUNE 18 & 19, 2001

BARENAKED LADIES "Falling For the First Time" (Reprise), Hot/Modern A/C  
 BETTER THAN EZRA FEAT. DJ SWAMP "Extra Ordinary" (Beyond Music), Hot/Modern A/C  
 MARIAH CAREY "Loverboy" (Virgin), Top 40, Rhythm, & Hot A/C  
 DEBORAH COX "Absolutely Not" (from Dr. Doolittle 2) (J Records), Top 40 & Rhythm  
 DIDO "Hunter" (Arista), Hot/Modern A/C  
 HOKU "Perfect Day" (from the film *Legally Blonde*) (Geffen/Interscope), Top 40  
 KILLING HEIDI "Mascara" (Universal), Top 40 & Hot A/C  
 KRAYZIE BONE "Hard Time Hustlin'" (LOUD/Columbia/CRG), Rhythm  
 MUSIQ "Girl Next Door" (Def Jam/IDJMG), Crossover  
 OFFICIAL "Anything You Want" (Universal), Rhythm  
 OLD 97's "Designs On You" (Elektra/EEG), Hot/Modern A/C  
 RASHEEDA FEATURING SLIM "Get It On" (Universal), Rhythm  
 REHAB "It Don't Matter" (Epic), Hot/Modern A/C  
 SNOOP DOGG "Loosin' Control" (No Limit/Priority), Crossover  
 TYRESE "I Like Them Girls" (RCA), Top 40  
 RUFUS WAINWRIGHT "California" (DreamWorks), Hot/Modern A/C

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