

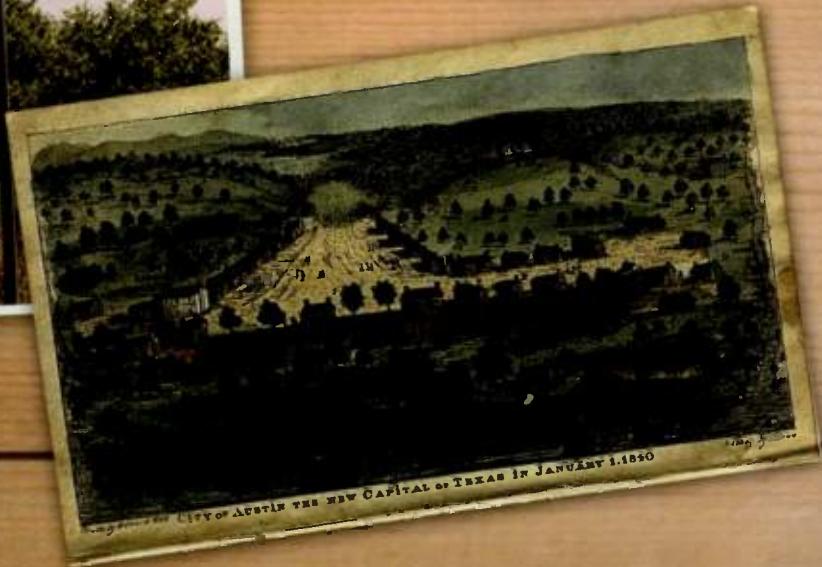
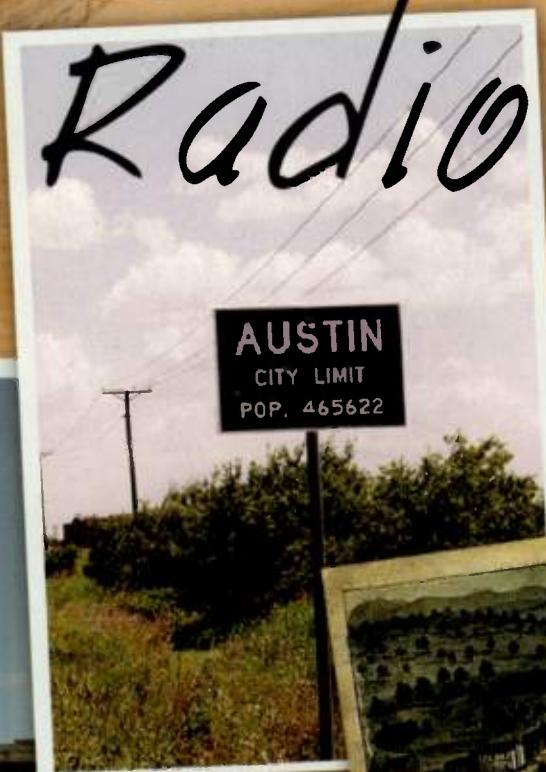
totallyadult

November 2, 2001

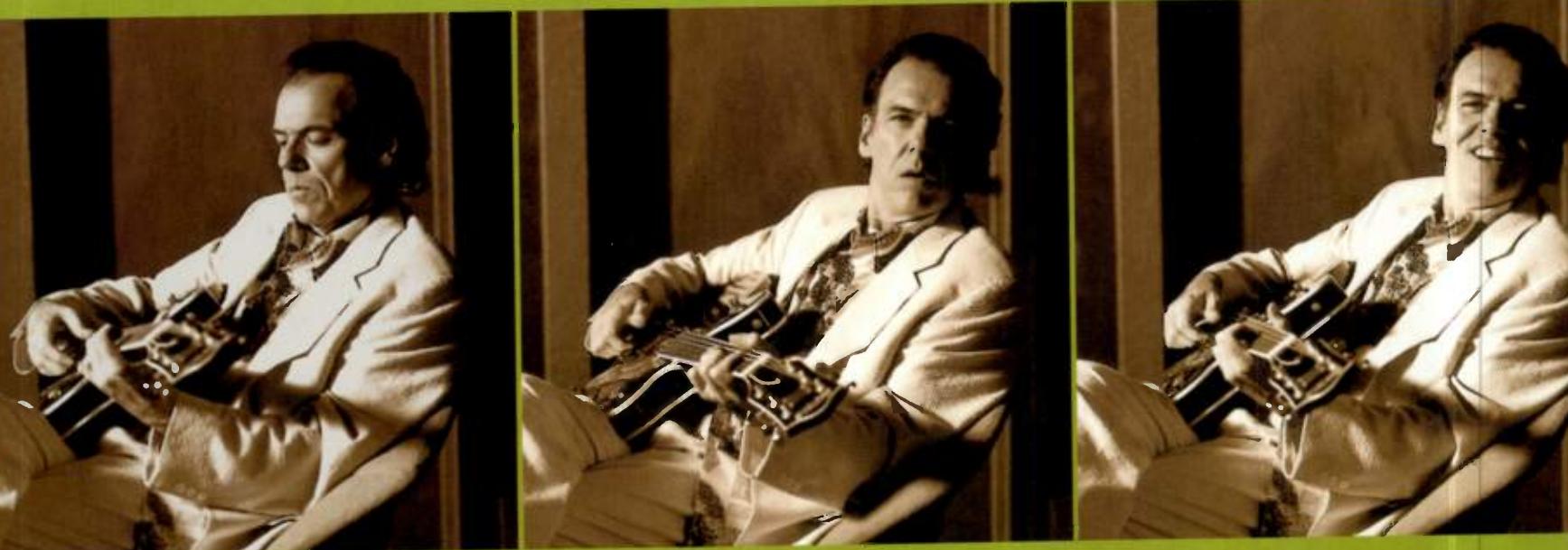
Salutes

KCSR

Radio Austin



JOHN HIATT



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From the electric CD, *THE TIKI BAR IS OPEN*

THANKS, AAA RADIO, FOR GIVING JOHN HIATT A #1 SONG WITH "MY OLD FRIEND!"

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"Congratulations to Jody Denberg and the entire KGSR crew for giving Austin, Texas, such a musically diverse radio station."

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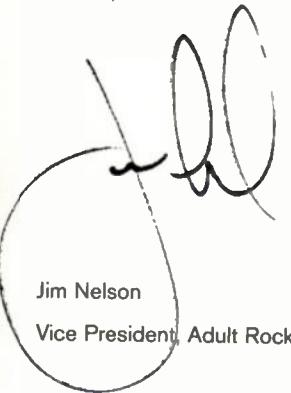
LETTER FROM THE EDITOR

Austin, Texas. Those two words alone can evoke many images. From the neo-hippie lifestyle to the beautiful setting to the vibrant local music. Home to an array of artists, like Nanci Griffith, Timbuk 3, Charlie Sexton and the late Doug Sahm, to The Fabulous Thunderbirds, Lou Ann Barton, Shawn Colvin and the Vaughan brothers. Austin, the capital of Texas, is also the de facto capital of roots music.

Now, add four letters to those two words: KGSR. Possibly the most diverse and adventurous commercial radio station in these United States, KGSR is also extremely successful. A top-10 station 12+, "Radio Austin" is consistently top 4 in its target demo of 25-54. How do they stay near the top of the heap in their market, time after time, with a mix that spans Americana and Adult Rock, and embraces local artists, both signed and unsigned? Moreover, how do you explain the fact that PD Jody Denberg, MD Susan Castle and APD Jyl Hershman-Ross, along with nearly every one of their jocks, have been with KGSR for all, or pretty much all, of the entire 11 years of its existence? Well, as you read the stories contained herein, I hope you'll discover the answer to those questions. Of course, you can always listen for yourself and find out how they make it work. Radio Austin is on the 'Net, with a stereo signal about as crystal clear as you can find on your computer dial, and I encourage you to check it out at www.kgsr.com.

In putting this special issue together, the irreplaceable Matt Lawton and I, along with art director Amy Martin, tried to capture the feel of KGSR in the stories and in the overall presentation. We got a lot of help, of course, from the writers and designers here to countless E-mails and phone calls to and from so many of the KGSR staffers. Each of the people you'll read about spent time with us, telling us what it's like to work at KGSR. Jody and (especially) Jyl were instrumental in our quest to capture the width, breadth and depth of this classy operation, and for that we're extremely thankful. We also want to express our appreciation to the writers, all of whom did their pieces on top of their typical overwhelming workloads. Jeff Silberman, Dina Snow, Tom Maguire, John Easdale, Leigh Taylor, Mark Chu Cheong, Casey Alfaro and Kat Campbell, thank you. And thanks also to Nareg Burr, who helped track down so much of the art and quotes inside. To those of you who supported this effort with your ad dollars, we can't thank you enough. Finally, thank you for reading this issue, because otherwise all of the work that went into it would go for naught.

Cheers,



Jim Nelson
Vice President, Adult Rock

RADIO
107.1
KGSR

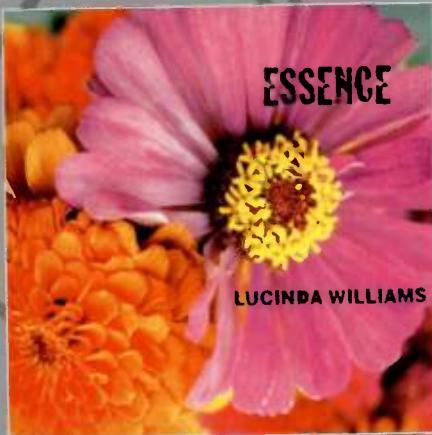
AUSTIN

THANKS FOR PUTTING

LOST HIGHWAY

ON THE MAP!

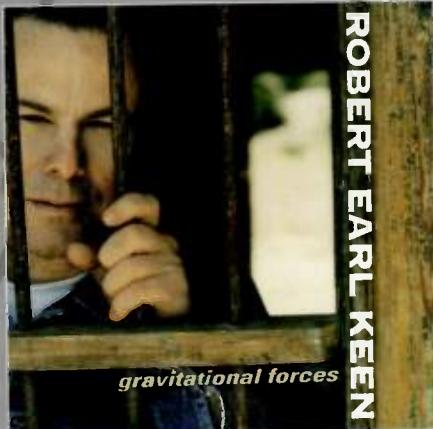
Lucinda Williams
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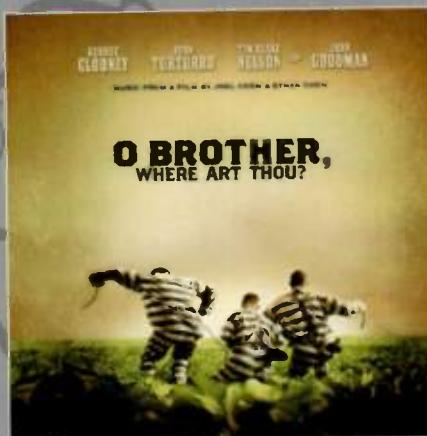
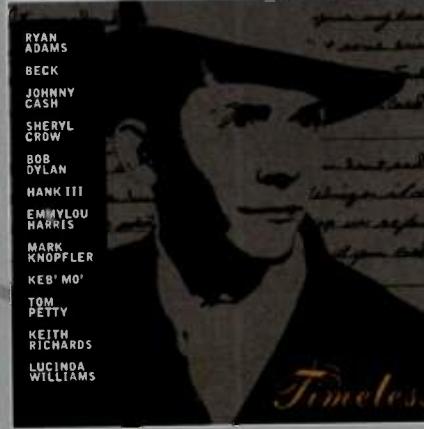
Robert Earl Keen
*GRAVITATIONAL
FORCES*



Ryan Adams
GOLD



TIMELESS
A tribute to
Hank Williams



*O Brother, Where
Art Thou? /
Down From The
Mountain*

The Artists & Staff of Lost Highway Records want to say

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for all your support during the last year

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SPECIAL FEATURES

6 THE KEY TO GREAT-SOUNDING RADIO

For 11 years, 107.1 KGSR has been one of Austin's favorite radio stations. With a crew of knowledgeable and humble disc jockeys that are as real and as hometown as you get, KGSR has consistently been a station for the city, hence its moniker, Radio Austin. This is its story.

12 SCOTT GILLMORE—*Vice President, Market Manager*

As Vice President, Market Manager for the LBJS Austin radio cluster, Scott Gillmore has his hands full overseeing the most popular group in the market—and chief among his concerns is the continued good fortune of the pearl of the cluster, heritage Adult Rocker KGSR.

18 JODY DENBERG—*Program Director*

A native of The Bronx who moved to El Paso during high school, Jody headed down to Austin in the late '70s to study journalism at the University of Texas. He wound up writing for *Texas Monthly*, and even got a byline or two in *Rolling Stone* magazine. So how'd a writer end up programming one of the coolest stations ever? Find out here.

24 SUSAN CASTLE—*Music Director*

KGSR's Susan Castle proudly carries two equally important titles: Music Director and Soccer Mom. She approaches each role with the same level of enthusiasm and glee. For 11 years, Castle has worn the crown of MD at KGSR and served as a vital part of the programming team there.

30 JYL HERSHMAN-ROSS—*Assistant Program Director*

When Jyl Hershman-Ross first met Jody Denberg, he was doing a story for *Texas Monthly* on Unusual Radio Programming. The pair kept in contact and when Denberg started up KGSR, Denberg asked Jyl one question: "How soon can you get here?" Jyl Hershman-Ross, a.k.a. Big Jyl, has been with the station from the beginning of the Jody Denberg era and is currently Assistant Program Director.

34 TRACY WALKER—*Promotions Director*

Since joining the staff in 1997, Tracy Walker has managed to not only successfully target KGSR's core audience with key lifestyle promotions and abundant local presence, but she has shrewdly combined the efforts of the promotion departments of KGSR's five sister stations for optimum results. Find out how she does it all in this insightful article.

38 KGSR Broadcasts CDs

Each year, the day after Thanksgiving, KGSR unveils its new *Broadcasts* CD, which always benefits a local charity. Here are the lineups for the first eight volumes of *Broadcasts*.

42 KEVIN & KEVIN—*Mornings*

Even though so many morning shows are playing less and less music (in many cases, none whatsoever), Kevin & Kevin don't follow the crowd. "We don't really try to compete with the other morning shows," Kevin Connor says. "We say stupid shit sometimes...but primarily, we try to wedge our conversation in between eight to nine songs an hour." Find out what else makes Kevin & Kevin different.

44 BRYAN BECK—*Mid-Mornings*

In 1986, Bryan Beck began working at KGSR and remained through a few format changes, including Country and NAC. There were also four program directors and two ownership changes before Jody Denberg brought in the Adult Rock format in 1990. Beck remembers the day Denberg switched the music at KGSR. "Jody walked into the control room with a couple of grocery sacks full of CDs while I was on the air and he said, 'Okay, here we go.'"

48 SUSAN CASTLE—*Middays*

Susan Castle originally wanted to play for the *other* side—the bane of on-air personalities everywhere—advertising and sales. "I fancied myself a copywriter, but didn't break into that part of the business, so I ended up trying to 'back-door it' by getting into radio, trying to write radio copy and sell spots." But her love of music was obvious, which led to her first on-air shift.

50 JODY DENBERG—*Afternoons*

Jody spent nearly 10 years on the air in Austin before he landed on the airwaves of 107.1 in the fall of 1990. Since then he's been rated as one of the top 10 Best DJs in all of Texas. These days, Denberg says the things that keep radio interesting for him are music and being able to contribute to the community.

52 KGSR PARTY LINEUPS

A look at some of the folks who've come to blow out the candles with KGSR over the years.

54 BOBBY RAY—*Nights*

Bobby Ray has been on the air for years, spinning the vinyl at KFAT in California and at KLBJ in Texas, before he was plucked in 1992 to become part of the still-new KGSR team. He's been there ever since, sliding the discs in the player and rockin' the mic at nights.

56 KERRY DAWSON—*Overnights*

For the past 10 years, Kerry Dawson's overseen the overnight duties at KGSR Thursday through Sunday, but unlike many overnight jocks Dawson has a plethora of experience, having undergone the highs and lows of the business. KGSR Program Director Jody Denberg describes him as "a throwback" and "the overnight guy of your dreams."



KGSR History

The Key To Great-SoundinG RADIO

(Where The Music comes First)

Imagine you're driving south on Interstate 35 with the windows rolled down. You peer through the bug-stained windshield and find yourself amazed at the miles of vast landscape. As you rest your arm out the window, the scorching Texas air swirls around inside the clanking truck. Your sweat-soaked shirt sticks to the seat as you reach for a smoke and the radio dial. You spin it to the left, then dial it to the middle and finally crank it to the right. At first you hear a faint buzz with voices and music fading in and out. But as the miles disappear beneath your tires, the crackling begins to disperse and your cab becomes engulfed in another world. Left to right the instruments sway as a wide array of excellent music bounces through your rattlebox on wheels. You hear music from all sorts of genres: soft rock, roots, bluegrass, blues, classic rock, folk, jazz, modern rock, Texas music, unreleased tapes and independent releases from developing artists. It's about as loose a format on the right of the dial as you've ever heard. A voice breaks through and talks of a place that sounds almost like the hometown you grew up in—only cooler.

Artists on KGSR

"KGSR is my lifeline to music. It's actually part of the reason I moved to Austin. I love KGSR!" -Shawn Colvin



l-r: Loudon Wainwright III, Chris Stamey, Jody Denberg, Gyd Straw, David Gahrann and Gurf Morlix at the 1st anniversary party in 1991.



Jody Denberg & k.d. lang



Jody with Steve Forbert

Suddenly it doesn't seem so hot. Suddenly the ride seems a little smoother. And suddenly you're hearing voices in your truck not emanating from the speakers. "Who said that?" you think, until you realize that you just caught yourself singing out loud. You laugh and try to tell yourself this can't be happening. You must be dreaming. Nowhere in America does such a radio station exist.... Just then your truck blows a trail of dust over a sign on the side of the road. You've just entered the Austin City Limits.

For 11 years, 107.1 KGSR has been one of Austin's favorite radio stations. With a crew of knowledgeable and humble disc jockeys that are as real and as hometown as you get, KGSR has consistently been a station for the city, hence its moniker, Radio Austin. It's one of those rare stations where people actually pack up their bags and move to within its signal to begin new lives. Lives in a community filled with friendly folks who look after each other and love to kick up their heels every now and then. Lives where the radio is not only your friend, but it's a part of your life.

KGSR truly is where the music comes first. This is its story.

Before KGSR became the great station that it is today, it was simply a shooting star. KSSR first went on the air in the '80s as a Class A Country station in the small community of Bastrop, Texas. Then, in 1989, KSSR was bought by Beasley Broadcasting, upgraded to a Class C and moved 35 miles into the great Austin city limits with its new call letters. For the next year, KGSR, or as they called themselves at the time, Star 107, settled into its new home as an NAC station, consisting of mostly instrumental pop music and light jazz.

But by the fall of 1990 it was decided that NAC wasn't going to accomplish what Beasley Broadcasting thought it would and the powers that be were willing to take a chance on something new. Bruce Simel, the President of Beta Broadcasting—which was associated with Beasley—felt there was an opening for a cool station like Denver's KBCO in the sizzling community of Austin.

Simel's first step was to hire KBCO's Dennis Constantine as a consultant and have him look at the demographics and the make-up of the area. After deciding that Austin was the perfect place for a community-oriented Adult Rock station, they decided they needed someone who knew the local music scene inside and out. If there was any one man with his finger on the Austin pulse, it was Jody Denberg.

The very August day in 1997 when most of us were mourning the loss of The King, Jody Denberg was in El Paso packing his bags and hittin' the road for Austin. Over the next 10 years, Denberg worked his way up from part-time disc jockey to Music Director at Lady Bird Johnson's family owned KLBJ-FM, while also freelance writing for *Texas Monthly* and a number of other publications, including *Rolling Stone*. When Simel offered Denberg the ultimate position of PD at the new KGSR, it was a hard proposition to turn down. "There is a risk in leaving a very stable station to try to do something a little more artistically esoteric," Denberg said at the time. "Hopefully I can balance the artistic and commercial to make KGSR a success for the owners and the listeners as well."

As far as the new airstaff went, Denberg didn't have to look much farther than the station's booth. Bryan Beck was already there. In fact, Beck goes all the way back to when it was a Country outlet in Bastrop. He's one of the many stalwarts of the station, covering mid-mornings—a great treasure and music aficionado. Susan Castle was also already working at the station and she has been KGSR's Music Director and midday voice ever since. Longtime Austin-music freak Denberg spilled into the afternoon slot while Kevin Connor, who was also well-identified with the Austin music scene and was doing mornings at crosstown KHFJ, jumped ship to cover mornings. When Connor took on his new morning show at KGSR, he said, "This is going to be a really good station. This is the kind of station people have been talking about for years, saying, 'Wouldn't it be nice if we had a station like that?' Well, I think this is going to be that station. We're going to do all kinds of stuff—from folk music to urban jazz. We'll be very eclectic. Our job is to get all these great songs and put them on in a way that is complementary."

Rounding out the staff were Jyl Hershman (who was later married and now goes by Hershman-Ross) and Scott Gillmore. Hershman (a.k.a. Big Jyl) was brought in as a part-timer and eventually rose to Assistant PD, while Austin radio vet Gillmore was brought in as General Manager. Gillmore, who's been in the Austin market for 24 years and is now Vice President, Market Manager of

continued

KGSR History

LBJS Broadcasting, recalls how the station switched from their NAC stance to the new almost-anything-goes groove of 107.1 KGSR. "Even though it was December 3, 1990, when we actually did the change, it was not a one-day switch over—we did it somewhat gradually—but it was a major change. Certainly we were no longer an NAC station, because all of a sudden we were playing Grateful Dead, Peter Gabriel, Bob Marley and all kinds of stuff that hadn't been played on an NAC station before."

And thus, the KGSR staff was up and running. Bryan Beck recalls that transitional era with humor, fondness and plenty of excitement. "It was four years before Jody when I got here. We were Country for a while, then we were NAC for a while and then we went to a kind of light-MOR stint for a while. So I went through four PDs and two ownership changes before Jody came. That's when things really started happening. We had floundered a bit but we had never really made the mark, not only into the market, but also into sales. The day that Jody walked in with a couple of grocery sacks full of CDs, it really seemed to grab on. He walked right into the control room and he goes, 'Okay, here we go.' From that moment on we were playing Paul Simon and Patti Smith and cool stuff from Stevie Ray Vaughan and a bunch of Austin artists. So it was very interesting to see it go from absolutely nothing to all of a sudden a market leader." Finally there was a station on the air playing the music that filled most listeners' record collections and featuring an airstaff of regular folks who loved playing it.

From day one it seemed as though fans were flocking to the right of the dial, checking out the new sounds of Radio Austin. Susan Castle remembers the street buzz that was created about the new direction that KGSR was taking. "Austin was just waiting for a format like that—we made such a splash!" states Castle. "It was a good transition, and our first book showed that, because we went from 2.0 to 5.4. It was a great debut and the staff was loving the format, too." But it wasn't simply the folks on the street who were listening and really getting it. Almost immediately the press jumped on the KGSR bandwagon to help spread the word. John Herndon of *The Austin American-Statesman* said of the new sound, "After the first couple of weeks, I was in love with the format. I was excited to hear music by lots of personal favorites you don't hear much, or at all, on other stations—Bob Marley, Bob Dylan, The Band, Joni Mitchell, Paul Simon, Bob Seger and Bonnie Raitt. Local singer-songwriters were well-represented—Butch Hancock, Townes Van Zandt, Sara Hickman and a slew of others. In fact, I like the music mix so much that I'm worried. Since my musical tastes tend to be outside the mainstream, I'm afraid that if I like it, the majority won't."

Evolving from a straight-ahead NAC station into an almost free-form progressive Rock station takes some time to master. Constantine brought in computer lists from KBCO's library so Denberg and the KGSR staff could look through them and see which cuts would fit into the KGSR mix. The first few months were spent trying to gradually steer the station into its new direction while holding onto the NAC audience that they had built up—so in between tracks from Bonnie Raitt and Lou Reed were cuts from Pat Metheny and Miles Davis. As the music slowly evolved, so did the shows. Kevin Connor picked up several partners in crime to add to his music-intensive morning show, which culminated in the The Kevin &

Kevin Show for the past three years. "Kevin Phinney was a journalist who for years and years on Fridays would come in and do a movie review," recalls Denberg. "Then Kevin Connor's partner left and we were looking for a new person. He wound up sitting in and sitting in and we were taking our sweet time making a decision. Ultimately he wound up being the right guy."

When asked about the sound of the station's early days, Denberg says, "When we started we were really dry in terms of imaging and stuff because I really wanted our station to essentially be a commercial equivalent of a public radio station, so it was very dry. There was no recorded stuff whatsoever. We have more imaging now—it's not bells and whistles, but there is imaging on the station—that's been the major change in our presentation. Of course, we're certainly not as eclectic as we used to be. We used to have over 120 currents as recently as five or six years ago. We were all over the map, which was my dream, but it was not reality and we had to pick. We couldn't serve Chinese food, Italian food and Mexican food. We really had to focus."

Once the lenses were aligned properly, there was no way of stopping KGSR's momentum. With an intelligent airstaff paying attention to quality artists and local issues, KGSR easily attained the Best Station In Austin Award, year after year.

One such year, *The Austin Chronicle* stated that, "This is the radio station for people who turned off their tuners when formatting and demographics became an evil science that ruined radio. But KGSR bucks that trend by playing a revelatory range of styles, all bound together by the thread of great songs. Many's the time they'll play a song that we haven't heard in years, evoking pungent memories. The station has also introduced us to new songs that will hold a place in our minds for years to come ('Southland In The Spring' by the Indigo Girls is a prime example). They give strong support to local talent and a good bulk of airtime to deserving Texas artists. Jody Denberg and company deserves kudos for proving that radio and taste are not mutually exclusive terms."



For its first five years, KGSR remained a stand-alone station under the Beasley Corporation. But in 1995 KGSR was sold to Bob and David Sinclair's family-run Sinclair Telecable, who at the same time put 101X (KROX), an Alternative station, on the air in Austin. Then, a year later, President Clinton signed into law a little piece of telecommunications legislation with enormous implications. The Telecommunications Act of 1996 was the first major overhaul of telecommunications in more than 60 years. The goal of this new law was to let anyone enter any communications business and to let any communications business compete in any market against any other. Telephones, radio, cable, television, satellites, digital broadcasting—you name it, it was affected—and things were about to forever change. As far as radio went, the total number of stations any person or ownership group could control nationwide was totally removed, and the limits on how many stations they could own within an individual market were relaxed, as well. Like a Monopoly game gone mad, little green radio houses were being gobbled up and replaced by the big red hotels that swallowed local radio neighborhoods from Baltic Ave. to Park Place. Within a relatively short amount of time, giant corporate owners engulfed a gigantic percentage of the commercial radio stations across the land. How were locally owned and operated stations supposed to compete with the overflowing wallets of corporate radio? For KGSR, the answer was relatively simple: Fight fire with fire.

In 1997, the family-owned Sinclair Telecable stations merged with Lady Bird Johnson's family-owned radio company, LBJ Broadcasting Company. Both are second-generation broadcasting families with a great affinity for the business who were concerned with being able to compete as small broadcasting companies against the conglomerates that were coming in. So as a response, they merged to form the six-station LBJS Broadcasting cluster and could now afford the tools to compete with the big radio companies in Austin. VP Scott Gillmore recalls how "they could have sold the stations for a lot of money, both the Sinclair family and the Johnson family. They could have sold the stations, but what they want to do is operate stations. They love the radio business." So in a simple twist of fate, Denberg found himself back where he started. "I had worked for KLBJ-FM from 1981 to 1990," recalls Denberg. "I left and had my own building, then came back here in '97—it was sort of like going back to college. But if LBJ and Sinclair hadn't gotten together, it's likely we would've been snatched up by someone who wouldn't have given us time to prove what we felt was right, in terms of programming."

continued

Artists on KGSR

"KGSR is a musical breath of fresh air. I feel honored that they have been so supportive of my music over the years. Congratulations to Jody Denberg and the entire KGSR crew for giving Austin, Texas, such a musically diverse radio station."

-John Hiatt

We salute your integrity and taste!



Jody Denberg

Susan Castle

With...

Jyl Hershman

Kevin Connor

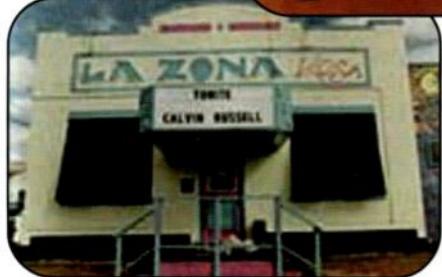
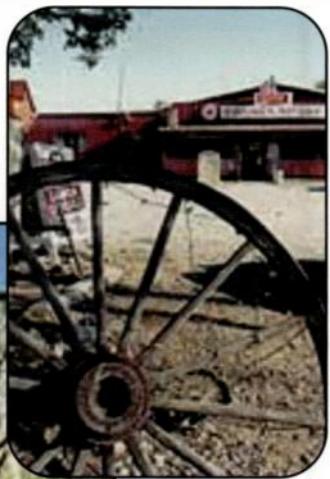
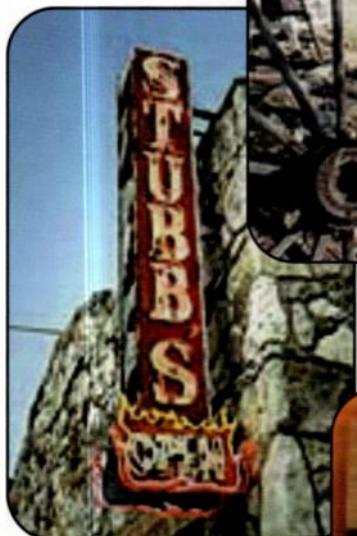
Kevin Phinny

Marnie Sutton

Bryan Beck

Bobby Ray

Kerry Dawson



KGSR History

recalls Denberg. "They would have just said, 'Well, the station has a 2.5 share, let's switch it to Rockin' Oldies, or whatever.' The local people gave us a chance to prove our mettle."

Yet with new owners come new ideas, some of which aren't so great. Bob Sinclair brought in a veteran radioman from an outside market to oversee the five stations' programming. Bob Chysler decided it was a good idea to steer KGSR into more of a Hot A/C direction and had them playing bands that had little to do with Austin or KGSR. So Denberg had to go to bat for the good of all mankind. Well, at least the good of Austin. He approached management and requested that Chysler be removed from KGSR's programming aspects and asked if Jeff Carroll could be brought in instead. Carroll was a longtime vet of KLBJ-FM who knew the Austin market, inside and out, and who had known Denberg for years. "Essentially, I said to the management, 'Look, I disagree with the direction this guy wants to take us in,'" recalls Denberg. "If you're going to continue in that direction, I'm going to find another job, because I think it's wrong." So they put me and Jeff in, but they were still being very forceful with their objections."

Since KGSR was now part of LBJS Broadcasting, Denberg and Carroll had greater resources, such as callout research for currents, which a much smaller stand-alone radio station couldn't afford to do. So with a little tweaking, Denberg and Carroll got busy adjusting the sound of the station. By the time their first ratings book came in, the station had shot up to third place for the first time in over five years. With Denberg and Carroll continuing to oversee KGSR's sound, the station has continued to reign in the top 5 ever since—and management has left them alone.

Over the years many of Austin's finest local musicians have received their first shot on the KGSR airwaves via the show *Daily Demo*. Weekdays Denberg plays a tune from a local band as a way of helping the local heroes get their word out. "When you're in radio and you're in Austin, you have a lot of people giving you their tapes," Denberg says. "We wanted a place to expose all these tapes. Getting on the radio is not that big break, but it's a start." And when KGSR's not playing the local new musicians, they're supporting the Texas big guns as well. Even though KGSR plays some of the best music ever, it's not really just the music that matters. Throughout every year, KGSR has the honor of having not only the top local acts playing in the studio but many of Adult Rock's top artists, as well. At the end of the year, KGSR compiles these live-in-the-studio collections of local acts and big-name artists and releases them on a charity CD. What began as a single *Broadcasts* disc in 1993 has grown into an annual double-disc (except for last year's mega three-disc set in honor of their 10th anniversary which sold 20,000 in less than three weeks). Artists such

as Lyle Lovett, Willie Nelson, Shawn Colvin, Robert Earl Keen and Steve Earle have been featured on KGSR's *Broadcasts* CDs, side by side with local talent such as The Derailers, Ian McLagan and Abra Moore. Mixing local acts alongside the bigger names and giving all the profits from their annual *Broadcasts* CD to Austin's S.I.M.S. Foundation (which provides low-cost health services to local musicians) only further states how committed KGSR is to the Austin community.

Denberg singles out his airstaff and credits their wanting to be part of the community as vital to the success of what KGSR does beyond playing music. Currently, morning man Kevin Connor is the head of the Austin Music Commission. "He's a very talented guy and I think he thinks he always knows what's right," states Denberg. "He's like Mick Jagger, you know? He's like the lead singer. To be a morning guy, you have to have a certain personality. To be Mick Jagger or Robert Plant, you have to be a certain personality." It's that personality and passion for the Austin community that's kept the KGSR staff intact for so many years. Denberg himself has turned down better-paying jobs in larger markets to stay where he is, and while the offers keep coming, Denberg ain't budging. "I'm happy because I don't feel like the station's being artistically compromised, and it's as successful as it has ever been. So I don't think I'll go anywhere now. Now it's cooking."

Assistant PD Jyl Hershman-Ross relays why most of the staff has stayed at the station for so long—the music and the fun. A perfect example of both is when Uncle Walt crashed her show late one night. "Walter Hyatt was an original member of a band in Austin called Uncle Walt's Band—they were a big deal in Austin," states Hershman-Ross. "He and the other guys from Uncle Walt's Band got back together for reunions. There was one night when I was working an overnight shift and the three of them came in and had had a bit too much to drink and sang on the air for probably a little too long. It was very fun and very silly. It was a very Austin moment."

It's these Austin moments that make KGSR such a uniquely exciting station to listen to, as well as work at. One of Scott Gillmore's favorite memories includes the time the station had some special musical lunchtime entertainment. "We had Lyle Lovett and his whole Large Band play up here in our conference studio and we aired it live at lunch. We have a studio that's big enough to have a live studio audience and we had Lyle And His Large Band in there playing. It was just awesome. There have been just a whole lot of those type things here."

"The highlight every year for me," says Denberg, "is the end of the year when we do our anniversary party live from Austin City Limits' studios. We broadcast it and 500 or 600 listeners get in. We serve dinner and beverages and then we might have artists like Lyle Lovett, Lucinda Williams and Suzanne Vega on one show—it's crazy, the cadre of talent we have. That's a highlight for me."

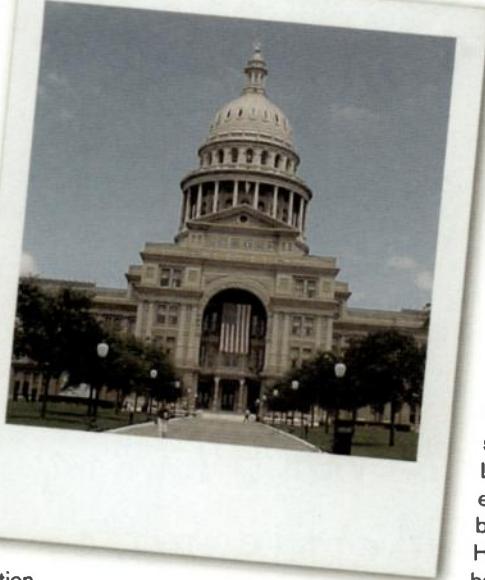
So here it is, 11 years later and KGSR is still simply great-sounding radio. By focusing on local issues and the Austin community at large, KGSR has planted some strong, stable roots; so strong, in fact, that it's hard to imagine Austin without KGSR. "What we've been doing has changed consistently," states Gillmore. "Certainly the station sounds much different today than it did then. I think we've evolved with the market and the listeners' tastes. We've evolved as Austin has grown. With the advent of satellite radio, as well as the consolidators that we compete against, the thing that we have is our local connection with our listeners. That becomes even more important as technology changes and things

become more homogenized and more nationalized."

When thinking about KGSR's future, Big Jyl states the basic sentiment for the entire staff: "I want KGSR to keep doing what it's doing—which is introducing new music, playing music that other people are not as likely to play, keep a fairly eclectic format and still be able to exist in the world of commercial radio. I work with really wonderful people and our station does well and I'm happy with that." *



Denberg ain't budging. "I'm happy because I don't feel like the station's being artistically compromised, and it's as successful as it has ever been. So I don't think I'll go anywhere now. Now it's cooking."



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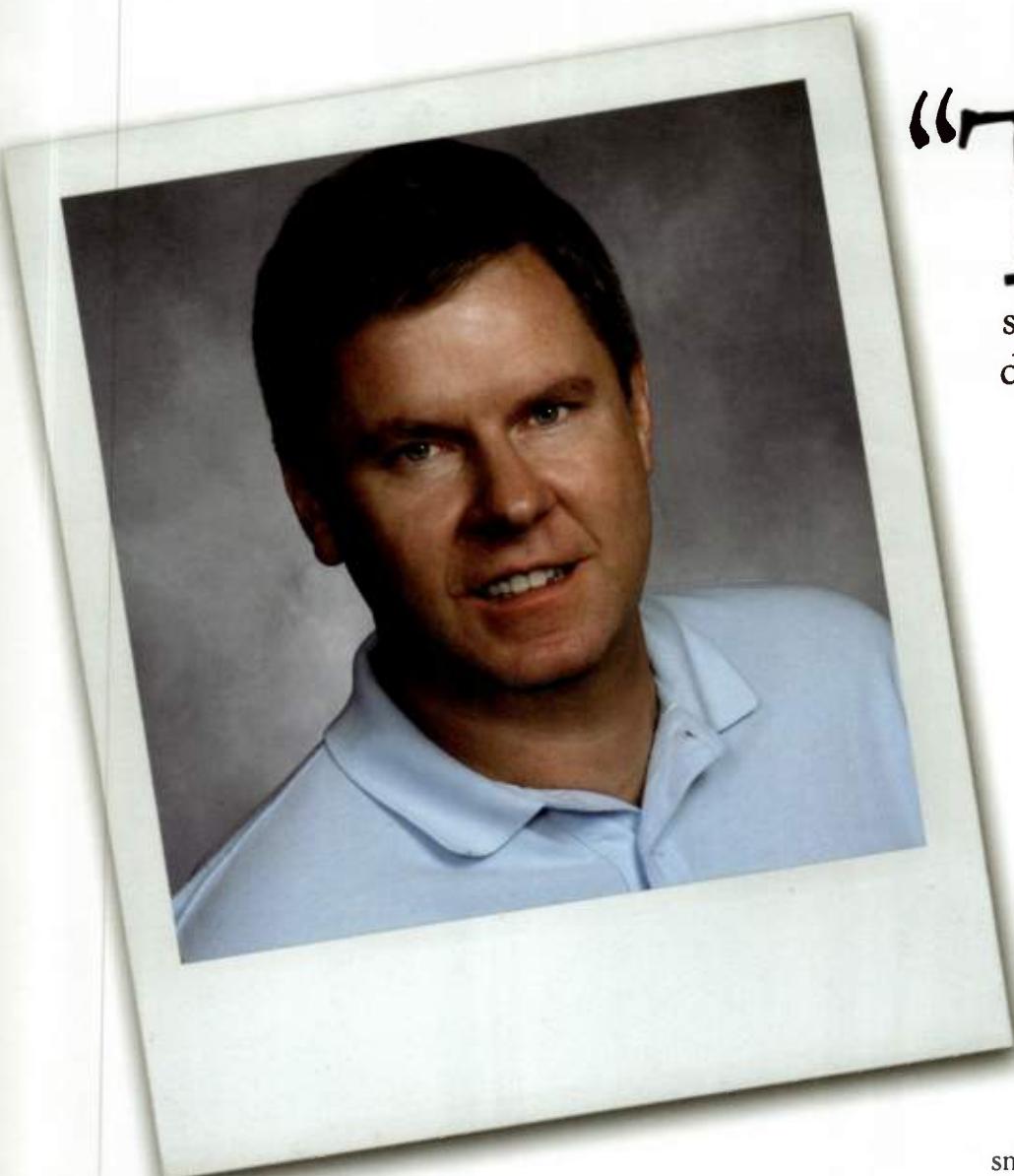
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THE LIVE MUSIC CAPITAL OF THE WORLD HAS
A VOICE.

KGSR VP, MARKET MANAGER

Scott Gillmore



“**T**he great thing about this business is that every day is different,” Scott Gillmore states. “It’s never the same two days in a row.”

As Vice President, Market Manager for the LBJS Austin radio cluster that includes KGSR, Gillmore has his hands full overseeing the most popular group in the market—and chief among his concerns is the continued good fortune of the pearl of the cluster, heritage Adult Rock KGSR. Since it’s in the mature phase of its life cycle and is programmed by savvy veterans in PD Jody Denberg and MD Susan Castle, KGSR doesn’t need anything near micromanagement. From Gillmore’s perspective, of paramount importance now is maintaining the station’s high luster—financially, artistically and its stature in the community.

As hard as it is to believe, when Gillmore assumed control of the station 10 years ago, just as it flipped from smooth jazz to Adult Rock, he wasn’t totally sure this format would fly in Austin. “It was scary just because at that time, the format we wanted to do was only being done successfully

Scott on KGSR “I don’t think KGSR is any different now than it was before consolidation, other than now we have more resources.”

in a couple of markets—and they were heritage stations that were given a long time to grow," he says. "KBCO Denver and WXRT Chicago had evolved into their own niches, yet we were putting this format on from scratch.

"We did feel pretty good about our chances, based on the research we had conducted," Gillmore continues. "When we did perceptuals and looked at how our market compared to Denver in terms of education and income levels, age groups and how public radio did in those markets, it made us feel that Austin was ripe for a station like ours. On top of that, Jody had spent a few years as MD of KLBJ, which was a pretty freeform AOR at one point. He also played a lot of local music, so we felt people would like what we wanted to play as well."

From a business perspective, the format flip had a relatively minor impact. "The clients that advertised with us when we had a Jazz format frankly stayed with us, since the NAC formats are targeted at the same age group, demo and in terms of having a higher education and being a little more upscale," Gillmore says. "They accepted us quite well, realizing that our new format wasn't going to be as cookie-cutter and that our programming would target Austin even more. It did take a while to get the big general advertisers. The car dealers didn't think this would be a mass-appeal format, but they've certainly come around over the years."

Playing The Game

As Denberg and Castle discuss in their profiles, KGSR's new format was greeted enthusiastically at first, but once the bloom of a new and different format was off the rose, it became apparent that a free-form, Adult Rock Library of Congress music mix couldn't maintain a profitable popularity. "[Consultant] Dennis Constantine was very helpful in that process, too," Gillmore recalls. "He basically told us, 'Okay, you've brought it to a certain level, but you'll have to take it to the next level to ensure long-term success. To be able to play this music successfully, you're going to have to play the radio game to an extent, where you're playing the music you like, but that it's also commercially successful.' Dennis was very helpful in the process that helped Jody and Susan find that balance."

Although the playlist was shortened and the rotations increased on the more popular titles, Gillmore strongly asserts that the programming "restrictions" wouldn't stop his programming team from experimenting with new music. "Make no mistake about it, we're constantly pushing the music envelope," he says. "What's great now is that we're able to get and use resources we didn't have when we first started—music research. So while we conduct auditorium tests and callout, we still go with our gut on programming the music. We'll never stop pushing the envelope. That's the joy of radio."

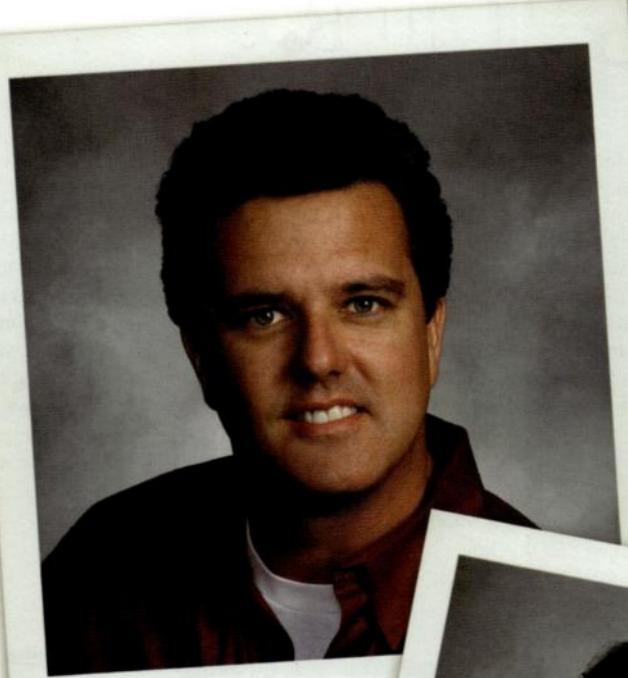
Promoting Quality

While the music mix was refined, KGSR set out to establish a promotional menu that tied into the socially relevant aspects of the city. That they've done in spades, eschewing the outrageous water-cooler stunts for a variety of citywide benefits and social-awareness events. Yet even though they're now permanent parts of the community, Gillmore asserts that they simply can't rest on those laurels.

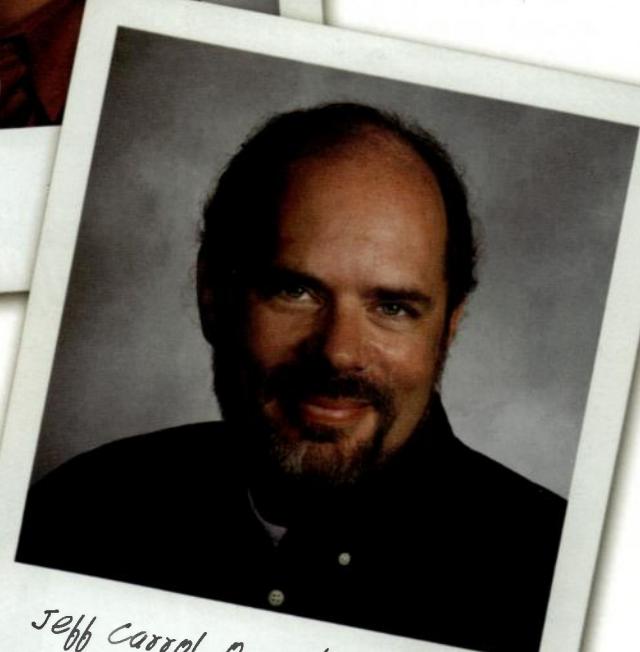
"For the first five to seven years, our goal was to find and create events that could really connect the station to the community, to make KGSR 'Radio Austin,' as we call it," he says. "But once you do those things and the events you've created are successful, the challenge then becomes how to put a new twist on things, to keep them fresh and exciting for us as well as our listeners. If we don't care about our events anymore, why should the listeners?"

Musically, KGSR gets a lot of mileage out of its anniversary concert, which mirrors the station's mentality of quality over quantity when it comes to the NTR concert panacea. "Focusing too heavily on concerts and NTR is certainly a danger, but we walk that line pretty well," Gillmore says. "Jody is certainly sales-friendly and he understands the need for programming that helps the station meet its revenue goals. At the same time, he and we all know how important it is to make our events special. For instance,

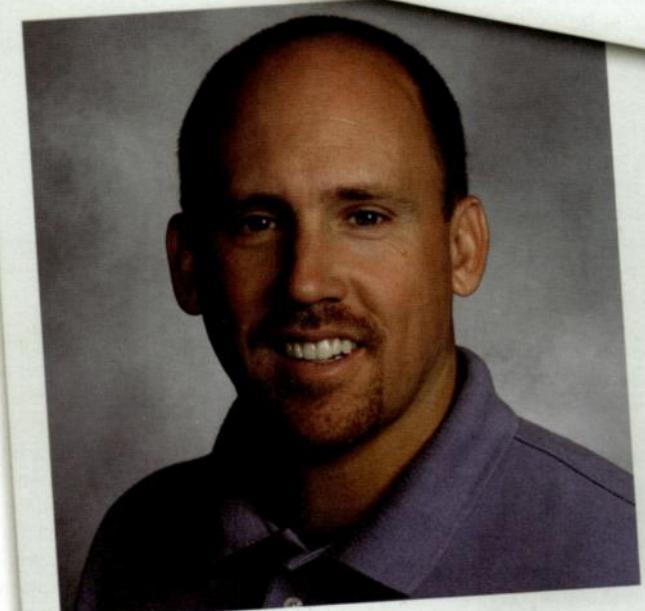
continued



*Bruce Walden,
General Manager*



Jeff Carroll, Operations Manager



Dave Sonnenfeld, Sales Manager

Scott Gillmore

we hold our anniversary party on the soundstage of *Austin City Limits*, which lists 500 people. We could easily take that concert and put it in a larger venue, bring in more people and make more money. But we feel our anniversary concert is special because it's set in a very intimate and small setting. We've kept it true to the way it was when we started it, but we still have a live broadcast of it, which gives us great sales opportunities."

So don't expect a regular KGSR concert series anytime soon. "We don't see ourselves as being in the concert business; that's a whole different entity," Gillmore says. "We may do a show or two, but we have some promoters here who are very comfortable to work with. Concerts are their business, not the radio business."

Cluster Mindset

To be sure, KGSR doesn't operate in a vacuum. Its sisters include Heritage Rock KLBJ-FM, Alternative KROX, Oldies KEYI, News/Talk KLBJ-AM and new dance Top 40 KXMG.

"I'd like to think we've found a great balance," Gillmore says. "Although consolidation has made us arguably the biggest group in Austin—we had the biggest total share in the Spring 2001 book—we're all programming locally; we're only concerned about our own audience in our community. Obviously, with six stations there's some specialization here. My job as VP, Market Manager is to oversee the whole thing. Bruce Walden has the sales and promotion departments report to him. Jeff Carroll is OM for the programming of our three rock stations: KLBJ-FM, KROX and KGSR. I oversee the programming, business and technical departments of them all."

Each station focuses on particular demos and genders, although "KGSR really goes up the middle, in that its music appeals to males and females equally," Gillmore says, who also notes that each station's needs dictate which kind of marketing and promotional resources they get. "We want every station to be successful in the group, but our marketing emphasis depends on each station and where it is in its life cycle. Alternative KROX is No. 1 18-34 in the market, so we don't use outside marketing. We sell the station with the music and by being extremely active in the street and promotionally."

"KGSR, on the other hand, did a major TV campaign over the last two months, which was well-received. We've done a little bit of TV over the years, but nothing as sustained as this one. The station had reached a certain level of success, and we saw [the TV campaign as] an opportunity to reinforce that and fortify our position in the top three or four."

Bottom line: Has consolidation changed KGSR?

"I don't think KGSR is any different now than it was before consolidation, other than now we have more resources to do research or [market the station through] a TV campaign," Gillmore says. "I don't think the station has had to adjust its programming at all just because it's now part of a cluster. What KGSR does has always been different than what other stations do."

"That's not to say we haven't had to make some adjustments," he continues. "Where KGSR once had its own promotion director, now there's one promotion department for all six stations, centrally located, with assistants who each specialize in one station. We're constantly evolving in that regard, trying to find ways to operate efficiently and consistently. We all have to hit our budgets, but we also ensure that KGSR and the other stations retain their artistic vision and programming goals."

The Future Is Now

The biggest question facing the powers-that-be at KGSR is whether to follow their current target demo and age with them (as many Rock stations did as they evolved into Heritage) or stick with the target demo and let P1s age out of the station, while reaching out to a new generation of fans. "That's an age-old question, whether the format should age with the audience or the format [represents a] slice in time and you bring in new listeners while the older listeners leave you. KGSR is really focused on a demo and will let some people grow out of our music, while new people grow into it. We're now bringing in some folks on the younger end in their late 20s."

In some ways, KGSR is fortunate that Austin is such a huge college town. "We're not primarily going after most college kids, but [we are once] they enter the workforce and become an active part of the community. We want to be part of their musical taste evolution and offer KGSR as intelligent music choice."

While KGSR may have established itself as a heritage, powerful with a distinct presence, Gillmore doesn't believe they should narrowcast to a certain number of hot zips. "Although we realize that we're generally more of an urban and suburban station, we're not about to ignore the outlying areas," he says. "We feel the station is open enough to reach all kinds of people in all kinds of neighborhoods. We don't concentrate all of our promotional efforts in the same handful of clubs. We want to do remotes in suburban shopping centers; that's how you grow the cume."

In fact, the one constant at KGSR is, and will continue to be, change. "Our goals, as a station, don't change by the week, but they do evolve over time," Gillmore says. "They're not the same as they were five years ago. The market continues to change and, of course, our group continues to evolve. As our resources change, we're constantly changing our horizon a bit."

"One challenge for us is that Austin has grown tremendously over the years," he continues. "Outside of Las Vegas, Austin is the second-

fastest growing city in the country in the last 10 years. So many new people are coming in who may be in our target demo and reflect the education and sophistication we want to attract, but they don't know about our heritage. They're coming from Chicago, Los Angeles, New York and even Oklahoma, which challenges us to be active in new ways to reach those folks and tell them what Austin is all about. At the same time, we look forward to letting them teach us a few things about what's new."

Another challenge is staring Gillmore right in the face. "Right now, we're in the middle of what seems to be an economic slowdown," he says. "A lot of people will call it a recession, but whatever you call it, it is a time where, as a manager, you have to show your mettle. The market is always a lot more forgiving when you're seeing explosive growth, when advertisers are making the phones ring and are literally knocking on your door to spend money. When revenues are down, however, you have to operate smarter and respond to the market quicker. It's certainly a challenge, and it's something I look forward to making happen in this current economic climate." *



To KSGR
Happy 11th Anniversary!
From Artemis Records

**Steve Earle * Rickie Lee Jones * Jimmie Vaughan
Jeffrey Gaines * Josh Joplin Group * Jay Farrar
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KGSR Scrapbook



Robert Earl Keen at KGSR's 10th Anniversary Party.



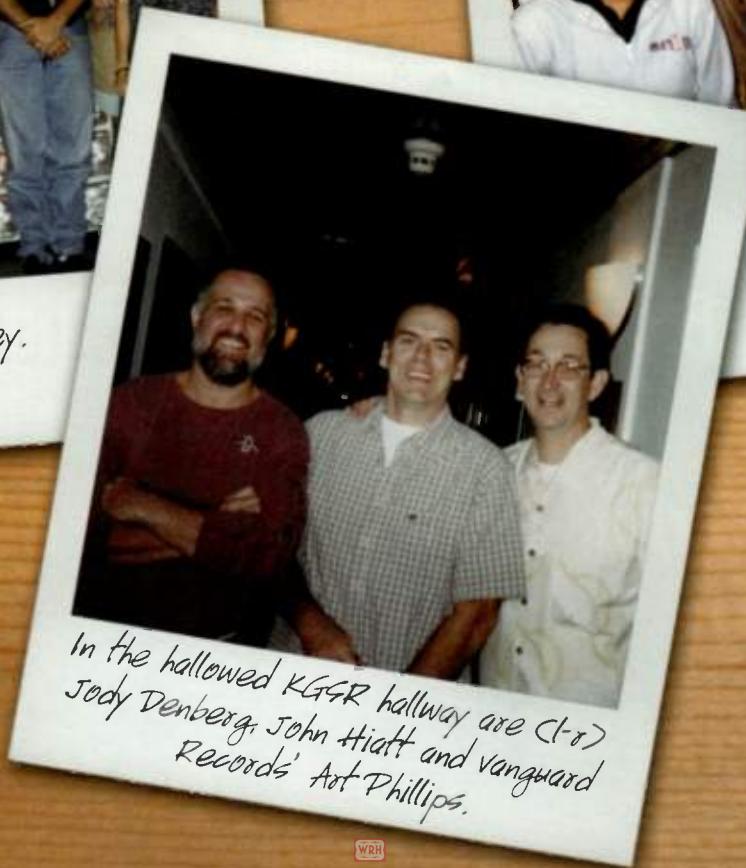
Morning man, Kevin Connor and son Christopher hanging out with Willie Nelson.



Don Henley.



Cibo Matto with Sean Lennon and Jody Denberg.



In the hallowed KGSR hallway are (l-r) Jody Denberg, John Hiatt and Vanguard Records' Art Phillips.

*To Jody, Susan
and the entire staff at
KGSR...*

Congratulations!



Nashville - Los Angeles

www.apexmusic.mu

KGSR pROGRAM DiReCTOR

Jody Denberg



JODY
on KGSR

"Over the last two years, which coincided with our ascendance into a consistent top-4 25-54 station, we really focused on roots music, Americana and Texas music. Our core artists are people like Lyle Lovett, Robert Earl Keen, Shawn Colvin and a host of artists whose profile isn't as big outside of Texas, like Alejandro Escovedo and Toni Price. It's very 'Austintatious' and very rootsy."

O

On December 3, KGSR Austin will celebrate its 11th anniversary as a roots-leaning Adult Rock station. Technically, there was no Adult Rock format in 1990, but that's when the station—which counts Lyle Lovett, Lucinda Williams and Robert Earl Keen among its core artists, and these days can be heard playing Patrice Pike, Loudon Wainwright III and Pete Yorn in current rotation—began its virtually unheard-of run.

How remarkable is that 11-year string? Well, consider that MD Susan Castle and midday personality Bryan Beck have been at KGSR since *before* it flipped from NAC/smooth jazz to its current stance. PD Jody Denberg and half of the Kevin & Kevin morning duo, Kevin Connor, came aboard for the switch, and every one of its air personalities save for Kevin Phinney, the other half of the morning show, has been on the air in Austin since long before December, 1990. Meanwhile, owning one of the more adventurous and overarching playlists of any commercial station in the country, KGSR has managed to be top 5 in the market 25-54 for two years running, all the while going 4.3 12+ (eighth in Austin) in the most recent book.

And everyone's noticed. Not only has KGSR picked up a slew of industry awards, even *Rolling Stone* magazine, in its April 30, 1998, issue, listed KGSR as the No. 1 station in the U.S. that "doesn't suck."

A great deal of the credit for this success has to go to programmer Denberg. A native of The Bronx who moved to El Paso during high school, Jody headed down to Austin in the late '70s to study journalism at the University of Texas. He wound up writing for *Texas Monthly*, and even got a byline or two in *Rolling Stone* and became a contributing editor for its now-defunct offshoot, *Record* magazine. In fact, it was his column in *The Daily Texan* that got him into radio in the first place. It seems he and another columnist were pretty outspoken about their dislike for the more heavily formatted direction that Rock mainstay KLBJ-FM was taking in late 1980.

"[KLBJ's] new management team," Denberg recalls, "put an olive branch out, saying, 'Why don't you host your own show? We'll call it Critic's Choice, and you and all the writers can take a turn. That way, you guys who think you know so much can have your say.'" This was the spring of '81, and Jody stuck. Nearly 10 years later, Denberg, who'd risen to Music Director, got his chance with KGSR to prove that he did indeed know about programming radio.

Now you're up to speed with Jody Denberg's background, so let's find out how he views KGSR and Austin.

Describe the vibe in Austin.

Well, it's certainly changed over the last 10 years. What makes Austin unique used to be embodied by Willie Nelson—the meeting of the red-necks and the hippies—but that's an outdated paradigm at this point. Austin is a beautiful place geographically; it's surrounded by lakes, so there's a lot of water activity. It's the state capitol, it has the University of Texas. Those three things contributed to Austin's initial flavor. Then it became a boomtown with the dot.com boom and things got really crazy. The price of houses went up, the rents became impossible and traffic got really bad, so paradise became a little less so, but still a good place.

What about musically?

The Austin music scene has always had a national relevance. Perhaps it was more pronounced in the '70s and '80s with figureheads like Willie Nelson and Stevie Ray Vaughan—before regional scenes and associated independent labels disseminated the musical love outside of L.A., New York City and Nashville. Austin still has a strong regional scene with national relevance, but now so do Seattle, Atlanta, North Carolina and a slew of other places.

Every year, one of the most well-known music conventions ever converges on your city. What effect does SXSW have on your station and on the city itself?

Well, in the city itself, the financial gain is incredible. It's a beautiful thing. Millions of dollars get poured into this city. And then everything just gets more crowded. It's hard to go out to eat; it's hard to do anything for those four or five days. It's not just a music conference, it's an interactive conference with computers, it's a film conference, and all of these things happen at once. It really is crazy.

The effect on the station is that we become a little more vibrant, just as perhaps KBCO does during the Boulder convention. You can't help but take advantage of all the musicians that are in town. Since we issue a double-CD of on-air performances every year, it's very great. We get about a third of our performances from that time. I've had afternoons when the lineup would be Patti Smith at 4:00, Lucinda Williams at 4:30, Willie Nelson at 5:00, Gomez at 6:00—the afternoon is literally one after another.

Okay, let's direct our attention toward the station. When you were hired in late 1990 to program KGSR, what was discussed in terms of the type of radio station you all wanted?

The station was owned by Beasley at the time. A national person from Beasley called me at KLBJ-FM and said, "I know our Program Director called and asked you to be the morning guy and you turned him down, but if you ever change your mind, this radio station would love to have you." And I said, "I'm sorry, sir, I don't know what you're talking about. No one ever called me." So I guess he fired that PD for lying to him, and then he got back with me and I said, "Look, I'm not a morning person." He had already engaged Dennis Constantine and was talking with him. Whether he had hired Dennis as a consultant at that point in late 1990, I'm not sure, but he said to me, "Well, we'd love to have you be PD. We're



With Buddy Guy

TEN FROM TEXAS

TEN GREAT TEXAS DJS

When we decided to compile a top 10 list of Texas DJs, one of our contributors remarked, "Since radio stations today are programmed off-site with little consideration for anything other than filling time between commercials, the role of the DJ is little more than that of wasting breath and filling up dead air between said commercials and whichever sound-alike top 10 hit is in vogue that moment." Nevertheless, our research uncovered many DJs who make a difference, albeit in different ways. In fact, we limited this list to DJs who are on the air daily. There will be another list in a future issue for those who have special programs (e.g. Larry Monroe). Some are known more as talkers, and others for their musical selection. Either way, they are the E.F. Hutton group — when they're on the air, people listen.

5

JODY DENBERG — 107.1 KGSR-FM (Austin) Denberg, program director of KGSR, virtually invented what we now call Adult Album Alternative radio. Recipient of most major trade awards, he's gained respect by not conforming to the general consensus of popular radio. Many of the world's most famous musicians are on a first-name basis with the DJ, and labels often package his interviews to use in publicity kits. On air: Weekdays 3 p.m. - 7 p.m.; Sunday Night News 8 p.m. - 10 p.m.

Jody Denber RG

already talking with Dennis Constantine." I had known Dennis' reputation and KBCO was a station I looked at when I was at KLBJ as one of the few progressives, and I said, "I'd love to talk to Dennis Constantine." We had a meeting and they asked me what my vision of the station was. The artists that I named were Paul Simon, k.d. lang, The Neville Brothers, Lyle Lovett and Chris Isaak. These were the artists who would sell out auditoriums in Austin and were not even on the radio. That was my vision and they accepted it. They gave me a two-year contract and a nice salary, and Dennis was our consultant for the first six or seven years, until we merged.

How has the station's overall presentation changed through the years?

When we started we were really dry in terms of imaging. I really wanted our station to essentially be a commercial equivalent of a public radio station, so it was very dry. There was no recorded stuff whatsoever. I think the main change in the presentation is that we have more imaging now. It's not bells and whistles, or as elaborate as some of the things you hear when you go to Boulder and the people play their presentations, but there is imaging on the station. The Radio Austin File—recorded PSAs with music and things that we get behind—is an important imaging thing. The morning show has their imaging and we have a little new-music sounder that comes on. That's been the major change in our presentation. Of course, we're certainly not as eclectic as we used to be. We used to have over 120 currents as recently as five or six years ago. We were all over the map, which was my dream, but it was not reality and we had to pick. We couldn't serve Chinese food, Italian food and Mexican food. We really had to focus.

Tell me about some of the station's highlights and lowlights, some of the great promotions and some of the disastrous promotions.

I honestly don't recall disastrous promotions. Maybe it's just selective retention. The highlight every year for me is the end of the year when the *Broadcasts* CD comes out. We do our anniversary party every year live from Austin City Limits Studios. We broadcast it and 500 or 600 listeners get in. We serve dinner and beverages and then we [might] have Lyle Lovett, Lucinda, Suzanne Vega on one show—it's crazy the cadre of talent we have. That's a highlight for me. The fund-raising things, the in-studio performances are always what I remember. Things like KGSR Music Month, I'm more inclined to remember, or the programming features like doing a Deep Down Thursday on Leo Kottke. Deep Down Thursday is when we play a different song every hour by a chosen artist. We went to Boulder one time and Norm [Winer of WXRT] was talking about our station, and he goes, "Not every station can play Leo Kottke like KGSR. In fact, I think you did a Leo Kottke A-Z Weekend, didn't you Jody?" I'm proud of that. I remember the music stuff, man.

You mentioned your *Broadcasts* CDs. How long have you been doing those?

We started doing those in 1993, and the ninth volume will come out at Thanksgiving. The first one was a single; all the others are doubles. Last year was a triple because it was our 10th anniversary—we sold 20,000 in approximately three weeks. I'm so proud of them and the contribution they make financially to a great organization.

KGSR is now part of a six-station cluster in Austin, including Oldies 103, KLBJ-AM, which is News/Talk, Alternative 101X, Urban Mega 93 and Rock KLBJ-FM.

How has your job changed since '96?

KGSR began in 1990 as a stand-alone station. A man named Bob Sinclair bought us around '96 and turned on 101X, so then we were a duo. Then KLBJ's family of stations merged with Sinclair to form LBJS. I had worked for KLBJ-FM from 1981 to 1990, left, and came back in '97 to my old haunts. It was sort of like going back to college.

When we first merged, there was a middle management person that was leaning on me to move the station in more of a Modern A/C direction. He didn't understand what we did and how uniquely regional it was. I was trying to get KLBJ-FM PD Jeff Carroll to be the person who oversaw me and not that middle management person, who is now gone. Our owner is a hands-on owner and agreed to it in a limited fashion. Jeff and I moved the station back to its core roots—and I mean roots in both ways—and we immediately popped into the top 5. Our owner was very respectful and said, "You guys obviously were right. Do what you need to do." For an owner to say, "I'm sorry, I was wrong," was really amazing. We've been a top-5 station ever since.



With Lindsey Buckingham



Willie Nelson and Leon Russell
in the KGSR studio

Let's talk about the rest of your programming team. Has Susan Castle been the music director since day one?

Yeah, she was here before I was. Before I came here at the end of 1990, the station was an NAC station. She came here from Chicago to be on the NAC station and then we morphed it into what became known as Triple-A. I think they were even morphing before I got there, like putting in things like Sting, things that would fit into an NAC format.

And what about APD Jyl Hershman-Ross?

When I was writing for *Texas Monthly* I did a story on a station in Dallas called KERA, a station where you'd hear Patsy Cline, XTC and Ravi Shankar in the same quarter-hour. I loved that station so I wrote a story about it, and when I visited there Jyl was one of the DJs I observed in the course of writing my story. She moved to Austin a year or so into KGSR's infancy and approached me. I hired her because she knew her stuff.

continued



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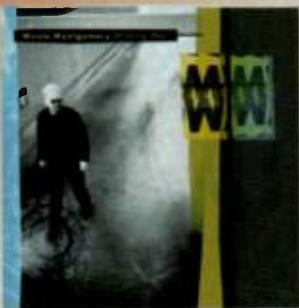


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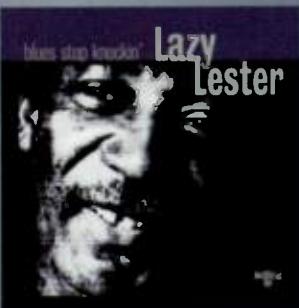
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KGSR pROGRAM DiReCTOR

Jody DenbeRG

How large is the musical landscape that your everyday programming encompasses?

Over the last two years, which coincided with our ascendancy into a consistent top-4 25-54 station, we really focused on roots music, Americana and Texas music. Our core artists are people like Lyle Lovett, Robert Earl Keen, Shawn Colvin and a host of artists whose profile isn't as big outside of Texas, like Alejandro Escovedo and Toni Price. It's very "Austintatious" and very rootsy. That doesn't mean we won't play a Coldplay, Afro Celt Sound System or Travis, but we really pick and choose our modern music these days. It's really a John Hiatt/Lucinda Williams kind of station.

Are there specific guidelines that you and Susan follow?

We know what we think the boundaries are, and if we want to test 'em with a song, we will if we both agree on it. I thought Train was way too poppy for us and didn't want to play it, and personally don't like it, but Susan just said, "Look, we don't play that much crossover music and I think we should play this one. I think it works." And she was right. Afro Celt wasn't that much of a stretch because Peter Gabriel was on there. We'd rather stretch our boundaries with an instrumental by Flamenco guitarist Ottmar Liebert or the Gipsy Kings. Those things work really well for us, rather than trying to play things that are on Hot A/C stations. We don't share a lot with the [local] Hot A/C.

Who do you share music with in your town?

Our number-one sharing station is KUT, the National Public Radio affiliate.

How does KGSR connect with the community at large?

Every time we do a remote, the sales people know to bring those promotions in with a community component. Whether it's raising money for the S.P.C.A. [Society for the Protection of Cruelty to Animals] or any number of charities, we try to turn every sales-driven promotion into a community one. We also have recorded announcements that run throughout the day that we call The



Lucinda Williams and Ray Davies meet in the KGSR hallway



From left, Radney Foster, Warren Zevon and John Hiatt



with the wallflowers

Radio Austin File. It's concrete air time devoted purely to community concerns. That doesn't even take into account the various things we'll do, like the proceeds of our Broadcasts CD-\$131,000 last year-went to a local organization that provides health care for Austin musicians. Our blood drive will make a fund for Austin musicians. Our morning host, Kevin Connor, did the fan drive this year. We raised \$35,000 in one day for fans for the elderly. They raised \$30,000 at their drive for the New York Firefighters. The group as a whole raised \$88,000 for the Red Cross, so gosh, that's the hallmark of our station.

It is a blessing to be in a position where we can contribute to the community just by virtue of the nature of our little perch. Our broadcasting power allows us to give, and it's what allows us to sleep at the end of the day. *

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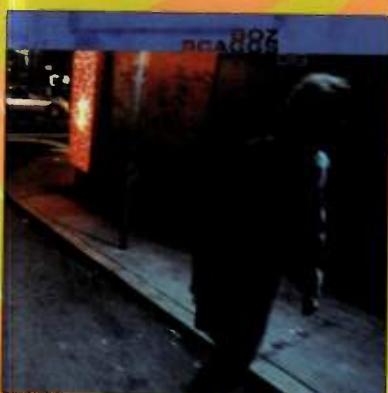
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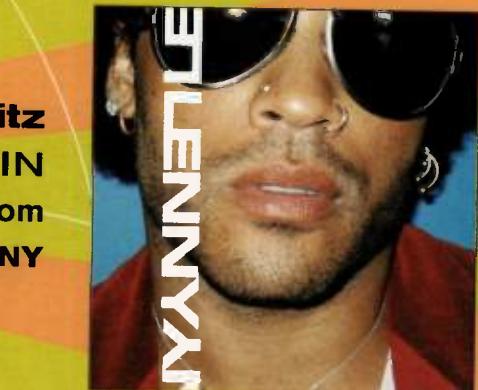
the first song from the forthcoming album
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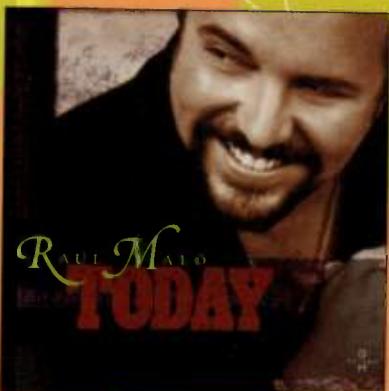
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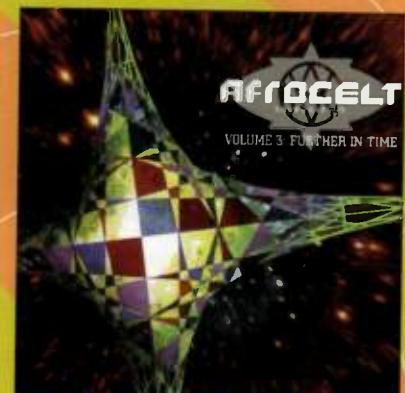
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KGSR Music Director

Susan Castle



with John Hiatt

Susan on KGSR "We had thousands of songs! One of our proudest moments was when Selector told us we had the second largest library of anyone. It was really a badge of honor...you had two music freaks, and we were programming mostly to ourselves in the early days."

KGSR's Susan Castle proudly carries two equally important titles: Music Director and Soccer Mom. She approaches each role with the same level of enthusiasm and glee. Her daughter Lindsey is clearly the light of her life, and being a "Super Mom" is a role that Castle truly relishes, but that title is one she's only held for four years. For much longer (11 years, to be exact) Castle has worn the crown of Music Director at KGSR and served as a vital part of the programming team there.

Castle got her start in broadcasting an AC/Oldies hybrid in rural Indiana, about 45 minutes east of Chicago. A few months later a national syndicate called Satellite Music Network purchased the station. But, unlike many radio folk who were forced out in similar situations in the buying spree of the late '80s, Castle was invited to stay on. Which she found to be "kinda strange, because I'd only been in radio for three months at that point. I was atrocious."

In early 1990, Castle heard about an opening at the-then-NAC KGSR. She got the gig, but a few months later, KGSR switched to AAA. Castle was again asked to stay when others weren't so lucky. Castle's musical knowledge and incredible drive were unexpected bonuses. When new Program Director Jody Denberg came on board for the switch, he instantly recognized Castle as a fellow music fanatic and an invaluable resource to the fledgling KGSR. The two used their love of music and enthusiasm for sharing it when they debuted the new format. "Austin was just waiting for a format like that—we made such a splash!" Castle recalls. "It was a good transition, and our first book showed that because we went from 2.0 to 5.4. It was a great debut and the staff was loving the format, too."

On a warm late-summer evening—between cheers for her future soccer star, Lindsey—Music Director/Soccer Mom Susan Castle called from the sidelines to discuss her enduring love for the format, for the station and for Austin.

What made you decide to stay on after the 1990 format change to AAA?

I was totally confident it was going to work. I based it on the success I'd seen in Chicago with WXRT. I knew what great radio sounded like. I'm sure there was a little trepidation, but I didn't care because I got to play the music I wanted to play. I was one of those kinda-selfish programmers, thinking, "Okay, this is what I really want to be playing, so hopefully, everyone else will come around." It was just so very exciting to play music that I'm personally such a fan of. If there was any anxiety about the switch, I was oblivious to it. It was very exciting for me to do a Texas version of WXRT.

What was the station like in the early days?

Overall, it was very eclectic, kinda mellow. We were playing, as Jody described it, "all the songs you couldn't hear on the radio." He wanted to play a lot of depth cuts, things like five or six album tracks from artists like Joe Jackson. Actually, we were probably too eclectic. I think that's why our ratings steadily went down. Even though we made that big splash initially, we slowly went down in the ratings.

Were you over-enthusiastic?

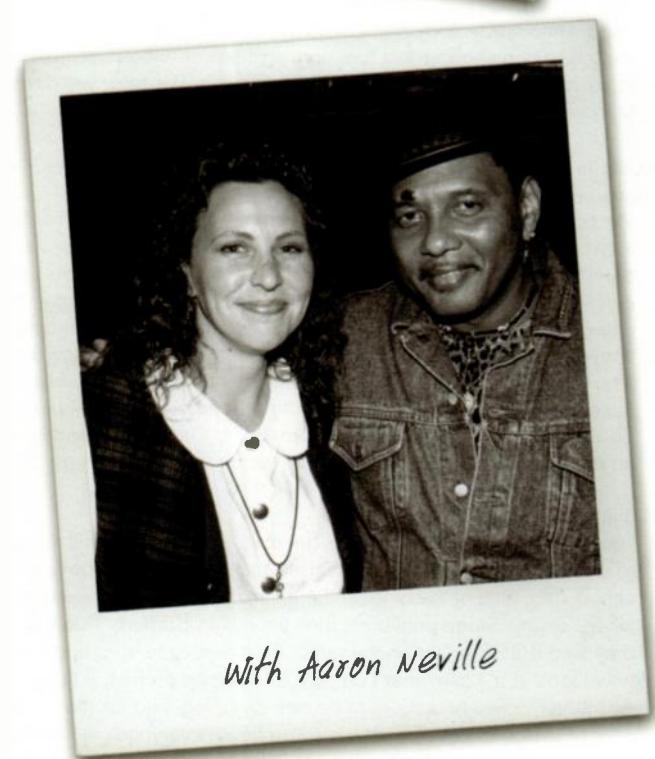
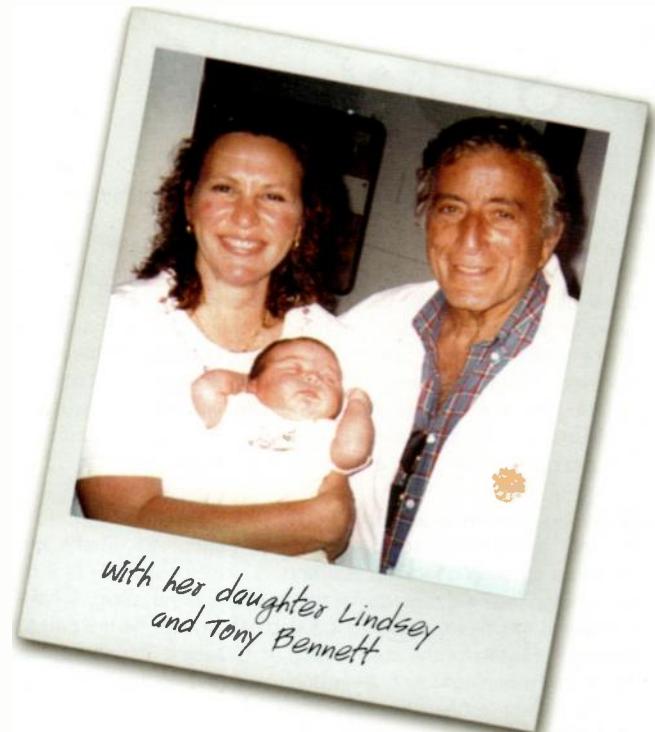
Oh, we were. Our library—god, we had thousands of songs! One of our proudest moments was when Selector told us we had the second largest library of anyone. It was really a badge of honor. In the early '90s we had about 120 currents. Some of our Medium categories came up once every couple of days. We would play our Heavies only once every 13 hours. We would spin something 100 times and think, "Okay, we've heard that enough times, let's play something else." I was never officially a Music Director before and Jody was a Music Director-turned-PD. So you had two music freaks, and we were programming mostly to ourselves in the early days.

But then we got down to the upper 2s in our ratings in the mid-'90s. We knew we had to do something, so we started playing the programming game. That's when we really became a player. We started rotating our records more; we hung on to them longer. We cut our list to 40 currents. We really had an evolution, but it was a slow evolution. I would say it's only in the last two years that we've been really smart programmers. Other than that it was kind of a hit-or-miss affair.

When you were helping to develop the station, what was the mission?

Well, our mission was to not play our songs ad nauseam. We didn't want to play just one song from an album. We tried to cater to the musical elite—what I call the "vociferous minority." It was the people with very large home libraries who didn't have to hear a song 50 times to get a good impression. There were a lot of those people in Austin, but not enough to sustain ratings. So we focused. We did some music tests and really figured out who our core artists were. Instead of being such an artist-driven format, we went to more of a song-driven format. We just started playing the best songs from our listeners' favorite artists—Lucinda Williams, Lyle Lovett and Neil Young. We really trimmed our library. At first, we were under the impression that people had their radios on day and night, but we found that the average listener still only listened an hour a day. We found out that there's a reason every other station uses a mathematical programming formula and we had to do what every station does—spin your records, hold on to them. Much to our surprise, when we started doing research we found our listeners weren't getting burned on the songs we thought they'd be sick of.

When we started doing callout research with our currents and auditorium tests (they were so eye-opening!), we instantly saw the effect. We created a new category for all the songs that tested well and played them twice as much as everything else and we went from, like, a 2.8 to a 3.5. Then we made it to the 4s and steadily climbed.



"The baby boomers grew up with so many different types of music. We all have eclectic tastes. That's why this format can work in every city because there's a large baby-boomer population in every city that wants this music."

Susan Castle

Do you feel like you and Jody found a happy medium between being eclectic and playing the game?

We're still very eclectic, but we're applying the standard rules to our eclectic ideals. One of the great things about being in Austin is that our listeners allow us to be eclectic. We've been so fortunate. Plus the baby-boomers grew up with so many different types of music. We all have eclectic tastes. That's why this format can work in every city because there's a large baby-boomer population in every city that wants this music. That's who we cater to. You just have to tailor it to the specific vibe of the city. Austin is Texas—it's blues, country, acoustic, guitar.... Our station is the soundtrack of the city. We are radio Austin. That's the reason we work.

How do you choose the music you play?

A song has to fit our sonic and stylistic parameters. That's important. I go down an emotion checklist: Is it honest? Is it contrived? Is it nicely crafted but uninspired? To determine the quality of the song, I have to decide whether it has heart, a soul to it. I also ask myself, "Is the performance captivating?" I listen for the pure energy of it. Does it resonate lyrically; is it profound and meaningful or cheesy and wanky? Then the final thing I ask myself is, "Do I want to hear this song again? For that matter, do I want to hear it 300 more times? Will it stand up?" These are all things I check off in my head. Then finally, Jody and I try to set aside our snobhood and decide. Yes, we tend to be snobby. We turn up our noses at things because we think our taste is so refined. After Jody and I compile our lists, we have a meeting Monday night.

KGSR is well known for incorporating many specialty shows. Describe the shows currently running.

We do a Texas music show on Friday nights hosted by our morning man. It's a two-hour program called Lone Star State Of Mind. Our morning guy's been in Texas for 20 years; he's really got his finger in the pulse. We do some syndicated stuff like Art Good's Jazz Tracks on Sunday morning. It's one of our highest-rated programs—people dig it. We do an hour-long blues show on Tuesday nights. On Wednesday nights it's a show called Focus, where we focus one artist, album or theme. It really showcases our eclecticism. That's what specialty shows are supposed to do. Thursday night we do an hour of reggae called the Dreadbeat Club. On Monday we'll feature an entire new CD. Our specialty shows are all a good-image thing.

Tell me about the music scheduling.

I do all the music scheduling. It's been 11 years, but it's still my favorite thing to do. It's so much fun to put segues together. I love to be creative with my scheduling. One of the biggest compliments I've ever received indirectly was when Rolling Stone published their list of Ten Stations That Don't Suck and they said KGSR is "art on the radio." That made me so proud because that's how I look at it. I see what I do as a 24-hour art project. It takes me an hour-and-a-half to two hours just to do one day's log. I go for the segues. There's a lot of things to cover in an hour. You figure everybody listens for one hour; I try to make sure each hour has a little bit of everything we do. The computer can only do so much.

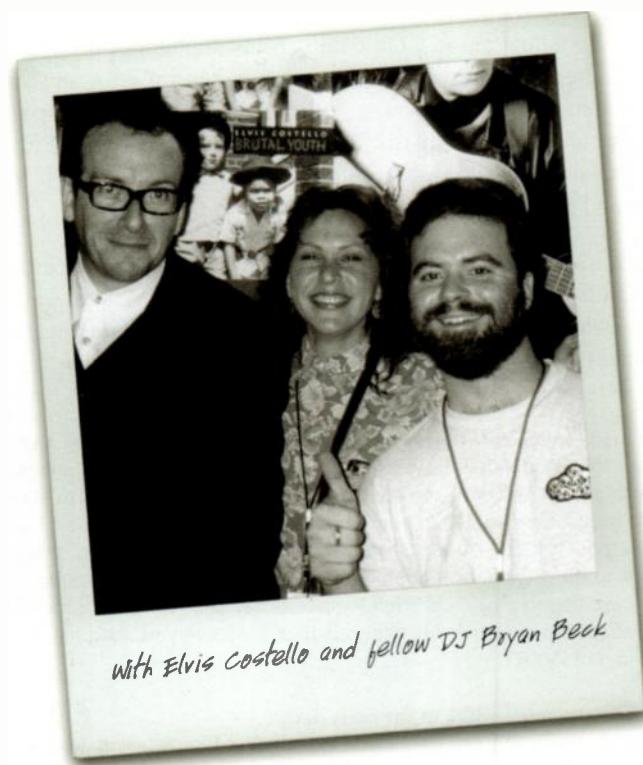
I love it when I get a little note on the log, like when Bryan [Beck]—who's on the air before me—will write something like, "Melting Segue Of Love." Or I'll get little smiley faces. I'll never get tired of that.

How different do you think it is being a music director at KGSR than at other stations?

I shudder to think. I don't know if I could do any other commercial radio station job after this. I'm so spoiled. The possibilities are endless with our playlist. Jody gives me so much latitude and so much autonomy, I doubt I'd ever find somebody who'd be so willing to let me do what I want to do.

Will you be at KGSR forever?

They're gonna have to drag me out of here. I'm going to ride it as long as I can. We're showing no signs of stopping at this point. I don't think we can do much better, as far as delivering the audience we're supposed to be delivering. People always thank us for what we're doing. They feel so much a part of the station, they almost feel like they own us..."You're my radio station." We are their station. 



"Rolling Stone published their list of Ten Stations That Don't Suck and they said KGSR is 'art on the radio.' That made me so proud because that's how I look at it. I see what I do as a 24-hour art project. It takes me an hour-and-a-half to two hours just to do one day's log. I go for the segues."

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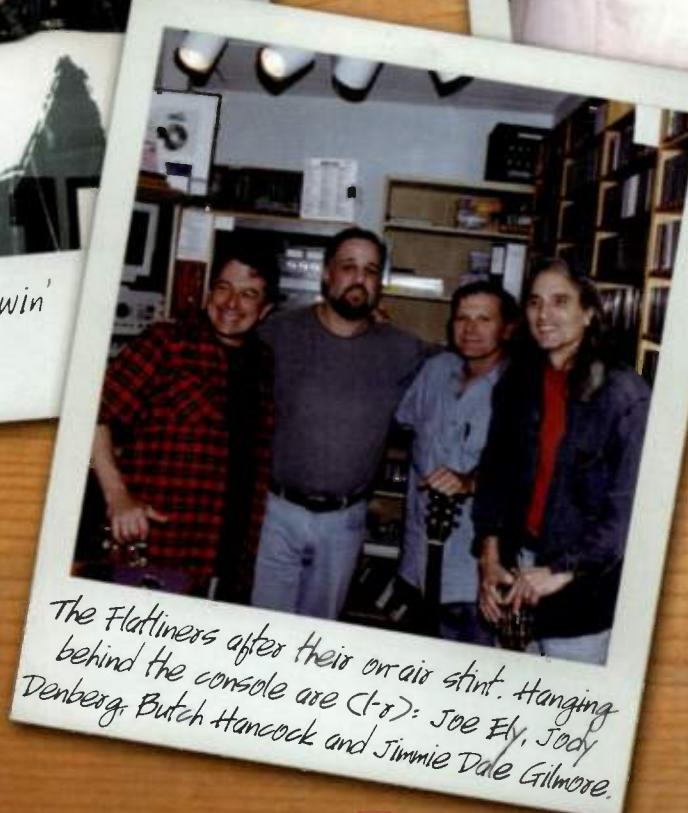
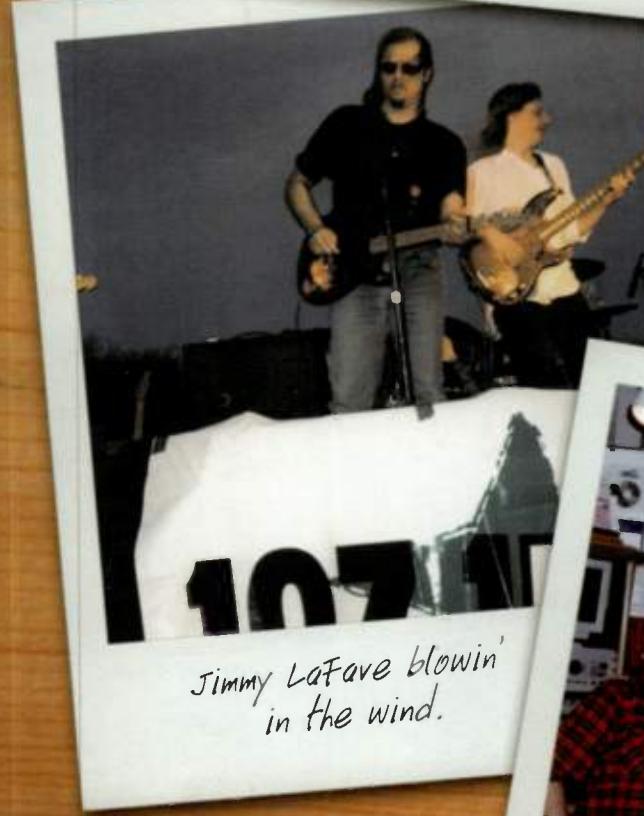
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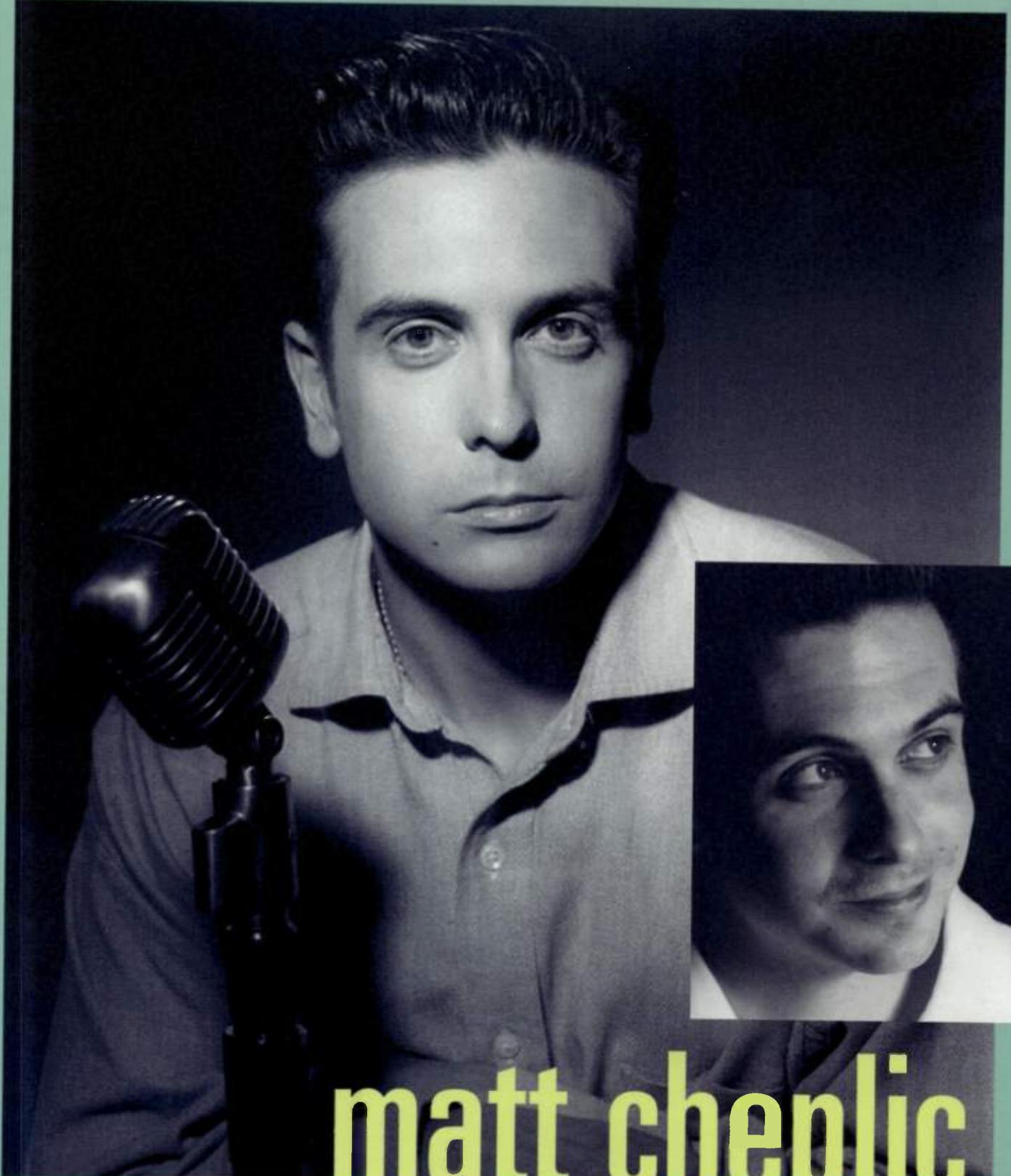


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Jyl Hershman-Ross



JYL "One of the cool things about Austin is that it's a very aware community—it's very responsive to things that go on, not just within the community, but also in the world in general. People here are really nice, so when you put the word out that you need a little help with something, they always show up and always take care of it."

K

GSR APD Jyl Hershman-Ross, a.k.a. Big Jyl, has been with the station from the beginning of the Jody Denberg era. A native New Yorker, she started out in radio on WERS at Boston's Emerson College in 1979. While in college Jyl first became acquainted with Texas, taking breaks from school to visit a friend who lived in the Lone Star State. The visits eventually encompassed longer and longer stretches of time, prompting Hershman-Ross to relocate for good in 1981. Shortly thereafter she started working at public radio outlet KERA Dallas, which is where she met Denberg, who was doing a story for *Texas Monthly* on Unusual Radio Programming. The pair kept in contact and when Denberg started up KGSR, Hershman-Ross decided she wanted to move back to Austin. Denberg's response: "How soon can you get here?"

As you'll note in the Q&A below, over the ensuing decade-plus Hershman-Ross has experienced some most memorable moments at the quintessential Texas station. Whether it's working with the community on KGSR's many charitable ventures or simply fetching coffee and drinks for visiting artists, Jyl has been an integral part of the station's success going back to day one.

Jyl's personal musical tastes are rather eclectic and run the gamut: "Other than The Beatles, Harry Nilsson is a longtime favorite," she reveals. "Lisa Germano, June Tabor, David Lindley, Nick Jones and a lot of vintage English performers, such as Richard Thompson." She also expresses affection for the artists found on Peter Gabriel's Real World imprint, like Geoffrey Oryema and Youssou N'Dour. Wrapping up Jyl's list is longtime Austin favorite Craig Ross, who's played with artists like Germano, Natalie Merchant and Storyville, in addition to releasing *Dead Spy Report* on MCA in '96. Of course, Jyl may be a tad biased: Craig is the source of the "Ross" in Hershman-Ross' surname. "I think he's a really amazing artist," she avers.

When asked about her future goals at KGSR, Jyl's response is quick—and emphatic. "I don't think about stuff like that. I want KGSR to keep doing what it's doing, which is introducing new music and playing music that other people are not as likely to play; to keep a fairly eclectic format and still be able to exist in the world of commercial radio. I work with really wonderful people. Our station does well and I'm happy with that." To find out what else makes Jyl happy, read on....

What are some of the highlights during your time at KGSR?

I was working New Year's Eve and I figured we should hear what people in New York City do for New Year's Eve, so I called my grandmother, who was probably about 75 at the time. We talked on the air and it was very funny because my grandmother is very New York. It was a real short phone call, but it was just kind of a fun, silly New Year's Eve thing.

The string of artists that have come in over the years has been pretty astounding, like Tony Bennett and Lou Reed—who started off in a very grumpy mood and ended up loving the station and the space. Let's see, Randy Newman coming in was kind of fun. So many really cool people have come in over the years. The last building we were in, I used to go to work with my dog Kofi all the time. I worked late nights and I didn't like to be here by myself, so my dog would just sit with me for the whole shift. She's a great dog and real used to working radio because she's done it with me now for years and years. I was coming up to do the evening shift one night and I think Jody had just finished interviewing Dr. John, and as I walked in Dr. John said, "Look at that dog. Isn't that a good dog?" He started petting on my dog and that was kind of cool.

There are just so many cool people that come through here every year for SXSW. The musicians are always just so much fun and they bump into each other in the hall and they all chatter. It's a giant party for four days.

Austin must be a real special town to work radio in because it's such a hotbed of music.

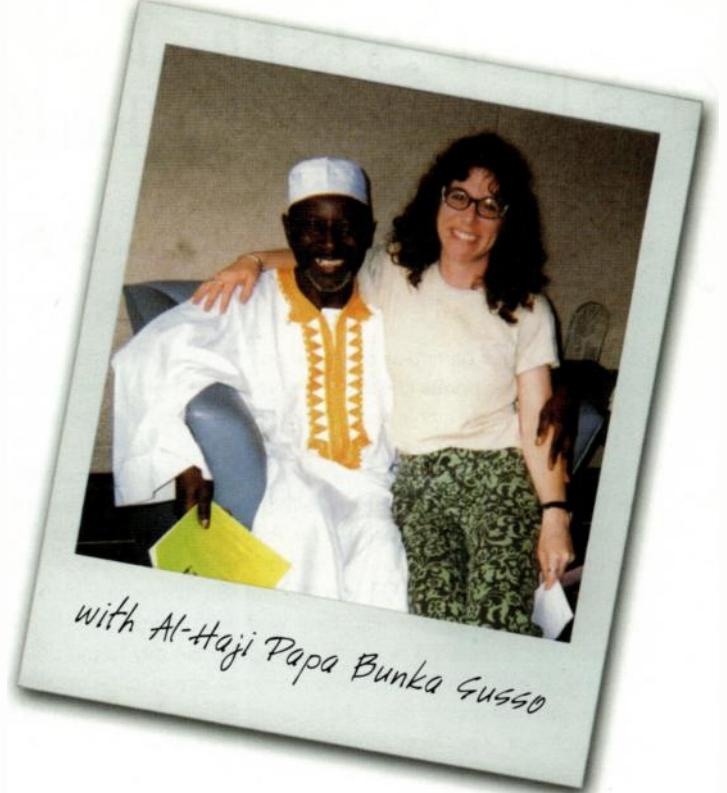
It really is a pretty cool place. I grew up in New York and lived in Boston for a while, and kept coming back to Austin. I had a friend here so I'd take breaks from school and come down here. Aside from not having to deal with winter, which is kind of nice, the music scene was always amazing. The pace of life is so much faster in New York and Boston. There's always stuff happening here, but there's always time to get to the show, you know? Even if there are two or three different things going on in one night, you always seem to make it and see great music. Club owners, for the most part, are really cool and people are really generous. Musicians are very accessible. If you do a benefit for something or if a musician needs some help, it's really easy to pick up the phone and call a bunch of people and get an amazing show together.

What are some of the more successful promotions KGSR has done during your time there?

Well, there's a few that are pretty outstanding. We hold our anniversary show in the soundstage of Austin City Limits, which is a very small place so we can't get all of our listeners packed in, but we always broadcast it and then broadcast it again a couple of weeks later for people who've missed it. We have these music events because Jody has such huge connections to musicians in general. Over the years he's built up such a friendship and fellowship with so many of the record labels and musicians that he pulls together these incredible anniversary shows every year. We have a party to celebrate the release of our *Broadcasts* CD every year, a free party with great music.

The stuff that I like better than anything are fund-raising promotions. One of the cool things about Austin is that it's a very aware community—it's very responsive to things that go on, not just within the community, but also in the world in general. People here are really nice, so when you put the word out that you need a little help with something, they always show up and always take care of it.

There are a few really big fund-raisers that we do each year, and one that I've been involved in for a long time is our Christmas Bureau Starathon. There's an umbrella organization in Austin called the Christmas Bureau, and they go to all the different non-profit organizations that help people for the holidays and organize it so that everybody that's applied for aid gets it. Every year, a couple of weeks before Christmas, we spend the whole day broadcasting from different areas around town, usually four hours here, four hours there, four hours somewhere else. So from six in the morning until seven at night, give or take, we're out at a location saying these people need either your money or items—we'll tell people specifically what we need and we've raised about \$30,000 or \$40,000



"People should adopt more animals and save them. Rescue more animals. That's my mission in life."

KGSR aSSistant pROGRAM dIRECTOR

Jyl HeRS^{h man}-ROSS

each year for this particular organization. We've had people walk up and just hand us their bonus checks. It's incredible that people would do this—and they do it every single year. We can always count on people ponying up for it without wanting anything in return.

For the last couple of years, we've done something in the summer called Fan Fair. There's an organization called Family Elder Care and they help the elderly and disabled families in the Austin area get fans. It is so unbearably hot in Texas for the summer and there are a lot of people that don't even have fans, much less air conditioning. So this organization helps the elderly predominantly, but also they work with low-income families and anybody that is disabled or needy. We spend the day taking phone calls, and Kevin [Connor] normally has to stand out all day in the middle of a hot summer day. We usually plan it for a day in August when it's pretty hot and unbearable and say, "Boy, you think this is bad, what if you were old and you didn't have a fan?" We got probably \$30,000-\$40,000 in donated fans or money for the organization. It's pretty incredible how people are willing to come to the table when you ask them for a little bit of help.

We always put the *Broadcasts* CD out the day after Thanksgiving and we do them in a limited run. Jody goes through all the tapes of all the artists that come up and play here during the year, and he finds a nice variety of performers and songs. He goes through endless hours of editing and mastering and remixing and all the proper releases that you need from the artists. All the money that we get goes towards the S.I.M.S. Foundation, a charity for mental and physical health care for musicians and performing artists in the Austin area and their families.

Do you do much work with Waterloo and the other local record stores?

Yeah, we work with all the local stores. At this point with Waterloo, we've had an affiliation with them forever because we've known them forever. The guy that owns the place, John Kunz, is sort of a friend of the station and they are advertisers. But there are some other really nice shops in town: Jupiter Records is a local set of stores; there are two of them that these brothers run. They're young and enthusiastic and their stores are great. ABCD's, which is now part of CD Wharehouse, I believe, was a local store for a long time. There's a store called Encore Movies & Music...the local stores are the ones that get all the phone calls for the stuff we play. So yeah, we've got a very good relationship with all of the local record stores. We'll send them our playlists. A lot of them set up KGSR sections in their stores. I think even Tower Records locally has a KGSR section, or at least they've got a local section that says, "As Heard On KGSR."

Waterloo has been around for a long time, so our relationship is probably longest with them, but I think we have a really nice relationship with all the stores. That comes in really handy around the time that our *Broadcasts* release comes out. They like having them and we don't sell those CDs on the Internet, we only sell them locally. It's nice to have a nice relationship with all the shops in town for that reason, too.

As APD, are you involved in the music decisions of what gets on the air?

Yeah. Almost to the day that I started working for him, Jody said, "Listen to this record and tell me what you think," or, "If you hear a song you think we should be playing, let me know." The music meetings themselves are always Jody and Susan, but I'm invited to come if I want to, and if Susan is ever out of town, I take her place. I think Jody does with me what he does with pretty much anyone that works on the air, which is if you've got an opinion about something, let him know and he'll give it a second thought.

Is there anything else you'd like to say?

People should adopt more animals and save them. Rescue more animals. That's my mission in life. 



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We want to show our appreciation, not only for spinning Ani's latest,

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Sure, this ad is a shameless attempt to get on your good side, but at least we're being honest.



www.righteousbabe.com

Tracy Walker



RADIO AUSTIN. That's the image KGSR projects to its listeners. In order to brand itself this way, the station has had to effectively integrate itself into the Austin lifestyle. This meant understanding the citizens of Austin and their interests. These are family-oriented people who lead active lifestyles. They are thoughtful and generous people who care about the environment and their community. They are people who are proud to live in a city with a vital and nationally relevant local music scene. Reaching out to this audience requires more than just a strong music mix. It calls for a powerful identity in the community that can only be achieved by a keen and dedicated promotion staff with a proactive and focused leader.

Director of Promotions, LBJS, Tracy Walker is such a leader. Since joining the staff in 1997, she has managed to not only successfully target the station's core audience with key lifestyle promotions and abundant local presence, but she has shrewdly combined the efforts of the promotion departments of KGSR's five sister stations for optimum results. By firmly tying the station in with Austin's fertile music scene and balancing this on the human side with a number of worthy charitable causes, Walker and her staff have managed to cement KGSR's public persona as "Austin's radio station."

Tracy
on KGSR

"Our format is so unique to Austin. That's why it's successful. The live music provides us a tool, and we provide [local musicians] a tool, because we're an outlet where they can have their music played. We are Austin."

Here, Walker offers her insight into the station's promotional efforts and how they've evolved over the past few years, as well as the kinds of events and causes KGSR has aligned itself with to stay in touch with the people of Austin.

When did your career at KGSR begin and in what capacity?

I came in as Promotions Manager, initially for our three rock stations, three-and-a-half years ago.

What are your areas of responsibility?

I oversee the promotions and marketing for our station group, which includes KGSR; KEYI Oldies 103; KLBJ-AM News Radio 590; 93.7 KLBJ-FM Austin's Rock; Mega 93 KXMG Austin's Dance Station; and KROX 101X New Rock Alternative.

Who are the key members of your staff?

APD Jyl Hershman-Ross does promotions as well. Then we've got Kellie Orr, who's the Promotions Coordinator and my direct assistant.

What was your first order of business when you arrived at the station?

Visibility on the streets and to get in front of any large-coming events.

Have you always had budgetary support for promotional efforts?

We did have budgetary support for manpower, which was really key. That was to structure our department when we consolidated our efforts and maximized our resources. We had financial support in buying promotional items, banners and other things that would make us more visible in the community. But another part of it was also striking up more community-oriented relationships, getting out and meeting people, forging new relationships and rekindling old ones, and identifying and aligning ourselves with key events and causes.

How has the station changed in recent years?

We've gotten increasingly promotionally active. Our street presence has increased tremendously. We're more visible. We're more participatory. We've increased the professionalism among our community contacts and in forming partnerships.

What are some of your most memorable station promotions?

The KGSR Rock & Roll Swap Meet is one of our annual events, where listeners have the opportunity to trade, buy and sell items with the vendors on site: record and memorabilia collectors.

We also have a huge rock & roll auction,

where we sell or auction off autographed guitars and posters, framed records and things of that nature. We also have a concert. There's one stage with three performances throughout the day. The whole thing benefits charity, including the door prize, as well as all the items that are auctioned off. It benefits Safe Place, Austin's battered women's shelter, which is a really good cause. It brings a lot of people together for a common interest.

What else have you done along those lines?

We've got a similar contest called the Kevin & Kevin Cash-In, with our morning show. It's basically a funny-money contest. We print millions of dollars in Kevin & Kevin Cash. We present it on

the air and image it like it's a real cash contest. But it's actually Kevin & Kevin Cash and you can only get into the Cash-In by winning a ticket on-air. It's done much like a silent auction, where you walk around and bid on the items. But the prices on the items are inflated, so the bid to win a weekend for two in Dallas with concert tickets to see Boz Scaggs might be \$35,000. The thing is, you don't just win a \$1,000 in Kevin & Kevin Cash; you might win \$40,000 or \$50,000 dollars of Kevin & Kevin Cash at a time. That [event] also encompasses a concert. It's grown into a third-year promotion.

What's the best promotion you've ever staged?

My favorite is a community-driven promotion, our annual Fan Fair every July. It's a one-day electrical fan drive that benefits Family Elder Care.

Family Elder Care is an organization that helps the elderly in recreation, needs for their homes, repair, and any kind of day-to-day living situations.

During the summer, it's especially hot for the elderly, who may not have A/C. The Texas heat can get really outrageous—this year we've had 108-degree days. We broadcast live all day long, starting at 6 am with the morning show. We go to multiple locations around the city. Our goal is to gain fan collections or cash equivalent. It costs about \$11 to buy a fan here in Austin. We raise money and fans during that day. This past year, we raised over \$30,000 cash and over 500 fans. We get a huge response from the community.

Any other favorites?

Another really good one is Blues On The Green. It's held out in Austin's Zilker Park. It's a six-week series of live music in the park and it's free to the public. There are all kinds of booths and neat things to do out there. People bring their blankets and a picnic basket, and maybe a bottle of wine, and they enjoy live music for two hours. It's totally Austin.

What kinds of promotions are coming up in the near future?

We are about to embark on our annual Fall promotion, "Give Austin To A Friend." We award airline vouchers for people to bring a friend to Austin so they can enjoy the live music, the lakes and so forth.

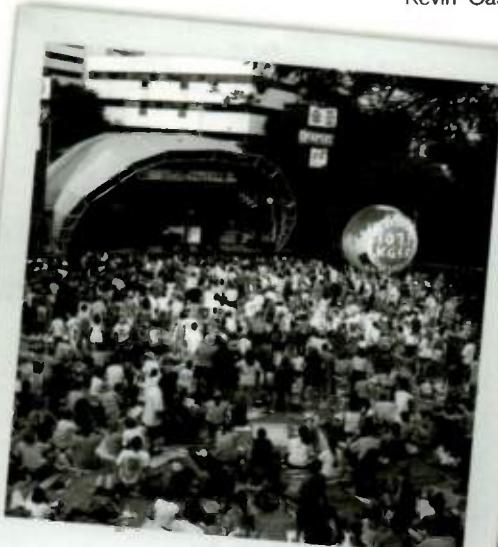
And beyond that?

Our annual anniversary party comes up the first weekend of December. That's held at Austin City Limits Studios. Normally, five or six artists perform at the private party, in a very intimate setting. It's a neat evening overall. That's also simulcast on the air.

Tell us about the CD the station produces.

Our annual KGSR Broadcasts CD benefits the SIMS Foundation, the local musicians fund, and will be released the Friday after Thanksgiving in local record stores. Jody Denberg puts it all together every year. It features a lot of local artists and national artists as well. Willie Nelson was on the cover last year. It features live tapings that we have done throughout the year. They're highly coveted. We do a lot of promotion around that. That's always exciting. There's always a CD-release party, so that will be a big event, too.

continued



This year's Bluesfest at Waterloo Park.



Midday host Bryan Beck with Toni Price onstage at Blues On The Green.

Tracy Wal KeR

You're locally owned by the LBJS Broadcasting Company. What are the advantages of independent ownership?

We absolutely believe in staying true to who we are, and that is Radio Austin. That means staying local, staying in the community and staying focused on responding to the local community needs. It means having a face in the community. We are at the local base and participating in our community. It's important that we remember our roots and where we come from. Austin has supported us from day one and we are able to give back, whether that shows itself in financial budgets or not. It could be that we're supporting a tree-planting effort, and a bunch of people from our station will go, but what's more is we talk about it on the air. We're able to respond and react to that need on the fly since we're right here in town. It doesn't take money. It takes people who have passion for what we're doing, what we stand for and the causes that our listeners embrace. That's really important, especially in this day and age of consolidation, being owned by somebody who's right here, who has the pulse of what's going on.

How does the station serve a unique market like Austin?

Our station is so tailor-made for the live music scene in Austin. If it were any other format, it wouldn't be the same. Our format is so unique to Austin. That's why it's successful. The live music provides us a tool, and we provide [local musicians] a tool, because we're an outlet where they can have their music played. We are Austin. We support Austin—live music is a big part of that.

How do you tie yourselves in with this music scene?

We provide different opportunities for the local artist, even if it's not something that we're fully embracing on our regular playlist. There are opportunities for us to promote ourselves locally with the local music scene, in addition for the local music scene to have a forum on KGSR. We get our name out there as much as we can. We're as visible as we can be in the local music store, Waterloo Records. We like to align and promote ourselves with them, whenever possible, be it at an autograph-signing or a record-release party or an artist appearance. We want to let music fans know that we're a part of it. We want to be in tune with that.

How is KGSR different from the competition?

We're very protective of the image we've created. We do fun and crazy things, too, but I wouldn't say it's typical radio. There is a huge audience out there that won't tolerate that. We're very unique and that's why they listen to us. That's what sets us apart from our competitors.

How has your station reacted to the tragedies of September 11? Have you had to cancel or reschedule any events?

We didn't have any events that were cancelled, just refocused. We're focusing our efforts on benefiting the causes at hand. We have done a lot behind that with the local TV station. Most of our promotions, even if we're at a cellular telephone remote, have some sort of angle to it to where we're doing something for the community: collecting, donating, creating awareness, recruiting volunteers. We've been to the three local malls in Austin with the firemen, collecting funds. So much of our listening audience has been affected by it in some way, shape or form. We knew they had a sense of wanting to do something and we wanted to be able to provide that outlet for them. We single-handedly organized a walk at the hike-and-bike trail at Town Lake. It was a flashlight vigil on the Friday evening the week of the incident. Five thousand people came out to show unity and support. We organized that in two days. And many of our already-planned events became fund-raisers for the Red Cross and the 911 Fireman's Disaster Relief Fund. We participated in an event with our station group in raising \$88,000 in one day.

How will this affect future promotions?

It's definitely a different vibe out there. It's a little bit more low-key. We're definitely being cautious and very, very sensitive. We don't want to take advantage of the situation in any way, shape or form. It's not about promoting us, it's about being there for our audience. It's about why we're a radio station. It's about doing a good service for our community, our city and ultimately, our country. *

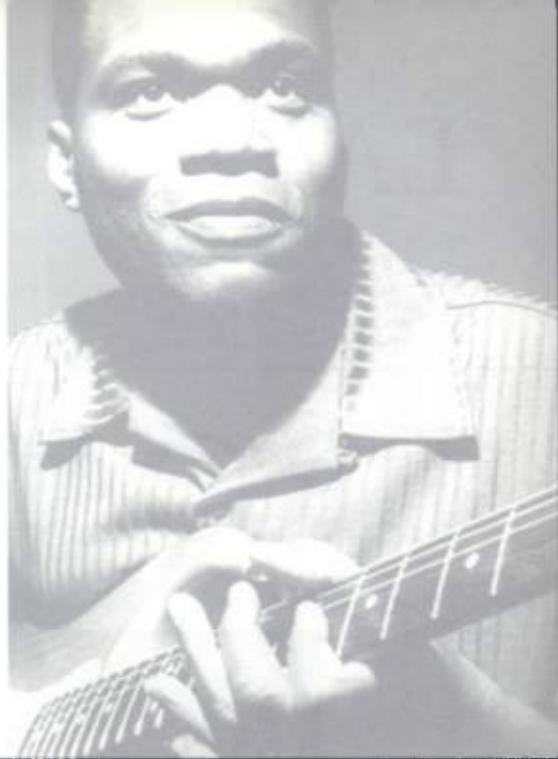


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Commercial Song Airplay D-33*

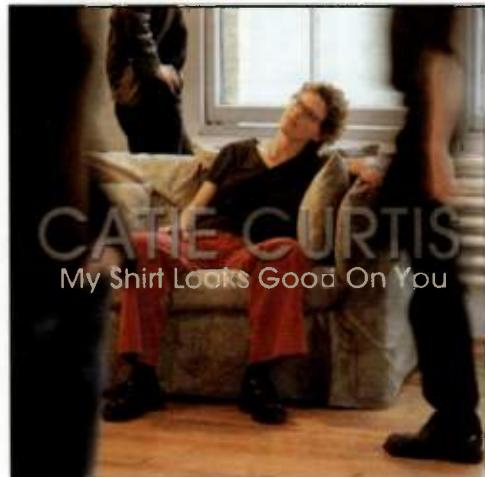
WRNR	KDBB	KLRQ	KRSH	WVOD
KISM	KSPN	KLRR	WEBK	WYKT
WKOC	KTAO	KMMS	WMPS	KEGR
WMMM	KPIG	KMTN	WMVY	KXST
WOKI	KTHX	KOTR	WMWV	WTTS
WRLT	KDBX	KROK	WRNX	

THE
ROBERT CRAY BAND
LOVE SICKNESS



KISS THAT COUNTED is a wonderfully positive song that always gets a great reaction from our listeners. Everytime I hear it on WXRV I say to myself "Wow that sounds great." —Dana Marshall, WXRV

WXRV	KEGR	WMVY	KNBA	WCBE	WNKU	World Café
WNCS	KFAN	WMWV	KRCC	WDIY	WNRN	Maine Public
WRLT	KFMU	WXPN	KRCL	WERU	WRVG	Broadcasting
VRNR	KHUM	WYEP	KRVM	WEVL	WUKY	
WRSI	KLRQ	WFPK	KSUT	WFHB	WUMB	
VYYB	KLRR	KPFT	KUNC	WGWG	WVXU	
MMMM	KMTN	WFUV	KUWR	WMFO	WYCE	
KBAC	KRSH	WDET	KVNF	WMKY	Acoustic Café	
KTAO	KSPN	KKCR	WAPS	WMNF	DMX Music	
KTHX	WEBK	KLCC	WBJB	WNCW	Music Choice	



10 Weeks Top 10
On Non-Commercial Album Airplay!

"This is real grrrl power, baby." —Rolling Stone online

VOICES ON THE VERGE



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Non-Commercial Album Airplay No. 21*

WFUV	KLCC	WBZC	WFHB	WNKU
WXPN	KRCL	WCBE	WMFO	WUMB
WYEP	KSUT	WDIY	WMKY	WUTC
KPFT	KUWR	WERU	WMNF	Maine Public Broadcasting
WDET	WBJB	WEVL	WNCW	World Café

EACH YEAR,

the day after Thanksgiving, KGSR unveils its new *Broadcasts* CD, which always benefits a local charity. Last year's volume made more than \$130,000 for an organization that provides health care for Austin musicians. Here are the lineups for the first eight volumes of *Broadcasts*... *Broadcasts* CD Volume 9...coming November 23!

BROADCASTS CDs



VOLUME 8 (2000)



DISC ONE

1. PATTY GRIFFIN "Carry Me"
2. KIM RICHEY "Come Around"
3. KELLY JO PHELPS "River Rat Jimmy"
4. PAUL BARRERE & FRED TACKETT OF LITTLE FEAT "Sailin' Shoes"
5. JEGGE WINCHESTER "No Pride At All"
6. INDIGO GIRLS "Galileo"
7. ELIZA GILKYSON "Beauty Way"
8. BECK "Cold Brains"
9. RADNEY FOSTER "I've Got A Picture"
10. KELLY WILLIS "Heaven Bound"
11. WARREN ZEVON "Lawyers, Guns & Money"
12. JOHN HIATT "Drive South"
13. ROBERT EARL KEEN "Down That Dirty Road"
14. STEVE JAMES "County Line Road"
15. GUY CLARK WITH P. ROWAN "Dublin Blues"
16. THE FLATLANDERS "Dallas"
17. LEO KOTTKE "William Powell"
18. BARBARA K "Skyman"
19. BOB SCHNEIDER "Metal And Steel"

DISC TWO

1. RICHARD THOMPSON "Sights and Sounds of London Town"
2. TERRI HENDRIX "Goodtime Van"
3. DAVID GRAY "Babylon"
4. STEVE EARLE "Halo 'Round the Moon"
5. ROGER MCGUINN "James Alley Blues"
6. HANELL ON TRIAL "The Seven Seas"
7. SHELBY LYNNE "Gotta Get Back"
8. PATTI SMITH "Dancing Barefoot"
9. GOMEZ "We Haven't Turned Around"
10. GLAID CLEAVES "Broke Down"
11. ALEJANDRO ESCOBEDO "I Was Drunk"
12. THE JAYHAWKS "I'm Gonna Make You Love Me"
13. BRUCE COCKBURN "Pacing The Cage"
14. IAN ANDERSON OF JETHRO TULL "Bouree/Living In The Past"
15. ROBERT BRADLEY'S BLACKWATER SURPRISE "Baby"
16. JOSEPH ARTHUR "In The Sun"
17. SISTER SEVEN "The Only Thing That's Real"
18. TEDDY THOMPSON "Wake Up"
19. JONNY LANG "Breakin' Me"

BONUS DISC: "TEN FROM TEXAS"

1. DARDEN SMITH "Trouble No More"
2. TONI PRICE "Not Coming Home"
3. JOE ELY "Indian Cowboy"
4. JIMMIE VAUGHAN "Don't Cha Know"
5. TOWNE VAN ZANDT "Katie Belle"
6. SHAWN COLVIN "Private Universe"
7. WILLIE NELSON "We Don't Run"
8. LYLE LOVETT "White Freight Liner Blues"
9. TEXAS TORNADOS "Laredo Rose"
10. ERIC JOHNSON "Tribute To Jerry Reed"

VOLUME 7 (1999)



DISC ONE

1. GREG BROWN "China"
2. BILLY BRAGG "Against the Law"
3. JOHN HAMMOND "Drop Down Mama"
4. SINEAD LOHAN "No Mermaid"
5. NEIL FINN & SHAWN COLVIN "What I Get Paid For"
6. LYLE LOVETT & HIS LARGE BAND "If I Had A Boat"
7. TEXAS TORNADOS "Laredo Rose"
8. IAN MOORE "Paris, Texas"
9. BAD LIVERS "Honey, I've Found a Brand New Way/It's All the Same To Me"
10. PETER HIMMELMAN "7 Circles"
11. SHAWN MULLINS "Shimmer"
12. JIMMY LAFAYE "Burden to Bear"
13. JOAN BAEZ "If I Wrote You"
14. THE GOURDS "Gangsta Lean"
15. BRUCE ROBISON & KELLY WILLIS "Angry All the Time"
16. ROBERT EARL KEEN "Feelin' Good Again"
17. DAVID GARZA "Slave"
18. RADNEY FOSTER & ABRA MOORE "I'm In"
19. KIM RICHEY "Can't Lose Them All"
20. BRAD ROBERTS (OF CRASH TEST DUMMIES) "Mmm Mmm Mmm Mmm"

DISC TWO

1. JOE HENRY "Skin and Teeth"
2. BETH ORTON "She Cries Your Name"
3. LUCINDA WILLIAMS "Car Wheels On a Gravel Road"
4. WILLIE NELSON "Ou Es Tu, Mon Amour/I Never Cared for You"
5. WEG CUNNINGHAM "So It Goes"
6. GUY CLARK "Picasso's Mandolin"
7. PATTY GRIFFIN "Change"
8. SEAN LENNON "Into The Sun"
9. CHERYL CROW "Anything But Down"
10. MARTIN SEXTON "Love Keep Us Together"
11. COREY HARRIS "Blues Come to Texas"
12. TERRI HENDRIX "Gravity"
13. JONATHA BROOKE "Annie"
14. CHIP TAYLOR "Angel of the Morning"
15. RON SEXTON "Still Time"
16. RAY WYLIE HUBBARD "Conversation with the Devil"
17. ERIC JOHNSON "Tribute to Jerry Reed"
18. JULIAN LENNON "I Don't Wanna Know"
19. THE DAMNATIONS TX "Unholy Train"

VOLUME 6 (1998)



DISC ONE

1. LYLE LOVETT "White Freight Liner Blues"
2. SPEARHEAD "You Can't Sing R Song"
3. JEB LOY NICHOLS "As The Rain"
4. SOLAS "A Newry Highway"
5. BRUCE COCKBURN "Night Train"
6. ROBERT EARL KEEN "Merry Christmas From the Family"
7. ABRA MOORE "Happiness"
8. STEVE EARLE "Ellis Unit One"
9. DELBERT MCCLINTON "I Wanna Thank You Baby"
10. KACI CROWLEY "Hand To Mouthville"
11. STEVE FORBERT "Goin' Down to Laurel"
12. JOHN HIATT "Little Head"
13. DR. JOHN "Stranded in St. Louis"
14. CHRIS STILLS "Last Stop"
15. FREDDY JONES BAND "Wonder"
16. SHAWN COLVIN "Even Here We Are"
17. MARY LOU LORD "His N.D. World"
18. MICHAEL FRACASCO "Chain Link Fence"
19. COTTON MATHER "Homefront Cameo"

DISC TWO

1. RAY WYLIE HUBBARD "The Messenger"
2. IAN MOLAGAN & THE BUMP BAND "Hello Old Friend"
3. NICK LOWE "Soulful Wind"
4. PETER CASE "I'm On My Way Downtown"
5. BEN HARPER "Widow Of A Living Man"
6. SARA HICKMAN "Eight Ball"
7. LOUDON WAINWRIGHT III "Little Ship"
8. JEFFREY GAINES "Right My Wrongs"
9. FARM DOGS "Foreign Windows"
10. AGENTS OF GOOD ROOTS "Smiling Up The Frown"
11. JON DEE GRAHAM "\$100 Bill"
12. THE DERAILERS "Can't Stop A Train"
13. SIXPENCE NONE THE RICHER "Kiss Me"
14. STORYVILLE "Born Without You"
15. DAVE ALVIN "Blackjack David"
16. WILLIAM TOPLEY "Sycamore Street"
17. CHRIS WHITLEY "Wild Country"
18. JIMMIE VAUGHAN "Out There"
19. NEIL FINN "Sinner"

VOLUME 5 (1997)



DISC ONE

1. WAYNE HANCOCK "Johnson City"
2. PAUL WESTERBERG "Love Untold"
3. HAMELL ON TRAIL "The Vines"
4. DARDEN SMITH "Running Kind"
5. SUZANNE VEGA "Gypsy"
6. ASYLUM STREET SPANKERS "Shave 'Em Dry"
7. STORYVILLE "Can't Go There Anymore"
8. CRAIG ROSS "Cry"
9. BAD LIVERS "Counting The Crossties"
10. IRIS DEMENT "Let The Mystery Be"
11. PETER WOLF "Wastin' Time"
12. WILLIAM TOPLEY "(I Don't Wanna Go) Uptown"
13. RICHARD BUCKNER "Lil Wallet Picture"
14. JIMMY WEBB "Galveston"
15. BRAVE COMBO "Do Something Different"
16. ROBIN HOLCOMB "Yr Mother Called Them Farmhouses"
17. ABRA MOORE "Keeps My Body Warm"
18. JOHN PRINE "Sabu Visits The Twin Cities Alone"
19. PETER ROWAN "Let The Harvest Go To Seed"
20. TRISH MURPHY "Concession Stand Song"

DISC TWO

1. WIDESPREAD PANIC "Hope In A Hopeless World"
2. MR. FABULOUS & CASINO ROYALE "L-O-V-E"
3. LORI CARSON "Little Suicides"
4. LUTHER ALLISON "You're The One"
5. RAY BENSON "Route 66"
6. MAIA SHARP "I Need This To Be Love"
7. 8 1/2 SOUVENIRS "Souvonica"
8. MATTHEW SWEET "Where You Get Love"
9. BILL MORRIGBY "Shame On You"
10. INDIGO GIRLS "Thinkin' Out Loud"
11. ANA EGGE "Fairest Of Them All"
12. MICHAEL PENN "All That That Implies"
13. LAURIE FREELOVE "The Nineline"
14. KIM RICHIE "Every River"
15. BODEANG "Idaho"
16. WHIGKEYTOWN "16 Days"
17. SEXTON SEXTET "Passing Show"
- Bonus Tracks:
18. PATTY GRIFFIN "Every Little Bit"
19. BOZ SCAGGS "Lowdown"

VOLUME 4 (1996)



DISC ONE

1. PETER CASE "A Little Wind (Could Blow Me Away)"
2. JAMES MCMLURTRY "Down Across The Delaware"
3. JOE ELY "Ranches And Rivers"
4. POI DOG PONDERING "Complicated"
5. SON VOLT "Windfall"
6. SONNY LANDRETH "Son Of Native Stepson"
7. LOG LOBOS "Mas Y Mas"
8. JOHN HIATT "The River Knows Your Name"
9. PATTY LARKIN "Johnny Was A Pyro"
10. LOUDON WAINWRIGHT III "Cobwebs"
11. TEENCO DEL REY & THE NUTROCKERS "Second-Line Limbo"
12. DON WALSER "Devil's Great-Grandson"
13. TISH HINOJOSA "Atlantico"
14. CHRIS SMITH "Ninety-Nine Year Blues"
15. IAN MOORE "Society"
16. LOU REED "Dirty Boulevard"
17. RANDY NEWMAN "Dixie Flyer"
18. ALEJANDRO ESCOBEDO "Put You Down"
19. KRIS MCNAY "Testing"

DISC TWO

1. DOG'S EYE VIEW "Everything Falls Apart"
2. RON SEXTON "Lebanon, Tennessee"
3. HAMELL ON TRIAL "Big As Life"
4. JOAN OSBORNE "Pensacola"
5. DAVE MASON "We Just Disagree"
6. TAJ MAHAL "Loving' In My Baby's Eyes"
7. TERRY ALLEN "Flatland Boogie"
8. THE BAND "Don't Ya Tell Henry"
9. BILL MORRIGBY "Different Currency"
10. TEYE "Dos Amigos"
11. JOAN ARMATRADING "Recommend My Love"
12. COWBOY JUNKIES "Angel Mine"
13. GEMINONIC "Across The Great Divide"
14. EMMYLOU HARRIS "Blackhawk"
15. WILLIE NELSON "We Don't Run"
16. THE WALLFLOWERS "6th Avenue Heartache"
17. 8 1/2 SOUVENIRS "Off White"
18. PATTY GRIFFIN "Poor Man's House"
19. KELLY WILLIS "Not Long For This World"
20. LYLE LOVETT "That's Right (You're Not From Texas)"

VOLUME 3 (1995)



DISC ONE

1. MICHAEL FRACASO "Wise Blood"
2. MARIA MCKEE "If It Don't Work Out"
3. GUY CLARK "The Cape"
4. TED HAWKINS "The Good And The Bad"
5. JOHN GORKA "Love Is Our Cross To Bear"
6. ANDERS OSBORNE WITH THERESA ANDERSSON "Pleasin' You"
7. GARY PRIMICH "Beer Drinkin' Woman"
8. KEB' MO' "Am I Wrong"
9. KIM WILSON "Don't Bite The Hand That Feeds You"
10. STORYVILLE "What Passes For Love"
11. BRUCE COCKBURN "Tibetan Side of Town"
12. MARCIA BALL BAND WITH IAN MOLAGAN "Down The Road"
13. MARSHALL CRENshaw "Fantastic Planet of Love"
14. TOWNES VAN ZANDT "Katie Bell"
15. LEO KOTTKE "Airproofing"
16. AL DI MEOLA "Orange Blue"
17. NICK LOWE "What's So Funny 'Bout) Peace, Love And Understanding"
18. BUTCH HANCOCK "Boxcars"
19. VÄRTTINÄ "Aitara"
20. FLACO JIMÉNEZ "Open Up Your Heart"

DISC TWO

1. ROBYN HITCHCOCK "So You Think You're In Love"
2. THE JAYHAWKS "Blue"
3. GRAHAM PARKER "Pollinate"
4. INDIGO GIRLS "Power of Two"
5. TODD SNYDER "This Land Is Our Land"
6. WILCO "Box Full Of Letters"
7. DEL AMITRI "Tell Her This"
8. OMAR DYKES "Midnight Ramblin' Man"
9. SONIA DADA "Screaming John"
10. JOAN OSBORNE "St. Teresa"
11. KEVIN WELCH "I Feel Fine Today"
12. STEPHEN BRUTON "Acts Of God"
13. ABRA MOORE "Touch And Go"
14. DAVID HALLEY "Come In From The Rain"
15. IAN MOORE "You'll Be Gone"
16. STEVE FORBERT "It Sure Was Better Back Then"
17. MONTE WARDEN "Teardrops"
18. THE INNOCENCE MISSION "Bright As Yellow"
19. WILLY PORTER "Angry Words"
20. LYLE LOVETT "Just The Morning"
21. ROBERT EARL KEEN "Love's A Word I Never Throw Around"
22. SHAWN COLVIN "Private Universe"

VOLUME 2 (1994)



DISC ONE

1. RICK DANKO "Twilight"
2. MICHELLE SCHOCKED "Winter Wheat"
3. CHRIS SMITH "Mail Order Mystics"
4. DAVID GRAY "Falling Free"
5. ELIZA GILKISON "Dionysian"
6. JESSE COLIN YOUNG "Crazy Boy"
7. LOS LOBOS "Estoy Sentado Aqui"
8. TONI PRICE "Not Coming Home"
9. JOE ELY "Indian Cowboy"
10. KIRSTY MACKOLL "Bad"
11. DAVE ALVIN "Dry River"
12. CHARLIE SEXTON "Midnight Sun"
13. JIMMIE DALE GILMORE "Another Colorado"
14. STEVE YOUNG "Silverlake"
15. IAIN MATTHEWS "Evening Sun"
16. RICHARD THOMPSON "Dimming Of The Day"
17. SARA MCLACHLAN "The Path of Thorns (Terms)"
18. J. HATT & THE GUILTY DOGS "Straight Outta Time"
19. SHERYL CROW "Leaving Las Vegas"
20. DAVID WILCOX "New World"
21. JIMMY LOFAVE "When The Tears Fall"
22. SAM PHILLIPS "Baby I Can't Please You"

DISC TWO

1. BEN HARPER "Like A King"
2. GIG DOUGLAS QUINTET "Too Little, Too Late"
3. JOHN HAMMOND "Peach Orchard Mama"
4. BILL MORRIGSEY "Birches"
5. CROWDED HOUSE "Fall At Your Feet"
6. LATIN PLAYBOYS "If"
7. JACKOPIERCE "Late Shift"
8. LISA GERMANO "Bad Attitude"
9. ALEJANDRO ESCOBEDO "Broken Bottle"
10. DIRK HAMILTON "Boy On A Roof"
11. STEVE JAMES "Talco Girl"
12. JIMMIE VAUGHAN "Don't Cha Know"
13. SARA HICKMAN "Eye Of The Storm"
14. JEFFREY GAINES "I Know A Man"
15. FREDDY JOHNSTON "Bad Reputation"
16. WALTER SALAS-HUMARA "The Only Story I Tell"
17. JIM LAUDERDALE "Why Do I Love You"
18. TORI AMOS "Pretty Good Year"
19. EMYLOU HARRIS "A Ways To Go"
20. ROBERT EARL KEEN "I Would Change My Life"

VOLUME 1 (1993)



DISC ONE

1. DARDEN SMITH "Trouble No More"
2. SYD STRAW "Future 40's (String of Pearls)"
3. LOUDON WAINWRIGHT III "The Back Nine"
4. JULES SHEAR "The Sad Sound Of The Wind"
5. JOHN GORKA "Temporary Road"
6. SHAWN COLVIN "Round Of Blues"
7. SARA MCLACHLAN "Drawn To The Rhythm"
8. T BONE BURNETT "Primitives"
9. KEVIN WELCH "Something 'Bout You"
10. STEVE FORBERT "Thinkin"
11. BUTCH HANCOCK "Moanin' of the Midnight Train"
12. MICHAEL HALL WITH KRIS MCKEE "Baby, You Scare Me"
13. THE SUBDUDIES "Message Man"
14. JOAN BAEZ "Play Me Backwards"
15. PETER HUMMELMAN "The Disgruntled Postal Worker"
16. IAN MOORE "Satisfied"
17. SARA HICKMAN "This Heart"



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Widespread Panic, Roland Orzabal
and now Jack Johnson...**

not to mention many other soon-to-be-famous artists.

KGSR faces

Kevin & Kevin



Like everything else about KGSR, which isn't what you'd call your average, typical, everyday, garden-variety radio station, Kevin & Kevin isn't your average, typical, garden-variety morning show. And that has a lot to do with the hosts.

Kevin Connor has been with the morning show at KGSR for a long time. He helped sign on the station, left town after a few years, but returned upon seeing a younger version of himself on an episode of *Austin City Limits* at a Stevie

Ray Vaughan concert. "I turned to my wife and said, 'Honey, let's go home,'" says Connor, an affable gent who genuinely cares about his community.

According to PD Jody Denberg, "Kevin Connor is as involved in the Austin community as a person could be. He's the head of the Austin Music Commission." In fact, Connor's so crazy about the local music scene in Texas that in addition to his morning duties, he also hosts a weekly two-hour Texas music show called *Lone Star State Of Mind*.

With that in mind, it's hardly surprising that, even though so many morning shows are playing less and less music (in many cases, none whatsoever), Kevin & Kevin don't follow the crowd. "We don't really try to compete with the other morning shows," Connor says. "We say stupid shit sometimes...but primarily, we try to wedge our conversation in between eight to nine songs an hour."

Laurel had Hardy, Abbott had Costello, Lewis had Martin and Connor has Phinney. Kevin Phinney was an Austin journalist who did a regular Friday movie review for years. One day he sat in and wound up sticking.

In conversation, at least, Kevin Phinney is a bit more soft-spoken than his partner, and says he doesn't mind the early hours attendant to the job. "I like to think of it as being really late at night rather than really early in the morning," he quips.

"I'm pretty much a one-stop media whore," jokes Phinney, who still puts his writing to good work (he's currently working on a scholarly tome for *Billboard Books* on the history of race relations through music) and has also written both for and about TV and films. "I've pretty much worked in every medium there is, [although] I haven't had anything to do with the Internet, other than keeping an account."

The people of Austin realize how lucky they are to have a station that is as committed to the music and the community as KGSR. "I think Austinites, and particularly our audience, are a savvy and music-conscious community of folks," explains Phinney. "They're not only tightly gathered around the kinds of music we support on the radio at KGSR and at live venues around the city, but tightly knit in terms of community involvement."

The audience loves Kevin & Kevin, but more importantly, Kevin & Kevin really care about their audience, and have proven it again and again, both on and off the air. How many modern-day radio personalities could you say that about? "The things that Kevin Connor and Kevin Phinney say set the tone for the station and for the day, just in terms of our attitude," says Denberg. "I love them both; they're amazing." *

Artists on KGSR

"KGSR has long supported Los Lobos, since the early days when we were just another obscure rock group in the sonic landscape to even now, as the hit-cranking, rich-rock-star musical legends that we are. All seriousness aside, there are a lot of bands that owe mucho to KGSR." —Los Lobos

THERE ARE ONLY TWO KINDS OF RADIO...

THIS



OR THIS!



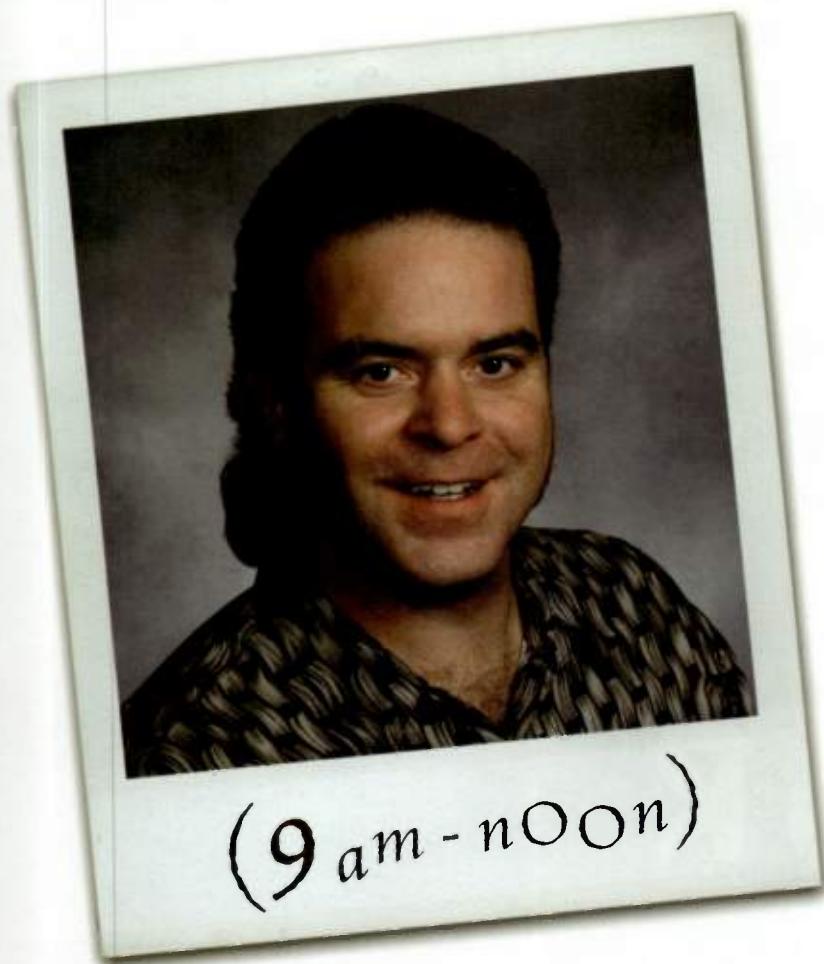
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KGSR faces

Bryan Beck



What's one thing that makes KGSR so much fun? The answer is found in air personality Bryan Beck. Bryan hits the airwaves every midday and also takes care of some of the behind-the-scenes happenings at KGSR. He figured out in high school that he could be a DJ and saw it as a wacky job he could do without having to perform on a stage. Soon after completing a private broadcasting school, Beck answered an ad in the paper that got him his first job in radio.

In 1986, he began working at KGSR and remained through a few format changes, including Country and NAC. There were also four program directors and two ownership changes before Jody Denberg brought in the Adult Rock format in 1990. Beck remembers the day Denberg switched the music at KGSR. "Jody walked into the control room with a couple of grocery sacks full of CDs while I was on the air and he said, 'Okay, here we go.' From that moment on we were playing Paul Simon and Patti Smith and cool stuff from Stevie Ray Vaughan and a bunch of Austin artists. It really seemed to grab on instantly, so it was very interesting to see the station go from absolutely nothing to a market leader."

With this new role in the community, KGSR became more involved and it gave Beck the chance to be a host at events like the Austin Chronicle Hot Sauce Festival, St. Patty's Day Festivals and Fall Fest. Bryan makes it easy for everyone to have fun, and he takes that attitude with him in the studio. "I just try to keep it light and topical in a way, but also relatable," he explains. "I try to keep it related to music. I guess I'm kind of known as the party animal at KGSR, so I always try to relate some partying aspect into it."

One feature on Beck's show is the Coffee Break Concert, where he gets to highlight different things, like a band, a concert, a significant day in history or someone's birthday. Bryan likes this part of his show because

he's able to talk more and pick the songs. Another part of his show that he really enjoys is interviewing great musical guests and having them play a few songs. These artists have included Los Lobos, David Byrne and Randy Newman, who played songs as listeners requested them. Other artists Beck has been able to get to know are John Hammond, Delbert McClinton, Jimmie Vaughan and Robert Earl Keen.

When Bryan isn't in the studio having fun, he handles the imaging for KGSR, which includes promos and community service PSAs. He also makes new-music promos and that can keep him quite busy since so many new songs are added each week. If there's a special event or concert coming up, you know he'll be in the production studio hard at work.

When he's away from KGSR, you'll find Bryan at home doing different things around the house. When he needs a break, he and his wife Judy take road trips to California, Florida and they recently took a trip to Mexico.

Beck's feelings on KGSR are simple: "I want to work here for another 20 years and then go work for a record store somewhere. Musically, the artists, the access, the interviews and the things that we get to do with KGSR are unique. They would be unique in New York City or L.A., but the fact is that they happen here in Austin. It's a great job." *

Artists on KGSR

"KGSR has been invaluable to me! They have definitely helped to build my career, not just locally but nationally as well. I love it that they play music by my favorite Texas artists and that they're one of the few stations that's not afraid to take a risk."

- Kelly Willis



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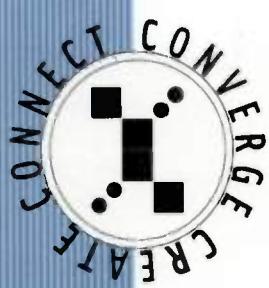
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CHRONICLE



KGSR Scrapbook



Warren Zevon howlin' at KGSR's 9th Anniversary Party.



Laurie Anderson and Jody Denberg.



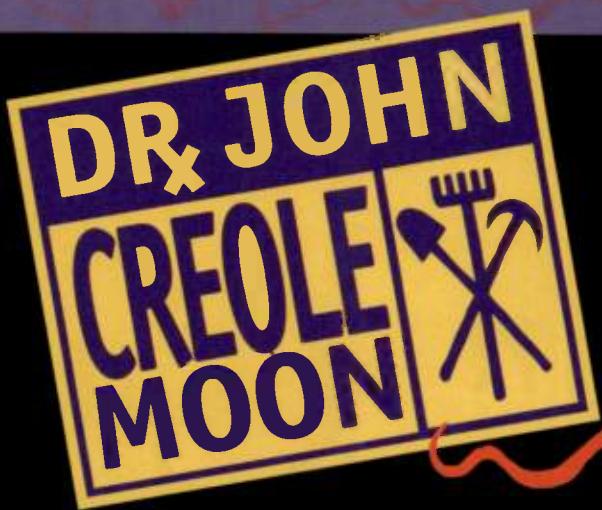
The dynamic duo! Morning show hosts Kevin Connor (left) and Kevin Phinney.



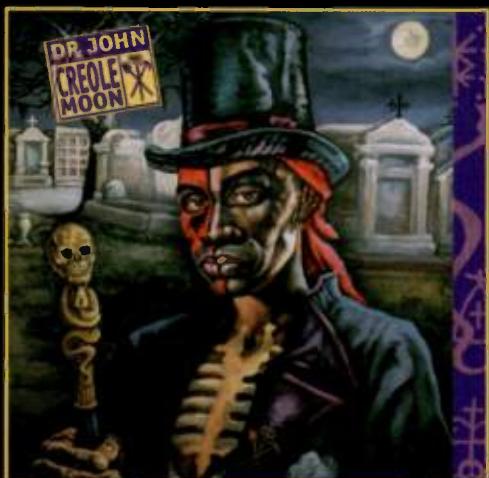
The Wallflowers and Jody Denberg.



Craig Ross, his wife Jyl Hershman-Ross and Ian Dury's son, Baxter Dury.



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"If you want to know what this music is like, it's like an étouffée, which is a spicy dish you can order in any of our scan-delicious restaurants down in New Orleans." —Dr John

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11/17	Minneapolis, MN	First Avenue
11/23	Maui, HI	Arts & Cultural Center
11/25	Kona, HI	Kona Brewing Company
11/30-12/1	New York, NY	BB Kings
12/28-29	New Orleans, LA	House of Blues

KGSR faces

Susan Castle

K GSR Music Director Susan Castle found her way into radio in a round-about way. She originally wanted to play for the other side, the bane of on-air personalities everywhere—advertising and sales. "I fancied myself a copywriter, but didn't break into that part of the business, so I ended up trying to 'back-door it' by getting into radio, trying to write radio copy and sell spots." But her love of music was obvious. "I ended up being encouraged to go into programming."

From her very first gig, Castle continually found herself in the right place at the right time. Her on-air career began in Lowell, Indiana, "a little farming community about 45 minutes east of Chicago. It was an AC/Oldies hybrid that barely made it out of the town." Castle only worked there for a few months before a national syndicate outfit called Satellite Music Network purchased the station. Castle was invited to stay. From then on, the theme of Castle's broadcasting experience was set. "About a month later, they were looking for somebody to board-op and read news on 'The Wave,' which was the NAC format they syndicated via satellite. My first day doing news was the day the stock market crashed, October 19, 1987. It set the tone for my whole career. I've always been in the right place at the right time."

Her good fortune continued when "The Wave crashed and they blew everyone out in 1990." Susan was picked up "ever-so-briefly at WLIT Chicago. I was there for a glorious month, then the gig came along in Austin. I was single, I was looking for an adventure and I knew I wouldn't get good on the air unless I did it full-time. So I took the job at what was then an NAC station. That was April of '90."

In the fall of '90, when KGSR "mercifully switched over to Triple-A," Castle's knack for being right where she needed to be surfaced again. "The reason they



kept me on after the switch was because I was the only person who knew how to turn on the computer! That's why they gave me a shot. But they didn't realize that I'd grown up listening to WXRT Chicago. So I knew what good Triple-A sounded like. I knew a little more about music and about the format than they thought I did."

PD Jody Denberg recognized Castle's potential, though, and when he came on board soon after the switch, he *did* appreciate Castle as a fellow music fanatic. The two have been a powerful programming team ever since. At their Monday night music meetings, Denberg and Castle "listen to between 20 and 30 things per week" to decide what will make the grade at KGSR. "Jody's the real musicologist and I'm Jane Q. Public," Castle says of their musical relationship. "He knows who the producer is, who the performers are...I just

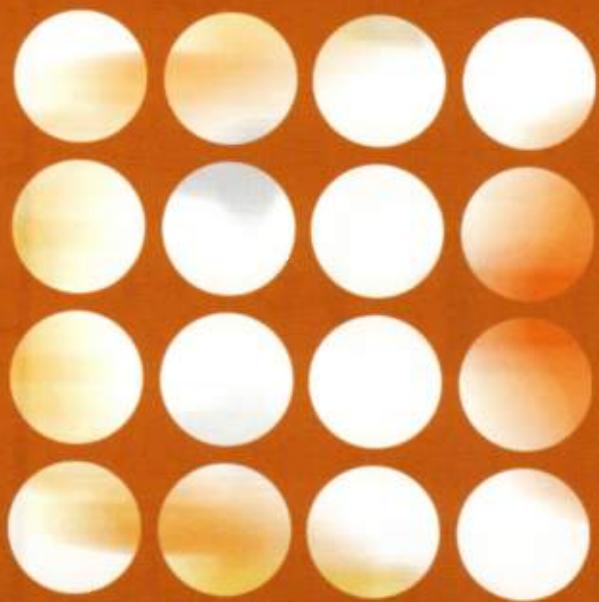
know what I like. It's a good balance. That's what's worked so well for us."

Denberg also saw Castle's potential as an on-air personality. Even though Castle categorizes her early on-air performance as "terrible," Denberg says, "When I first heard Susan on the air, I thought she was great immediately. She has a wonderful way of speaking, a beautiful voice." Denberg also acknowledges that the woman who's maintained the midday slot at KGSR for so long has gotten better and evolved much as the station has. "She had room to grow and she's taken that room and grown. I still see her aircheck herself to this day. She's still looking to grow." He may be her boss, but Denberg counts himself among Castle's many longtime fans. "It's so great to have a woman's voice on the air—especially Susan's." *

**Artists
on KGSR**

"Every city should be so lucky to have a radio station like KGSR!"

— Bob Schneider



ATO Records applauds KGSR for playing great music

and thanks Jody & Susan for supporting our acts.



DAVID GRAY

New studio album coming in 2002!



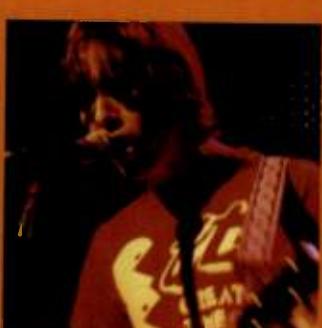
CHRIS WHITLEY

"Fader" featuring Dave Matthews at Triple A now! Thanks for having Chris' Rockethouse in Boulder.



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KGSR faces

Jody Denberg

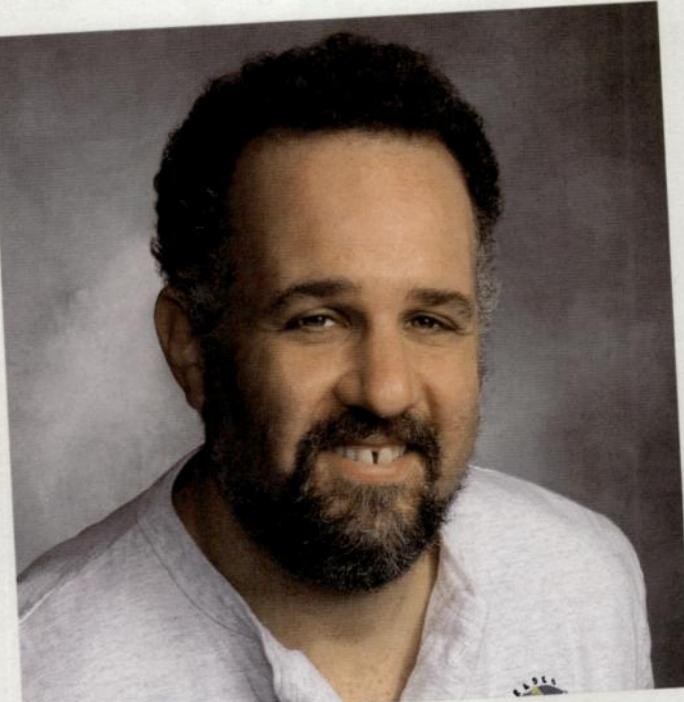
I did listen to a lot of radio growing up," offers afternoon guy Jody Denberg, "but I didn't have any aspirations to be in radio." Indeed, Denberg, whose childhood neighbor was The Bronx Zoo, recalls listening to Rock radio legends Alison Steele, Pete Fornatell and Vin Scelsa on WNEW-FM. He also checked out the Top 40 Countdown on WABC-AM and heard Sinatra and Bennett on his step-father's favorite station, WNEW-AM.

Denberg, now 42, can still remember seeing The Beatles on *The Ed Sullivan Show*. "I got on the music train by the time I was five—maybe it was from another lifetime, or something." He also reminisces about the old records and Victrolas he got from relatives, but when it came time to choose a profession, Jody opted for writing and earned a Bachelor's degree in Journalism at Austin's University of Texas.

Ironically, his writing got him on the air. It was late 1980 and local freeform Rock station KLBJ-FM had just been heavily formatted. In their regular column in *The Daily Texan*, Denberg and another writer were merciless toward the station's shift, prompting 'LBJ's management to dare them to do better. Come do a weekend shift, was the challenge. It would be called Critic's Choice and all of the music writers in town would get their turn.

"I did one," says Denberg in his gentle and soothing voice. "After they'd done about a half-dozen writers, they called me and said, 'Would you like to do it on a regular basis?' That's how I started."

Jody spent nearly 10 years on the air at KLBJ-FM. Some called him an Austin institution even before he got to KGSR in the fall of 1990. Since then, one publication rated him among the 10 Best DJs in all of Texas. These days, Denberg says the things that keep radio interesting for him are music and being able to contribute to the community.



(3-7 pm)

Memories? Denberg would need more than this page to fit 'em all in. For instance, he was there for John Lennon's final performance, the night he played with Elton John at Madison Square Garden. "The first time I met Yoko, I gave her the ticket stub as a present." But he also lives in the now. "I love Bob Dylan's new record. I look forward to Yoko's new record."

"I love Laurie Anderson, Miles Davis, Brian Eno, Nick Drake, all The Beatles stuff, Tom Waits. I've done about 15 interview discs, with most of the people I love: Joni Mitchell, Patti Smith, Lucinda Williams—those are my personal favorites." Even now, he still gets goose bumps when he interviews somebody really special. "Oh God, totally! It makes my day every time."

Besides music, Denberg enjoys hanging out with musicians. And reading about music. "It is kind of sad that except for my friends and loved ones, music is really my only interest," he figures. "I'm a one-trick pony." But wait, he's also fond of contributing to the community that he's

lived in for nearly 25 years. Much of it is detailed elsewhere in this magazine, but one example of how Jody Denberg meshes music and community came September 11. "I just threw the log out and took requests and played songs that were appropriate to the current events and the outpouring of affection.

"One lady said, 'Jody, you're always a calming voice and today you've calmed me down. The last time you did this to me was the night Stevie [Ray Vaughan] died and you were on the air.' So the connection with people—it's such a privilege to know that certain songs become part of people's consciousness because Susan Castle and I decided to program it."

"I don't take it for granted and I try to rise to the occasion when I can." *

Artists on KGSR

"Here's to a station that has guts enough to go against the grain of commercial fodder, and stand alone to represent quality as well as quantity, to a public that wants and needs to feel something.... It's one of my favorites, and I will always support KGSR."

Shelby Lynne



Imagine A Great Radio Station!
...Oh Wait, It Already Exists!

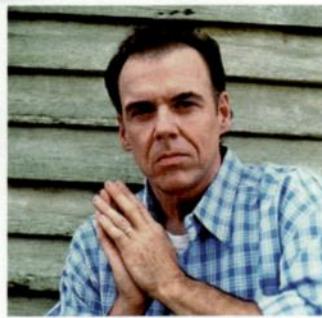


Levitation Entertainment

Through The Years: KGSR's Anniversary Parties



Alejandro Escovedo



John Hiatt



Marcia Ball



Steve Earle



Kelly Willis



Shelby Lynne



Patty Griffin



Lyle Lovett



Shawn Colvin



Toni Price

KGSR's 3rd Anniversary Party
December 3, 1993
Toni Price
Joe Ely
The Subdudes

KGSR's 4th Anniversary Party
December 2, 1994
Storyville
Bruce Cockburn
Marcia Ball Band
special guest Ian McLagan

KGSR's 5th Anniversary Party
December 1, 1995
Sonny Landreth
Shawn Colvin
Los Lobos
special guests Del Amitri

KGSR's 6th Anniversary Party
December 6, 1996
8 1/2 Souvenirs
Suzanne Vega
Lyle Lovett
special guests Loudon Wainwright III and Shawn Colvin

KGSR's 7th Anniversary Party
December 5, 1997
Abra Moore
Steve Earle
Delbert McClinton
special guests Robert Earl Keen and Patty Griffin

KGSR's 8th Anniversary Party
December 4, 1998
Patty Griffin
Bruce Hornsby
Lucinda Williams
special guest Lyle Lovett And His Large Band

KGSR's 9th Anniversary Party
December 3, 1999
Kelly Willis
John Hiatt
Robert Earl Keen
special guests Radney Foster and Warren Zevon

KGSR's 10th Anniversary Party
December 1, 2000
Rickie Lee Jones
Taj Mahal
Shelby Lynne
special guests Kim Richey and Jimmy LaFave



Lucinda Williams

KGSR's 1st Anniversary Party
December 3, 1991
Darden Smith and Boo Hewerdine
Syd Straw
Chris Stamey
Lucinda Williams
Loudon Wainwright III

KGSR's 2nd Anniversary Party
December 3, 1992
Kelly Willis and Kevin Welch
Steve Forbert
Alejandro Escovedo Orchestra
special guests Jimmie Dale Gilmore and Butch Hancock

Congratulations!



To Jody and
all our
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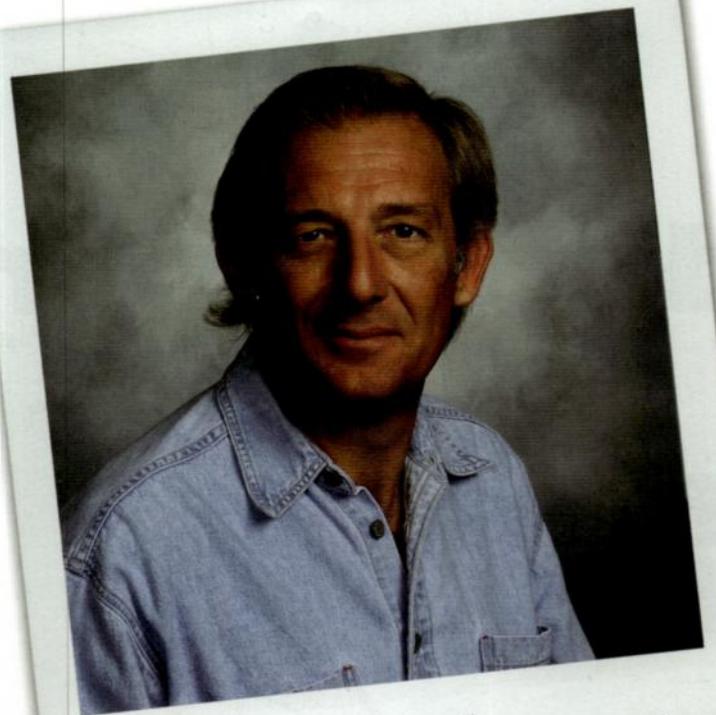
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KGSR faces

Bobby Ray



(7 pm - midnight)

Eclectic is not only a perfect description for the kind of music played on KGSR, but it also comes to mind as a fitting word to describe one of the station's most prominent on-air personalities, nighttime jock Bobby Ray. One of those people who just loves music, Ray is hard-pressed to come up with an answer when asked about his favorite music—or even his favorite artist. He loves all genres of music, though he does admit a certain partiality to opera and jazz, probably the only types of music not

played on KGSR. Once he was asked to do a "desert island discs" list and it took him a week to narrow it down to 10. He figures he could never get it below that. "There's just too much good music out there," says Ray.

Volunteering at a Pacifica station in Houston for a couple of years landed Ray his first full-time job in radio back in 1973. That station eventually went to an all-music format and Ray moved on to California, where he worked at KFAT (later to become KP...IG) in 1975. A few years later, Ray found himself back in Texas working for KLBJ, where in those days (the late '70s), longtime *Album Network* President Steve Smith was Program Director. In 1982 Ray left Austin again for Houston (where he did a stint at KLOL) until his return to Austin and KLBJ in 1986. From there he was plucked in 1992 to become part of the KGSR team. He's been there ever since.

"I've always been lucky enough to get a job in a station where the music was more important than the radio personalities," Bobby says of his long and varied career in radio. "I'm kind of amazed that I have stayed in the business this long, to tell you the truth."

In a career as long as Ray's one certainly meets a lot of music celebrities along the way, but if you ask him to name the coolest person he has ever met his answer may surprise you. While he's enjoyed all the rock, folk, country and other musical artists he's met, especially the ones who first came in as "nobodies" and went on to become huge successes, his favorite brushes with "greatness" have been those with the owner of KGSR (and five other radio stations), the former First Lady, Lady Bird Johnson. Ray tells of barbeques and parties that Mrs. Johnson used to throw every year at her ranch and how down-to-earth she always seemed, taking time to talk with everyone and making sure everyone was well-fed and having a great time.

One of the things Ray likes most about his job is that he really feels part of a music community that includes musicians, club owners and record stores as well as music fans—and he's able to speak to the community and serve them. He feels lucky to be in that position and thinks of it as a rare and blessed opportunity. His gratefulness is evident in everything he says. KGSR Program Director Jody Denberg describes Ray's enthusiasm like this: "He loves coming in here—you know a guy that works 7 pm-midnight is not getting rich by working on the air, yet he comes in and just says, 'Man, there's nowhere else I'd rather be.' He's in touch with what's going on with the music. He updates our daily sheet in the booth with all the shows; he updates our phone line so he knows who's playing where and what's going on. He has a very calming air presentation. It's not contrived, he's just a mellow guy." *

Artists
on KGSR

"Jody and KGSR have always blasted the Blues, along with many other non-trendy styles of music! The rest of AAA radio should pay attention."

—Jimmie Vaughan

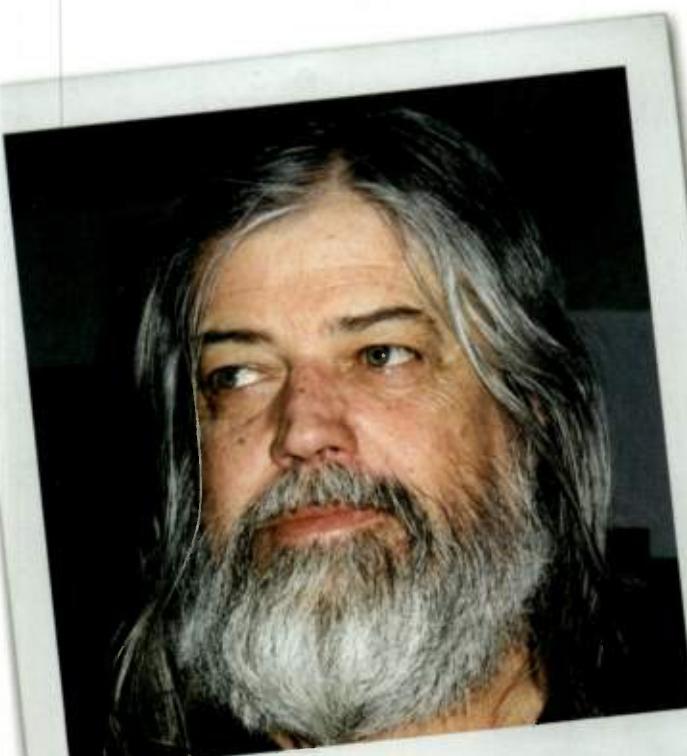


would like to THANK Jody for TAKING OUR CALLS,
BIG JYL for RETURNING OUR E-MAILS
AND SUSAN for GETTING US A PLAYLIST EVERY WEEK...



...NOW, if you could ONLY MOVE YOUR TOWER TO
Los ANGELES!

KGSR faces KeRRy DawSon



(Overnights,
midnight-5:30 a.m.)

Kerry Dawson is no neophyte in the radio world. He is a grizzled veteran of the industry with a career in Austin radio that has spanned five decades, beginning in 1969 at University of Texas station KUT. He also worked the early days of freeform rock at KGFI and at loosely formatted Rock station KRMH. Dawson's résumé includes a stint at progressive Country station KOKE-FM, as well.

For the past 10 years he's overseen the overnight duties at KGSR Thursday thru Sunday, but unlike many overnight jocks Dawson has a plethora of experience, having undergone the highs and lows of the business. KGSR Program Director Jody Denberg describes him as "a throwback" and "the overnight guy of your dreams."

Artists
on KGSR

"Austin, Texas, is the music capital of the world. KGSR is the best radio station in Austin, Texas. Therefore, KGSR is the world capital of radio music!"

-Robert Earl Keen

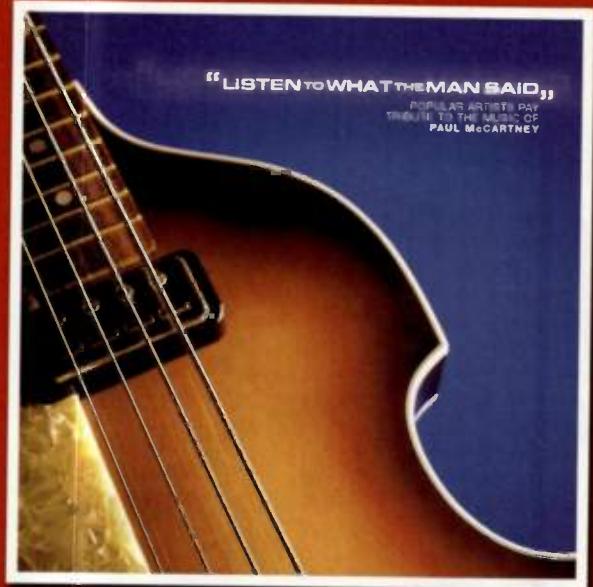
Dawson had been on a long hiatus from the business when he learned that KGSR was being reformatted and that Denberg had been selected to lead the rebellion. Burning with desire to re-enter the radio arena, he wrote a letter to KGSR volunteering his services. Eventually Dawson was selected to be a part-time overnight DJ, a position he covetted despite the unorthodox hours and smaller audience.

He was intrigued by the diversity and intelligence of the station's programming and its eclectic nature. Dawson loved the adventurous side of KGSR and how hard it was to pigeon-hole the station into a specific genre or format. Now 52, Dawson considers himself to be the senior member of the staff, yet his enthusiasm for the station has not dissipated one bit. "My only hope," he says, "is that we will continue to have the integrity and creativity that we have had so far."

Dawson maintains that he has a band of loyal listeners, mostly in their mid-30s to early-50s, but quickly notes that a generous portion of his audience comes from outside the confines of this demographic. He also enjoys his conversations with callers from all over the U.S. and countries as distant as Korea and Egypt, all of whom have access to KGSR via www.kgsr.com. Kerry enjoys working the overnight shift and the more intimate feel of a less congested, stress-free workplace, staying abreast of the station's goings-on through consistent communication with Denberg and APD Jyl Tamar Hershman-Ross.

Due to some medical limitations, Dawson does not take an active role in most promotional activities at KGSR. However, one of his favorite promotions are the Select-A-Set Weekends, where listeners are afforded the opportunity to handpick a good deal of the music. He loves the wide spectrum of songs that get played during these weekends and the sheer unpredictability of many of the selections. As for his own personal favorites, Dawson lists Bob Dylan, Bonnie Raitt and Loudon Wainwright III. He is amazed that artists such as John Prine and John Kay are putting out some of their most astonishing work in what should be the twilight of their careers. Among younger musicians, he is most impressed by reigning indie queen Ani DiFranco, who he describes as an "incredible talent."

Kerry Dawson would like to end his career at KGSR, a job he relishes. He credits the city of Austin with helping the station stay in touch with its fans. "We have so many great people around that we care about—and they care about us as well," the native of Waxahachie, TX, allows. Dawson looks forward to helping KGSR maintain its high level of creativity, diverse programming and providing listeners with great radio. *

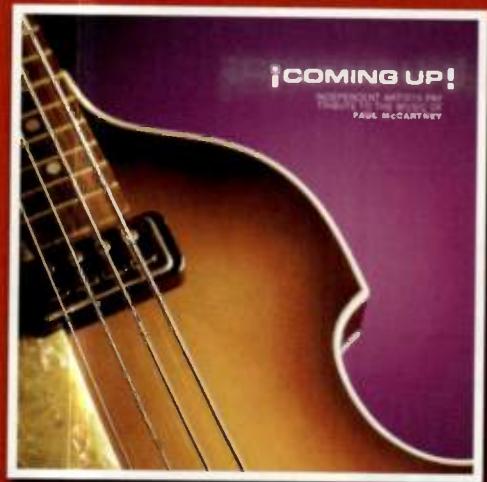


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KGSR Scrapbook



John Hiatt playing KGSR's 9th Anniversary Party.



T Bone Burnett and Jody Denberg tuning up for an on-air interview.



Heaven help them all! Here we see the holy trinity of (l-r) Kevin Connor, Fred Myers and Jody Denberg.



Going back, way back, to one of KGSR's first promotions! Here we see (l-r): Boyan Beck, Kois McKay, Joe Ely, Ann Marie Foley, Chris Isaak and Jody "woo-hoo" Denberg.



Rolee Rios, Lyle Lovett and Jyl Hershman-Ross.



KGSR

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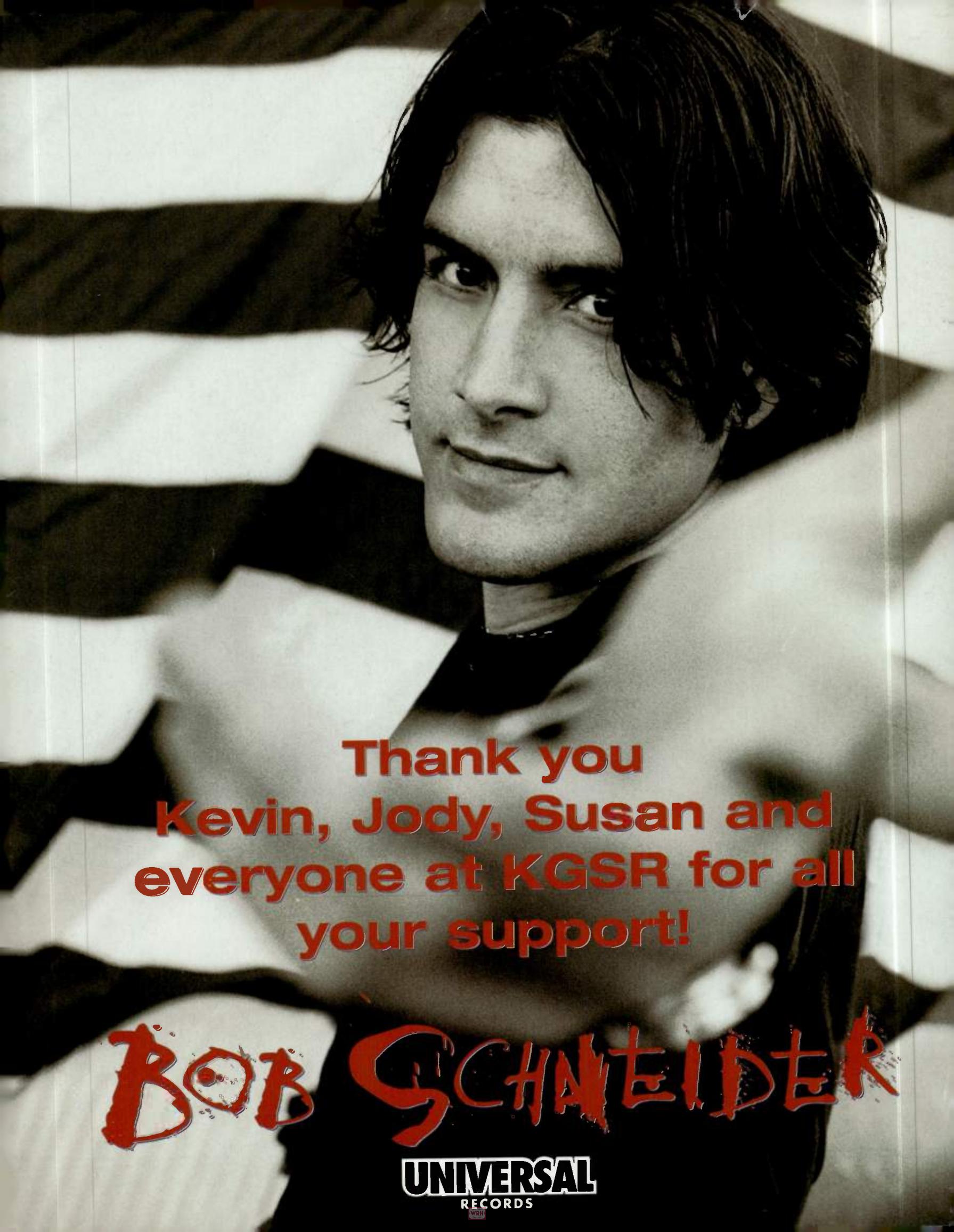
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