

Music Speaks For America



"God Bless the U.S.A." by Lee Greenwood captured the spirit of America following last week's terrorist attacks. The country hit from 1984 was the most-played song at numerous formats on Wednesday, Sept. 12, according to Mediabase 24/7.



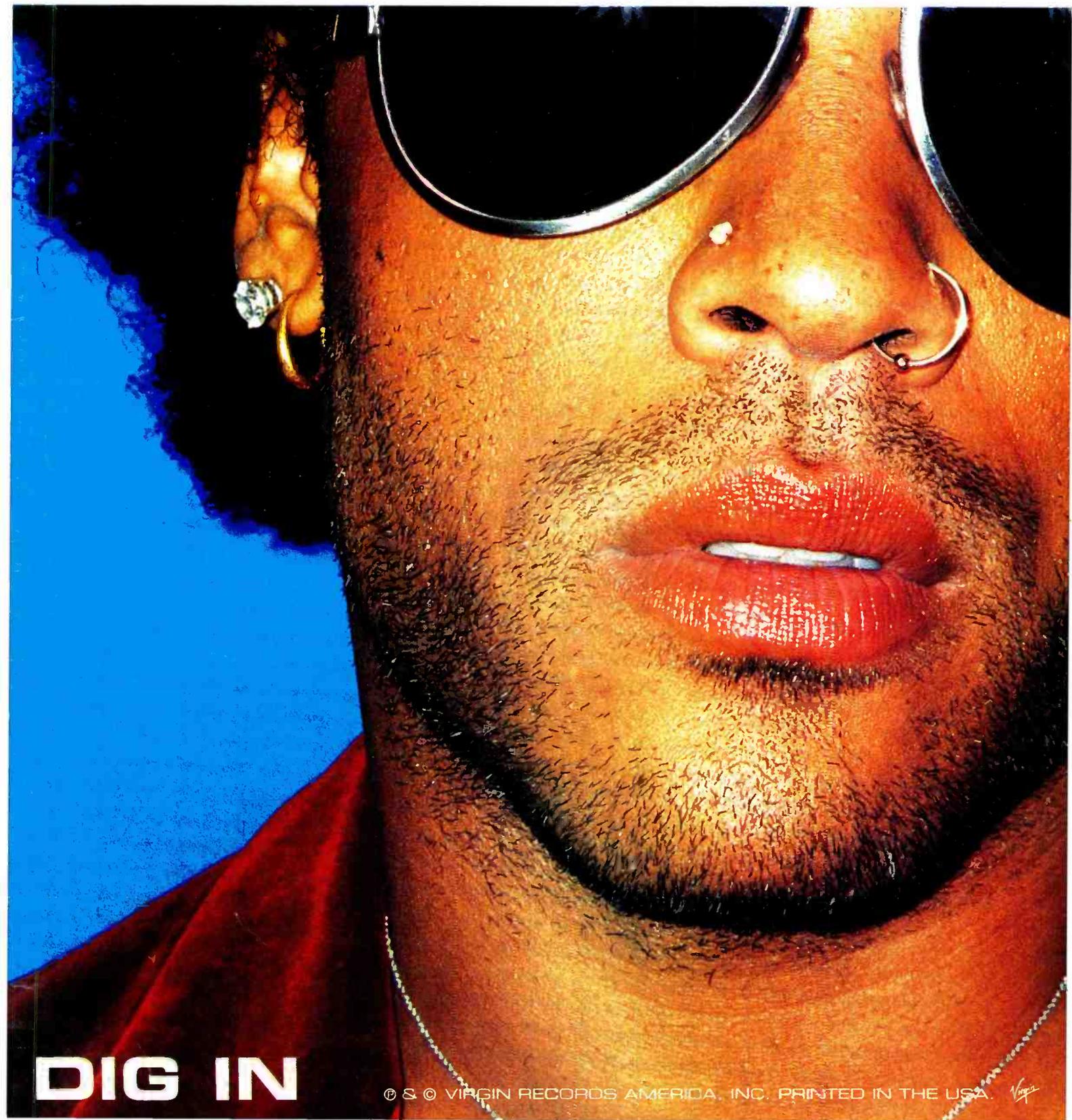
RADIO & RECORDS

www.rronline.com

Radio Responds

A Nation Begins To Recover

As the nation recovers from the events of Sept. 11, radio has fanned out to every corner of the country to distribute flags, raise money and boost the morale of its listeners. **R&R** documents the week's events around the industry in words and pictures. Coverage begins on Page 1.



DIG IN



BRITNEY SPEARS

Following her show stopping performance on the *MTV Video Music Awards*, the new single is finally here!

I'M A SLAVE 4 U

From the incredible new album

BRITNEY

In stores November 6th

Her sultry new video debuts on MTV's *TRL* September 24th

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CATCH BRITNEY ON TOUR:

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10/27	Ft. Lauderdale, FL/NCRC	11/28	Champaign, IL/Assembly Hall
10/28	Tampa, FL/Ice Palace	11/29	Chicago, IL/Allstate Arena
10/31	Washington, DC/MCI Center	12/2	Worcester, MA/ Worcester's Centrum Center
11/1	Columbus, OH/Jerome Schottenstein Center	12/3	Albany, NY/Pepsi Arena
11/2	Pittsburgh, PA/Mellon Arena	12/5	New York, NY/Madison Square Garden
11/5	Toronto, ONT/Air Canada Center	12/8	Hartford, CT/Hartford Civic Center
11/7	Uniondale, NY/Nassau Coliseum	12/9	Buffalo, NY/HSBC Arena
11/8	University Park, PA/Bryce Jordan Center	12/10	Philadelphia, PA/First Union Center
11/9	Cleveland, OH/Gund Arena	12/12	Memphis, TN/The Pyramid
11/10	Cincinnati, OH/Firstar Center	12/13	New Orleans, LA/New Orleans Arena
11/12	Denver, CO/Pepsi Arena	12/15	Atlanta, GA/Phillips Arena
11/17	Las Vegas, NV/MGM Grand Garden Arena	12/16	Charlotte, NC/Charlotte Coliseum
11/18	Las Vegas, NV/MGM Grand Garden Arena		
11/20	Anaheim, CA/The Arrowhead Pond		
11/21	Las Angeles, CA/Staples Center		

Management: Larry Rudolph & Johnny Wright
for Wright Entertainment Group 



www.jiverecords.com
www.britney.com
www.britneyspears.com

Radio Responds

■ A Nation Begins To Recover ■

R&R this week has devoted 19 pages of coverage to the terrorist attacks and their aftermath:

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- Music As Therapy Page 38
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The Healing Begins....

■ Radio helps unite a grieving nation

By RON RODRIGUES
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RCA Records Sr. VP Hugh Surratt was taking a meeting in his 37th-floor office in the Bertelsmann building in Times Square. Behind him was a direct view of the downtown New York skyline.

"I was sitting in my office with someone from the sales department," he said of the morn-

ing of Sept. 11. "I had my back to the window, and I could see my friend was watching something out the window. And then his eyes got as big as saucers, and he said something like, 'Holy shit.' I turned around just in time to see a plane slam into the building."

Surratt's friend knew that it was no accident. He had watched

HEALING/See Page 41



The spirit of America comes alive as 25,000 KRQQ/Tucson listeners gather to form a human flag in Tucson Electric Park.

Where Were You When America Was Attacked?

■ Stories from behind the microphone and behind the scenes of the radio industry

By PAM BAKER
R&R SALES AND MARKETING EDITOR
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Disbelief. Horror. Confusion. Those are just a few of the emotions Americans felt on the morning of Tuesday, Sept. 11, when terrorists began their violent assaults on the World Trade Center and the Pentagon, and a plane bound for another target crashed in Pennsylvania.

For millions of people, the radio was where they first heard about the horrific events unfolding in our country. The radio became a friend, providing them with information, news and a place to vent their anger and frustration. For this week's issue, a number of radio executives and air personalities describe how their stations handled coverage of the terrorist attacks and how this tragedy has affected them personally.

"Through the tears of sadness, I see an opportunity," said



Leykis

President Bush from the Oval Office. "This nation is sad, but we are also tough and resolute, and now is an opportunity to do generations a favor by coming together and whipping terrorism — hunting it down, finding it and holding the terrorists accountable." God bless America!

Tom Leykis
Syndicated Personality,
Westwood One

R&R: How did you handle coverage of the terrorist attacks?

TL: I came into the KLSX/Los Angeles studios and immediately followed Howard Stern, at 9:15am. We played it completely straight, going back to my News/Talk experience at so many stations. We reported the facts as they came in, played press conferences of both national and local import and acted as

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Terror Strikes America

■ Personal glimpses from the front lines

By AL PETERSON
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The climate across America changed on Sept. 11, 2001, and it was not the cooling temperatures of the coming autumn that caused the dramatic shift.

At 8:48am on that ill-fated day the pure evil and brutal ugliness of senseless terrorism struck at the very heart of America as hijacked planes were deliberately crashed into New York City's World Trade Center towers and the

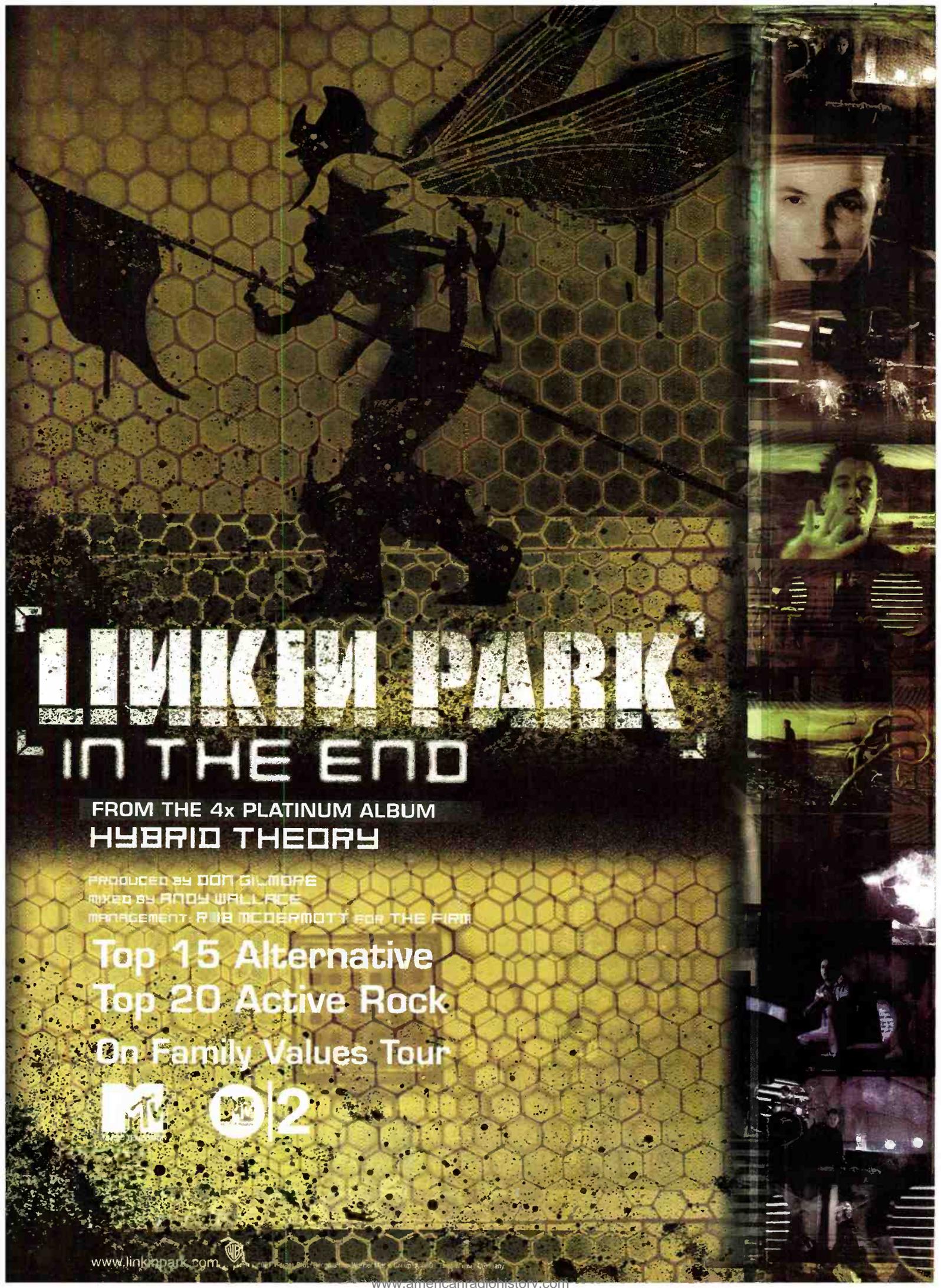
Pentagon in Washington, DC. And, lest we forget, still more brave souls died in a fiery crash just outside of Pittsburgh, in what is now thought to have been a failed attempt by hijackers seeking to create even more death and chaos in our land.



Boyce

This week we offer you candid observations and personal glimpses of how these tragic moments in America's history were experienced by some of radio's front-line reporters.

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LINKIN PARK

IN THE END

FROM THE 4x PLATINUM ALBUM
HYBRID THEORY

PRODUCED BY DON GILMORE
MIXED BY ANDY WALLACE
MANAGEMENT: ROB McDERMOTT FOR THE FIRM

Top 15 Alternative
Top 20 Active Rock
On Family Values Tour



United We Stand



During Godsmack's Sept. 15 show in Manchester, NH, the band and their fans did their part to let the world know how hard rockers feel about last week's terrorist attacks in New York City and Washington, DC. All 12,000 fans in attendance were given candles, and, just before the band's encore, everyone joined together to observe a moment of silence for the victims of the tragedy. Afterward, everyone sang the national anthem. Godsmack are donating the profits from merchandise sales from the rest of their tour, which ends Sept. 30, to the families of the police officers and firefighters who lost their lives while trying to save others.

An Open Letter To The Readers Of R&R

By ERICA FARBER
R&R PUBLISHER/CEO
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Sept. 11, 2001 will be a date none of us will ever forget — it is the day that changed our world as we know it. The horrific activities that occurred that fatal morning are an unfortunate experience that will be forever embedded in our hearts and minds.

Although I reside in the Los Angeles area, I found myself in New York City last Tuesday and experienced firsthand the tragic events. With family and very good friends living in the city, my first reaction was to wish I was back at home. Like everyone, upon seeing and hearing the news, I was numb. But then something happened, and I realized I was not alone. I turned on the radio.

As I tuned up and down the radio dial, switching from AM to FM, almost without exception each local radio station was doing what it does best, reaching out and touching its listeners. Depending on the format, each station took on a life of its own. Each station's real personality came through. Yes, they broke format and suspended the running of commercials, but you never forgot the name or address of your "friend." This brought to my mind the extremely important role radio plays in the lives of all Americans.

On a normal day it is easy to focus on the problems in the business and the pressure the public marketplace puts on reaching specific audience goals and meeting

LETTER/See Page 12

Radio Helps Heal The Nation

■ Listeners reach out to help in time of need

By PAM BAKER
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The radio community should be proud. Thousands of stations around the country have rallied their troops to raise millions of dollars for disaster relief. They've encouraged millions of listeners to donate cash, blood and supplies, and they've provided a safe haven for the exchange of information, thoughts and prayers.

It would be impossible to list the efforts of every station, but below is a small sampling of the various

fund-raising events held during the week after the terrorist attacks in New York; Washington, DC; and Pennsylvania.

Appleton, WI: Woodward Communications/Appleton — WHBY-AM, WAPL, WKSZ & WZOR — teamed for an 18-hour Fox River Valley radiothon to benefit the American Red Cross. The event generated more than \$205,000.

Bloomington, IL: Citadel's WBNQ, WBWN (B104) & WJBC joined for a fund-raising effort that

RESPONSE/See Page 12

Media Shares Bounce Following Attack

■ Broadcast stocks can expect long-term recovery

By JEFFREY YORKE
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Shares of broadcast groups rebounded slightly — or at least held their ground — on Tuesday, Sept. 18, after Monday's across-the-board beating of advertising-dependent companies. U.S. financial markets had been closed Sept. 11-14 following the terrorist attacks in New York and Washington, DC.

The R&R composite index closed up 1.82 to 183.32 on Tuesday — an improvement of 1%, and particularly good news in light of Monday's record 19.27 point drop. Still, shares of most Spanish-language radio groups continued to erode on Tuesday. Spanish Broadcasting System fell \$1.18 to \$6.75, Radio Unica

dropped 35 cents to \$1.35, and Entravision dipped \$1.30 to \$8.90. Hispanic Broadcasting, however, moved up 17 cents to close at \$15.27. While Clear Channel climbed 95 cents to \$40.05, Salem had the strongest upswing, with a \$1.01 increase to \$19.97.

The Dow dropped almost 685 points on Monday as worried investors immediately moved to sell, resulting in the largest-ever single-session drop for the R&R composite index. Monday's R&R index dipped 19.27 to 181.99, a 10% decrease from Sept. 10's close, and moved to its lowest level since October 1998. Media companies hit particularly hard that day included

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SEPTEMBER 21, 2001

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LETTER TO THE EDITOR

N.Y. Radio Praised By Newspaper Side

As someone who worked in radio for close to 20 years, I often lament, "It ain't what it used to be." However, as an observer of radio coverage during the past week, I must let you know that the week's horrible events brought out the best in New York-area radio — and it has been perhaps radio's finest moment.

While people turned to TV to watch the unimaginable develop and to newspapers for depth and insight, the role that radio played in the tragedy has been invaluable to the psyche of New Yorkers. Many people first heard the shocking news from radio, as it was the traffic helicopters that first spotted the plane crash. Beyond that, radio did what it does best — it offered a unique forum for people to voice, to vent and, hopefully, to begin to heal.

Virtually every station in the area delivered amazing programming in this incredible time of need. They kept listeners informed; offered listeners the chance to share stories, opinions and general observations of the events; and played a critical role in keeping people calm and comforted.

Among the stations that were amazing were WPLJ, where Scott Shannon reminded us that he has a unique ability to tap into the hearts of his listeners better than anyone else in the medium; Z100 [WHTZ] and Hot 97 [WQHT], which both helped younger people deal with this tragedy, normally music-intensive stations such as Q104 [WAXQ] and Lite-FM [WLTW]; the News stations,

which provided coverage on par with the TV networks; and even Howard Stern, Opie & Anthony and Don Imus, who all dealt with a very difficult subject in a way that helped their listeners deal with their grief.

The Long Island stations also rose to the occasion, including WALK, which showed once again that it is much more than just a music station; WBAB and WBLI, which collected truckloads of goods for the workers digging through the rubble; and WBZO, which showed how important the proper music can be in a situation such as this. These are just a few of the many stations that deserve to be acknowledged for their excellent public service over the past few days.

New Yorkers rose to the terrible challenge that they faced. I'm pleased to say that the men and women who work at the New York-area radio stations did so as well. They proved once again that radio has a unique ability to develop a one-on-one relationship with thousands of people at a time — and that this power can comfort, inspire, motivate and move these listeners even in a time of unspeakable tragedy.

I'm sure you're doing extensive coverage on how radio handled the tragedy, and I wanted you to hear from a listener about the awe-inspiring efforts of New York's radio stations.

Jeff Levine
Director/Marketing Services
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Radio Responds

"We watched the towers of the World Trade Center come down from my window. The World Trade Center! God, even in those movies of the future, after the big wars, they are still there. I have also learned a new word this past week. That word is 'hero.' I don't think I ever knew the word before. I look at the NYFD and NYPD and all the rescue workers, and they have defined the word for me. We tend to take them for granted. I know that I, for one, will never do so again."

— *Mark Abramson, Roadrunner Records*

"My pilot yelled, 'What the hell is this, an attack?' I never thought about terrorism until that moment, and, as I was on the air describing the second blast, my clipboard started to shake in my hands, and my right leg, clamped down on the footswitch that keyed my broadcast radio, shook uncontrollably."

— *Tom Kaminsky, helicopter reporter, WCBS/New York*

"I live about 10 blocks from 'ground zero,' so my experience with these acts of terror and their immediate repercussions are felt on a daily, if not momentary, basis. This tragedy has given me a new perspective on those who put themselves in harm's way to protect us. The respect and admiration I now have is something I will never lose!"

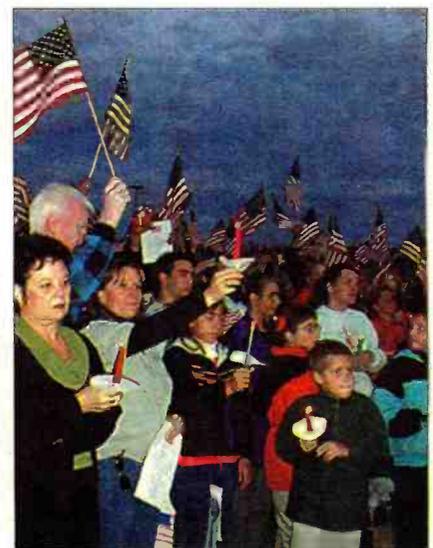
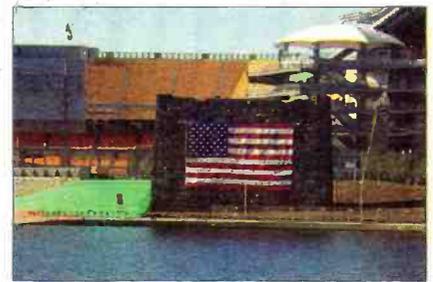
— *Marty Diamond, agent-artist manager*

"We felt nothing whatsoever. Our New Jersey guys saw everything — the Z100 studios face the city, and you could actually feel the vibration there. We didn't wait to find out what was happening. Within less than five minutes there was a picture image, and we described the hole on the side of the first tower to our listeners. We rolled into 'Everybody Hurts' by R.E.M., but we realized there was trouble during our second break, when we had confirmed that a plane had crashed into the building and that fire had taken up a 90-degree ring around the building. We immediately went all-talk and remained with it all day."

— *Bob Buchmann, WAXQ/New York*

"WTOP reporter Mary Ann Jennings noticed a woman staring at the Pentagon through binoculars for hours and hours and asked the woman what she was doing. The woman replied, 'I'm waiting for my husband,' and continued to stare at the burning section of the Pentagon."

— *Jim Farley, WTOP/Washington*



By The Dawn's Early Light

(Clockwise from top) Cumulus' three-station cluster in Oxnard-Ventura, CA — KVEN-AM, KBBY (B95.1) & KHAY— raised more than \$90,000 in one day for Ventura County's National Disaster Relief Fund; WDVE/Pittsburgh displayed a 50-foot by 30-foot flag at the Foberto Clemente Bridge; Citadel's WOKQ/Portsmouth, NH hosted "A Night of Remembrance" for members of the community; ABC Radio/Dallas created "Change the World Day," raising more than \$600,000 for the American Red Cross; and WBWN/Bloomington, IL collected more than \$784,000 in donations from Central Illinois listeners both young and old.



■ A Nation Begins To Recover ■



"While I was in New York I thought, 'Hey, the UN building, Grand Central, the Empire State building ... could they be next?' The craziest things start to enter your mind, all the while trying to digest the enormity of the losses you know have already occurred. BMG immediately contributed \$2 million to the fire and police departments' families, and there was an outpouring of concern from BMG offices the world over. We suspended work until Sept. 17 and even now realize how inappropriate it is to try and conduct business as we knew it."

— Ron Geslin, RCA Records

"The biggest scare I had was after the first tower collapsed. WABC news anchor George Weber had just done a live report from only blocks away. We all started watching the clock, waiting for him to call in his next report, and after an hour we started to get very nervous. George and I have worked together for a very long time; I first hired him in 1984 out of Allentown PA, when I was at KIMN/Denver. I taught him how to do spot news, and I treat him like my little brother. When he finally called in — an hour and 15 minutes after his last report — I think I hugged the first 10 people I saw."

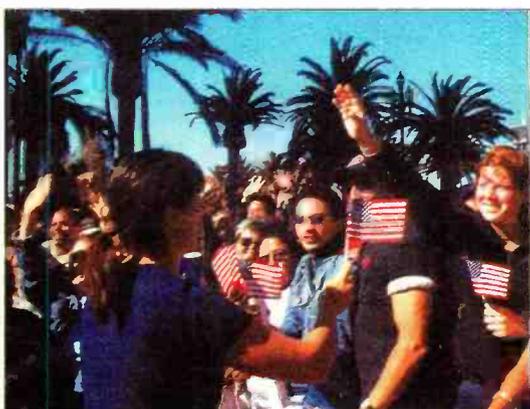
— Phil Boyce, WABC/New York

"The thing that bothers me the most is the people who had no choice but to jump. It made me cry real bad. I also lost my friend from my softball team. He was on one of those top floors. His name was Joe Delapietro. My best friend is a fireman who lost 10 co-workers in his firehouse. He has also been digging for survivors."

— Philip Mataragas, TVT Records

"These days have been the worst and best of our lives. We watched the planes crash into the buildings, buildings fall to the ground, mothers searching for their sons, rescue workers searching for life. Then, thousands of volunteers offering time, money, supplies and prayers seem to counterattack the evil. New Yorkers are amazing. I can't imagine being anywhere else during this painful time. There is no need to worry about any of us. Pray for those who are praying."

— Elvis Duran, WHITZ/New York



Wave Your Flag Proudly

(Clockwise from top) Spreading the American spirit are WLUM/Milwaukee personality Scott "Ozz" Ozzborn and his new U.S. Air Force friend; a Norfolk listener brought his own sign to WNOR/Norfolk's Concert for America; WGIR/Manchester, NH teamed up with Universal recording artists Godsmack to raise more than \$80,000 for the Fallen Firefighters Fund at the band's Sept. 15 show at Singer Park; "Together We Stand" was the theme for KMOX/St. Louis' gathering for inspiration, unity and prayer at the World's Fair Pavilion in Forest Park; and Julie Jacobson of KZQZ/San Francisco's *Gene & Julie Show* handed out thousands of flags to listeners.



Radio Responds

■ *A Nation Begins To Recover* ■

"Personally, it's hit home *very* hard. I'm a born-and-raised New Yorker, and I feel very strongly about both revenge and rebuilding. I carry a flag with me at all times now. But we must temper our anger with consciousness. We have a unique opportunity to unite *all* people against a common foe — not just the USA, but the world. It could change the world as we know it into a way more positive place. The pursuit of personal wealth is not what mankind is supposed to do with the gift of life. We should all work for the betterment of the human race. God bless America."

— Tom "Smitty" Smith, *Artemis Records*



"We decided to show up at 6am Wednesday morning and asked listeners to drop by and give what they could. No goals, no level of giving — just come out and give what you can, and we'll give you an American flag. The outpouring was overwhelming. We ran out of flags by 8am. It was far more than simply donating; this was a community gathering. People wanted to talk, to feel a part of doing something in the aftermath. At our collection point we raised nearly \$800,000. Our county population is 135,000 — that's over \$6 per person. However, beyond all of the dollars was the community rallying together. Citadel's three Bloomington stations helped galvanize the community in the spirit of togetherness."

— Red Pitcher, *WJBC, WBNQ & WBWN/Bloomington, IL*



"I loved these stupid buildings. Like so many have done before me, on my first, life-altering trip to New York I made a beeline for the observation deck to gaze at that unique man-made perspective in the sky, to stand at the bottom looking up, fascinated by such a ridiculously enormous feat of architecture. When I moved here years later, I lived within sight of them, always staring at them in complete and never-ending awe. After the collapse, my whole house smelled like jet fuel and burning electrical wires — a really gross, thick stench that was making me violently ill. Maybe part of that reaction was the actual smell, maybe part of it was the magnitude of what had just happened sinking in."

— Michelle Santosuosso, *J Records*



"My advice to my colleagues is to put everything you have into your product but make sure that you take the time to hug your family ... tonight and every night. I now have neighbors who will never have the privilege of doing that."

— David Bernstein, *WOR/New York*



A Day To Remember

(Clockwise from top) Eight Clear Channel/Houston stations teamed up to host a Friday-night candlelight vigil on Sept. 14, and one young listener needed a nap after all the excitement; a WNOR/Norfolk listener lets the red, white and blue spirit go to his head; KFMB-AM afternoon talk host Rick Roberts hit the streets of San Diego to hand out flags; at WNOR's Concert for America, thousands of patriots gathered for an amazing benefit show featuring 15 bands, including 3 Doors Down, Clutch and Nickelback; meteorologist Rebecca Miller creates patriotic ribbons for WBAP-AM's participation in "Change the World Day" for the Dallas-Ft. Worth community; and (center) Dr. Dre stops by the KPWR/Los Angeles studios to give morning personality Big Boy a million-dollar check as his contribution to the station's "The Power of the Dollar" fund-raising campaign.

PARADE Magazine
salutes our radio partners
for their outstanding
community service during this
time of national sorrow.

Walter Anderson,
Chairman, CEO and Publisher

Jack Griffin,
President

Walter Sabo,
Parade Radio service.

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Radio Responds

■ A Nation Begins To Recover ■

"This morning, as I walked through Washington Square Park, I stopped at a memorial put together by the people of New York. It was very quiet in the park. There were pictures of missing loved ones, candles, flowers, poems, books, posters and more flowers. One poster read: 'Sometimes it takes war to create peace.' And maybe that is what it will take to put an end to terrorism, once and for all."

— Mark Snider, *V2 Music*



"Terrorism is a disease, and, as such, it spreads. I experienced it firsthand for almost 30 years, as it destroyed lives and instilled fear and uncertainty in my friends and family at home in Belfast. I never expected to have those same concerns here."

— Terry Galbraith, *Wind-up Records*



"Since this nation was founded under God, more than 200 years ago, we've been the bastion of freedom, the light which keeps the free world aglow.

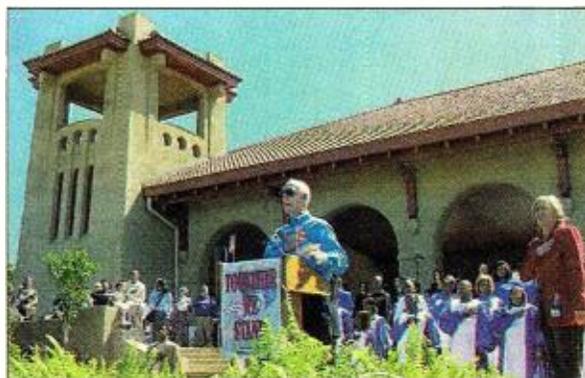
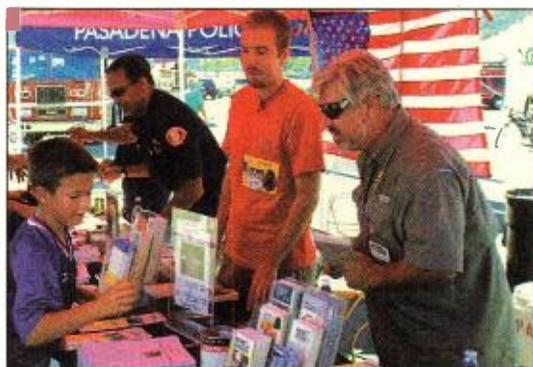
We do not covet the possessions of others; we are blessed with the bounty we share. We have rushed to help other nations. Anything ... anytime ... anywhere.

War is just not our nature. We won't start, but we will end the fight. If we are involved, we shall be resolved to protect what we know is right.

We've been challenged by a cowardly foe, who strikes and then hides from our view. With one voice, we say there's no choice. Today, there is only one thing to do.

Everyone is saying the same thing and praying that we end these senseless moments we are living. As our fathers did before, we shall win this unwanted war, as our children will enjoy the future we'll be giving."

— Jack Buck, *KMOX/St. Louis*



The Power Of Giving

(Clockwise from top left) While the station collects more than \$300,000 at a Rose Bowl fund-raising event, KFWB/Los Angeles News Assistant Mike Murphy and anchor Ron Kilgore meet with listeners; KMLE/Phoenix teamed up with local businesses for donation drop-off locations; the five-station Citadel cluster in Salt Lake City raised over \$527,000 for the American Red Cross; at KMOX/St. Louis' "Together We Stand" event at Forest Park, Jack Buck, sports announcer and legendary voice of the St. Louis Cardinals, reads a special poem he wrote; when KRMG/Tulsa staffers were handing out patriotic ribbons, they snapped this shot of a rainbow shining over the city; eight Clear Channel/Cincinnati stations distributed thousands of flags at a rally and prayer vigil at the Tyler Davidson Fountain; Citadel's Chattanooga cluster — WGOW-AM & FM, WOGT & WSKZ — assembled thousands of listeners for a "Walk for America" across the Walnut Street Bridge; and a touching moment as a young man shows his sense of pride while the national anthem plays at WNOR/Norfolk's Concert for America.



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It takes an AE to make a sale, but it takes a PD to make an audience. And to know your audience, you need PD Advantage®—the only service that delivers insight into critical programming issues like P1 listening, where listeners go when they leave a station, occasions of listening and TSL per occasion.

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Did you know that on average you can target just 12 percent of a Top 10 market's zip codes and still reach 75 percent of a CHR's P18-34 P1 listeners? And that the audiences of many stations can be reached by targeting less than 10 percent of the zip codes? You will if you use PDA 3.0's Zip Code Distribution report.

Find Out Where Your New Listeners Are Coming From

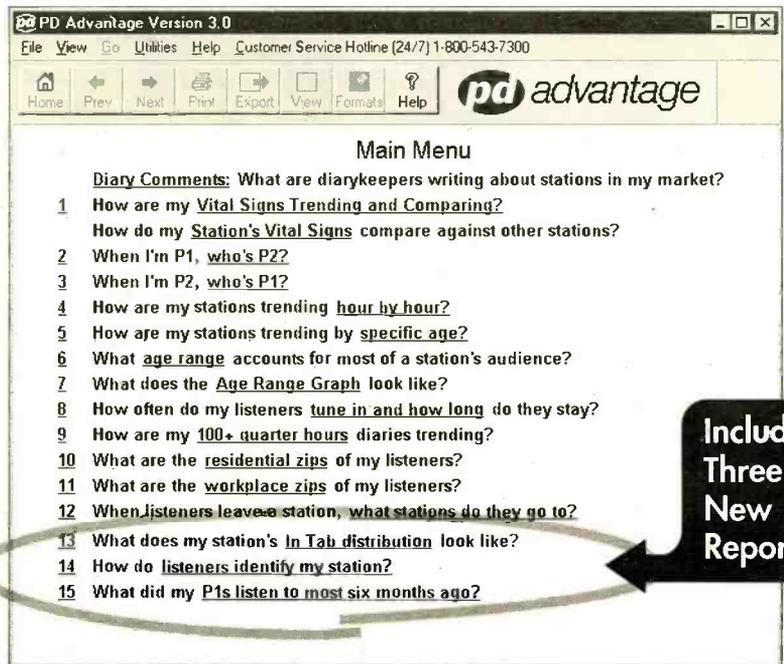
The new Prior P1 report shows what stations you're stealing listeners from—and which ones you're losing them to.

Measure Your Branding Efforts

The new Diary ID report shows exactly how listeners are identifying your station in diaries. The information might surprise you—and make you reconsider the way you brand your station.

Get PD Advantage Before Your Competition Does

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CC Promotes Howe To SVP/West Coast

Byrd tapped as RVP; Larsen to manage Denver

Clear Channel has elevated Don Howe to Sr. VP/West Coast. Howe, who will oversee stations in California and Hawaii, was VP/Market Manager for Clear Channel's FM stations in Denver. The appointment follows the resignation of Jim Donahoe, who says that, while he is "fully supportive" of how Clear Channel realigned its geographic regions, his vision of how it should be carried out differed from the company's.

"Don has grown up in radio and managed through the consolidation," Clear Channel Radio President/COO John Hogan said. "He understands the strength of cluster leverage, has a winning management style and will bring tremendous value to our California and Hawaii markets."

Howe said, "I look forward to working with the great team of radio professionals on the West Coast, as well as the other Clear Channel business managers. Our combined goal is to integrate the many great Clear Channel resources that are uniquely available in that section of the country."

As a result of Howe's promotion, Lee Larsen has been tapped as VP/Market Manager for all of Clear Channel's Denver stations. He had been VP/Market Manager for the company's AMs in the market.

Clear Channel Radio Sr. VP Jay Meyers said, "Lee has been a tremendous force in the Denver market, and this is a great opportunity to bring our incredible Denver cluster under one leader."

Meanwhile, Clear Channel has named its first Regional VP: Linda Byrd, who will continue as Orlando Market Manager while adding the Southeast Region State News Network to her responsibilities. She will report to Sr. VP/Southeast

CLEAR CHANNEL/See Page 41

RAB: Radio Dollars Decrease 4% In July

Radio's local dollars were down just 1%, and national figures fell 14%, combining for a 4% decrease in radio revenue from July 2000 to July 2001. On a year-to-date basis, combined revenue is down 7% — local money is off 3%, and national sales are behind 20%.

The RAB noted that July's numbers, while still not in positive territory, were considerably better than the last several months' results. "Radio categories like automotive and communications-cellular are healthy and, in some markets, are even up considerably," remarked President/CEO Gary Fries. "The July numbers point to a third-quarter recovery for radio, beginning with a flat September, followed by increased activity and growth that will lead us into a far more positive start to 2002."

Bridge Over Troubled Water



Building a bridge of hope and healing over last week's troubling events, listeners of Citadel/Chattanooga's KGOW-AM & FM, KOGT & WSKZ gathered Sept. 15 to march across the city's Walnut Street Bridge. Called the March of Remembrance, the event was held for listeners to show their solidarity with the nation and to honor those who perished during the terrorist attacks in New York City; Washington, DC; and Pennsylvania.

Infinity Realigns Chicago Managers

In a realignment of front-office responsibilities, Infinity Broadcasting/Chicago has given News WBBM-AM VP/GM Rod Zimmerman additional VP/GM duties, at Sports/Talk WSCR. At the same time, WSCR & WXRT VP/GM Harvey Wells has dropped 'SCR in favor of official management duties at FM Talker WCKG; Wells has been overseeing WCKG for several months following the departure early this year of Mike Depary.

Meanwhile, WBBM Director/News & Programming Drew Hayes — whose Sports radio background includes a stint as GM for the ESPN Radio Network — has risen to OM for both WBBM-FM & WSCR. WSCR OM Jeff Schwartz has moved to the OM post at WCKG. Schwartz takes the chair vacated by Gehrig Peterson, who exited just after Labor Day.



Zimmerman



Wells



Hayes



Schwartz

Infinity's three other Windy City outlets — WBBM-FM, WJMK & WUSN — are not affected by the changes.

XM, Sirius Get Repeater Authorizations

By JOE HOWARD
R&R WASHINGTON BUREAU
jhoward@ronline.com

The reach of satellite radio got longer late Monday when the FCC granted special temporary authorizations to both XM and Sirius, clearing the companies to operate nationwide networks of terrestrial repeaters to reinforce their signals. But the authorizations, granted over protests from the NAB and others, expressly prohibit the satellite broadcasters from providing local content.

The NAB, along with Entercom and Mt. Wilson FM Broadcasters, argued that the satellite broadcasters might use the repeaters to provide local content and possibly take audience and advertising share away from traditional radio, but the authorizations have identical language addressing the issue. The orders limit use of the repeaters to "simultaneous retransmission of programming, in its entirety, trans-

mitted by the satellite" to subscribers.

NAB President/CEO Eddie Fritts was pleased with the decision, since it "explicitly barred satellite radio companies from using their extensive high-powered terrestrial repeater network to originate local programming." For Washington, DC-based XM, that doesn't appear to be an issue. A company spokesperson told R&R, "We are a national service. Everything that is broadcast will go national. Period." Sirius Sr. VP/General Counsel Pat Donnelly declined to comment on the authorization or any of its conditions.

Among the authorizations' conditions are procedures for resolving interference issues with services in nearby frequency bands. XM VP/Corporate Affairs Chance Patterson told R&R that cellular telephone

REPEATERS/See Page 12

EXECUTIVE ACTION

Sheehan GSM For Clear Channel/Washington AMs

Martin Sheehan has been named GSM for Clear Channel's Washington, DC AM Talk cluster, including Sports/Talk WTEM, "Dynamite Talk" WTNT and Business/Talk WWRC. When he joins the stations in early October, Sheehan will assume a position that has been open since Jim Weiskopf was promoted to Clear Channel/Washington AM Station Manager last spring.

In his new role Sheehan will oversee local and national sales efforts for all three stations. "We're excited that Marty is joining our stations," said Weiskopf. "His leadership skills and track record in growing radio revenue will take our stations to a new level."

Sheehan was most recently VP/Sales & Marketing for ESPN Radio in the nation's capital. Prior to that he held positions as Sales Manager for US West Publishing and local UPN affiliate WDCA-TV. While with 'DCA, Sheehan developed and managed sponsorships for a number of local sports franchises at the station, including the Baltimore Orioles, Washington Wizards and Washington Capitals.

WZZN/Chicago Flips To Alternative 'Zone'

ABC Radio's WZZN (The Zone)/Chicago, which had been '80s until July, flipped to Alternative on Sept. 14. The move was originally scheduled for Sept. 11 but was delayed due to the national tragedy. PD Bill Gamble, who oversaw the launch of Alternative WKQX (Q101)/Chicago, helmed the switch and stays on as PD/MD. Asst. PD Steve Levy will also remain on board.

"ABC Radio has made a commitment to this radio station and the Alternative format," explained ABC Radio/Chicago President Zemira Jones. "We feel that the evolution of The Zone from a pure

'80s format to Alternative signals our determination to find the position that best serves our 18-44-year-old audience."

Gamble told R&R. "As much as I want to say that I care about the Alternative format, I care about Chicago more, and in this market you can't hear Stained, Dave Matthews Band and Depeche Mode on the same station. The station made the move to '80s about a year ago, and pretty quickly we saw that it wasn't a format. We had a hunch as to where the hole was, and we did

WZZN/See Page 41

Broker, Radio Vet Giddens Dies At 57

Charles Giddens, who co-founded and was Managing Director of Media Venture Partners, died Sept. 12 at a Naples, FL hospital after suffering a brain aneurysm. He was 57.

Giddens spent more than 30 years in broadcasting. He was a station owner and Group VP of Marriott's First Media in Greenbelt, MD before Media Venture Partners was formed in Washington, DC in 1987.

Giddens, who owned radio stations in Athens, GA and Rome, GA and shared ownership in a Tallahassee, FL TV station, was in manage-



Giddens

ment at First Media for five years, beginning in 1981. He served at KFMK/Houston and KOPA/Phoenix and also helped put KUBE/Seattle on the air. He was GM of WPGC-AM & FM/Washington until December 1986.

"He was always a very special guy, a gentle man," Saga Communications President/CEO Ed Christian told R&R. "He was a charming man. They broke the mold when they made him. You won't find a single person

GIDDENS/See Page 41

Radlovic Now SBS L.A. VP/Station Mgr.

Marko Radlovic, a Southern California radio veteran who most recently served as Market Manager for Cumulus' Oxnard-Ventura, CA and Santa Barbara, CA properties, has been named VP/Station Manager for Spanish Broadcasting System's Los Angeles properties.

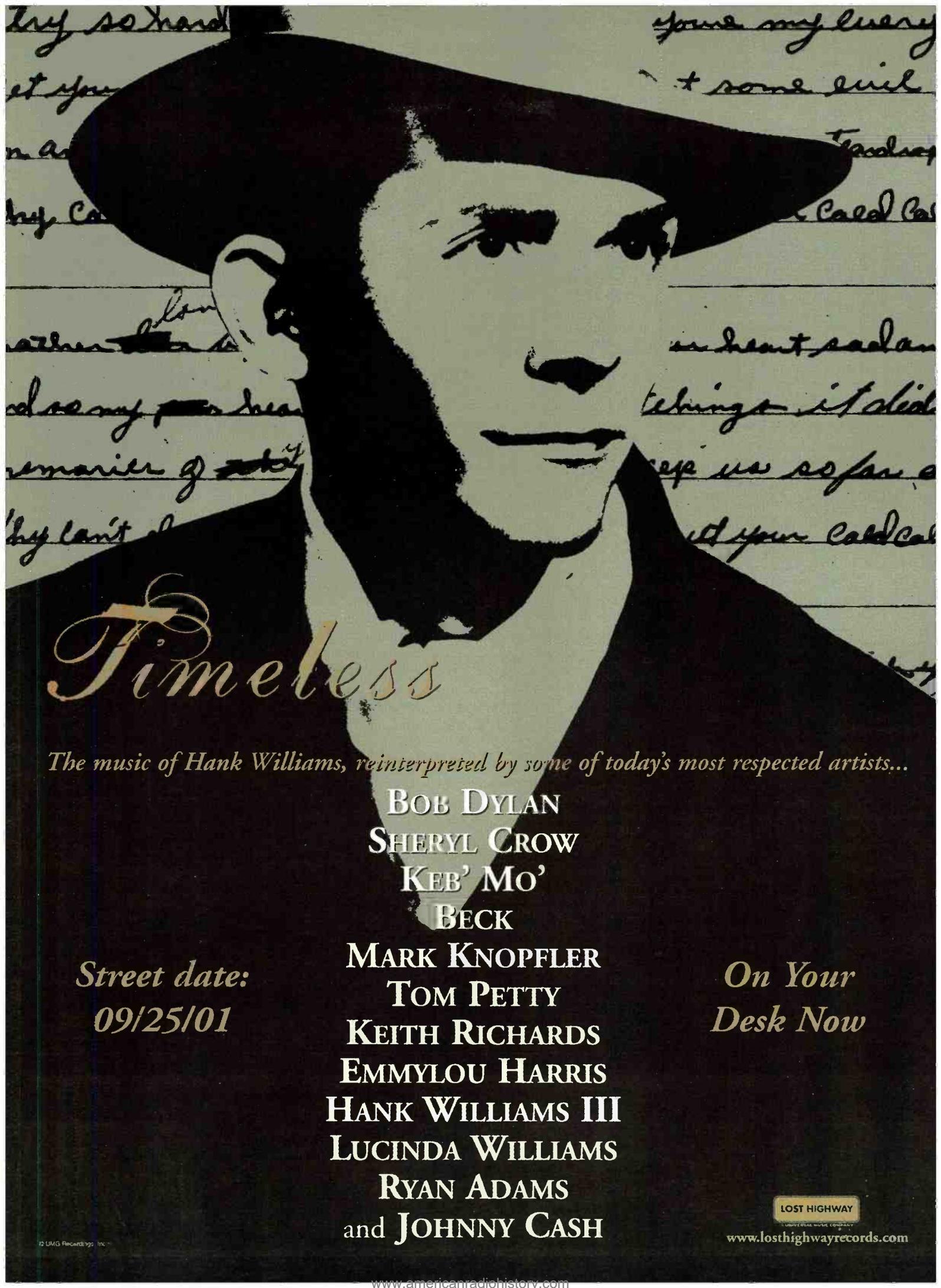
In his new position, Radlovic will take charge of the sales staffs of Regional Mexican duo KLAX (La Raza) & KXOL (El Sol) and co-



Radlovic

ordinate the efforts of both the stations' sales managers and sales and marketing departments. Radlovic will also work closely with the special-events and sales-research personnel for both stations. He reports to Market GM Bob Visotcky.

Before joining Cumulus Radlovic was GM of KCMG/Los Angeles. He also served in various sales positions at Emmis' KPWR/L.A. between 1989-97.



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Response

Continued from Page 3

generated more than \$778,933 for the American Red Cross. "We have a population of 135,000, and for this amount of money to be raised shows what kind of pride we have in the heartland," said B104's Dan Westhoff.

Boston: Triple A WXRV (The River 92.5) is offering "Pay for Play" requests for donations to the American Red Cross. Listeners are encouraged to phone in, e-mail or fax their requests with a minimum \$25 donation.

Chicago: Infinity's seven Chicago stations — WSCR-AM, WBBM-AM & FM, WCKG, WJMK, WUSN & WXRT — have teamed with local CBS affiliate WBBM-TV, TCF Bank and Jewel-Osco grocery stores for the Together We Stand fund to benefit the American Red Cross. The participants will match all listener and viewer donations dollar-for-dollar up to \$100,000.

Colorado Springs: Citadel's five-station Colorado Springs cluster — KUBL, KVOR, KKFM, KKMG & KSPZ — raised more than half a million dollars in one day. "We estimate that more than 25,000 people came down to the Citadel studios and donated over \$527,000 to the Red Cross," said Citadel's Brian Jennings.

Los Angeles: ABC Radio/Los Angeles' KABC, KDIS, KSPN & KLOS partnered with KABC-TV to host a disaster-relief drive at Dodger Stadium in Los Angeles and Edison International Field in Anaheim. The drive raised more than \$1 million for the Red Cross.

KPWR (Power 106)/Los Angeles morning personality Big Boy challenged the Emmis station's 1.6 million cume listeners to donate \$1 each for victims' relief. The "Power of a Dollar" program paid off big when Dr. Dre visited Big Boy in studio on Sept. 17 and donated \$1 million to the cause.

Manchester, NH: Saga Communications/Manchester — WFEA, WQLL & WZID — along with WMUR-TV/Manchester, Citizens Bank and Fleet Bank, banded together to present a "Help From New Hampshire" telethon from the Mall of New Hampshire. The telethon raised more than \$1 million for the Red Cross.

**National Radio
Formats will return
next week.**

The Talk of Pride



WKRK/Detroit staffers distributed over 10,000 flags from their 97.1 FM Talk Tank and raised more than \$27,000 for the American Red Cross from listeners like those pictured above. The fund-raising efforts continue as Comerica Bank has offered to match donations up to \$250,000.

New York: Emmis' three New York stations — WQCD, WQHT & WRKS — have a combined listenership of nearly 5 million people. The stations are asking each listener to donate \$1 in the hope that the stations can raise \$5 million for disaster relief.

Springfield, MA: Clear Channel/Springfield — WIZE, WHYN-AM & FM, WNNZ & WPKX — has raised more than \$130,000 for the Red Cross. It also teamed up with Massachusetts-based Friendly's Ice Cream to provide a half-

gallon of ice cream to each person who donated a unit of blood.

St. Louis: A crowd of more than 10,000 gathered at Forest Park for "Together We Stand: An Interfaith Gathering of Inspiration, Unity and Prayer." Organized by KMOX, the event featured messages from area religious and spiritual leaders. Military planes flew past as the St. Louis Symphony played "America the Beautiful," and a giant 60-foot by 30-foot American flag was suspended between two St. Louis Fire Department hook-and-ladder trucks.

Letter

Continued from Page 3

specific bottom line numbers. But the fact remains that, under pressure, radio rises to the occasion. I have personally heard from so many broadcasters sharing their on-air experiences, and, without exception, each story includes such phrases as "This was the most amazing experience of my career" and "The outreach of caring and love by our listeners is incredible."

Like many of you, this past week we had to make some hard business decisions. We decided, for the first time in our 28-year history, not to publish our weekly newspaper. With information changing practically every minute, we felt it was better to concentrate our reporting efforts on our daily fax products and website. In an effort to be sensitive to our readers and customers, we also decided, with the support of our partner, Mediabase, to suspend the R&R chart system for the airplay week of Sept. 9-15. We felt these were the right decisions.

As we all get back to our regular schedules, it is my hope that we take some time to remember what we do best. Whether you program current music, familiar music or spoken word, please take your responsibility seriously. Your listeners do — you know that. Just one week ago our world changed, and you made a difference. Thank you for reminding us why we choose to work in this business. I pray for each and every one of you.

I was finally able to fly home to L.A. on Saturday night. After standing in line for three hours and 15 minutes to get my boarding pass, then three departure-time delays, we were finally up in the air. As a frequent flyer, I admit to being nervous, even after I found out I was sitting next to a U.S. marshal! When we finally landed for the second time (and that's another story), I boarded the shuttle to find my car. When I turned on the car's ignition, do you know what I did? I reached for my friend — I turned on the radio.

Stocks

Continued from Page 3

Disney, which fell 18% on a stunning volume of 46 million shares — more than five times its normal trading volume. Other companies suffering substantial losses included Viacom (off 13% on volume of 15.9 million shares) and Clear Channel (down 11% on volume of 10.5 million shares). After closing down 7%, to 8920.70, on Monday, the Dow fell only 17.30, to 8903.40, on Tuesday. Nasdaq, which plummeted 7%, to 1579.55, on Monday, dipped 24.47, to 1555.08, on Tuesday.

Broadcast stocks can expect a long-term recovery. In a 40-page review labeled "The Road Ahead: Assessing the Implications of the Attack on America," which examines dozens of investment categories, Goldman Sachs media analysts said Tuesday that long-term investors should take advantage of the price weakness in such media companies as Viacom and AOL, but they noted that vulnerability is highest (in descending order) among broadcast networks and stations, ad-supported cable networks (especially cable news networks), radio, newspapers and magazines and cable systems. However, they said, "the eventual longer-term recovery is the underlying driver of our investment approach to media equities."

The near-term impact of the attacks varies widely but is significant — a lot of ad dollars were lost during wall-to-wall coverage. The analysts noted that some advertisers will cancel planned campaigns depending on the "appropriateness and/or ineffectiveness" of the spots. And the long-term effect depends more on the events that unfold over

the next several months and the magnitude and duration of the economic and advertising weakness.

Radio Estimates For 2001, 2002 Reduced

Banc Of America media analyst Timothy Wallace advised investors to be "cautious at the outset" but added that he believes that advertising-driven stocks will be early beneficiaries once the economy recovers. He estimates that most companies will revise their estimates for Q3 and Q4 and lowers his radio estimates by 3%, to -6%, for 2001 and by 5%, to 0%, for 2002.

Still, Wallace maintains his preference for radio over TV: He believes radio will be less affected by the anticipated slowdown than other media due to its local focus and lower cost structure. Radio's near-term results may be less affected than TV by recent events because radio resumed advertising sooner than TV did, and radio's costs will be lower than TV's because many TV outlets were running around-the-clock news, which may have incurred higher overhead costs.

That wall-to-wall coverage could mean missed Q3 results, according to Robertson Stephens media analyst James Marsh. He estimates that radio and TV's combined losses could total between \$900 million and \$1.1 billion. But he doesn't expect most investors to penalize companies for that: In the long term, Marsh believes, the coverage will help build the brand equity of broadcasters and help stations build audiences. Marsh recommended that investors "take a step back and recognize that the intrinsic value of radio and TV stations has not changed materially since the attack on Sept. 11."

Repeaters

Continued from Page 10

service is not affected by the repeaters, as the spectrum bands are not close to each other. Rather, the repeaters operate near new and upcoming services in the commission's wireless-communications frequency band, along with such services as educational TV. The authorizations stipulate that the satellite broadcasters must reduce the power or shut down any repeaters upon receipt of a written notification from a nearby licensee. The FCC also set up specific procedures for resolving interference problems.

As a pre-emptive measure against interference, the satellite broadcasters also must coordinate with existing services and those services

planning to launch within the next six months before turning on the repeaters.

The authorizations expire March 18, 2002, by which point the FCC will presumably have final rules regulating the repeaters. Patterson told R&R, "Our expectation is that, over the next 180 days, we will see those rules." Patterson added he has a "fair expectation" that the final rules will be similar to the provisions outlined in the authorization, but he added, "That's ultimately up to the FCC."

Patterson commended the FCC for its handling of the situation, especially during this time of crisis. He said, "We appreciate the FCC working on this during a very difficult week for the federal government."

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PREMIERE
RADIO NETWORKS

PREMIERE TALENT

- Radio's reaction to the terrorist attacks continued, Page 16
- How to talk to children about tragedy, Page 18
- FEMA's Project Impact, Page 19



management • marketing • sales

"The tragedy of war is that it uses man's best to do man's worst."
— Henry Fosdick

WHERE WERE YOU WHEN AMERICA WAS ATTACKED?

Continued from Page 1

a place where people could go to express their feelings — no joking, no bad taste.

During my regular 3-7pm Westwood One shift, we found fresh angles, such as talking to parents to find out if they were letting their kids watch the news and what they told the kids. We also asked children to call in and got calls from kids as young as 4.

Some people have tried to characterize me as a "shock jock," but those people certainly would have been shocked if they could have heard my 7/12

hours on the air on Tuesday.

R&R: What are your feelings about these tragic events?

TL: Although I have been an Angeleno for 14 years, I grew up in New York and watched the World Trade Center being built; it was just blocks from my dad's office. I saw the first girders going in when I was 10 years old. I'd forgotten that until the moment I saw those towers come down. It was a very emotional day.

This is the biggest news event of our lifetimes. No matter what you normally do as a broadcaster, you instinctively know the right thing to do in a situation like this. And, as hard as the events of Tuesday were to watch and to explain to others, there is no place I would rather have been than in front of that microphone. I am sure that I am not the only broadcaster who felt that way.

**JOHN MOEN, VP/MARKET MANAGER,
CLEAR CHANNEL/OKLAHOMA CITY**

R&R: How did your stations handle covering the attacks?

JM: Clear Channel/Oklahoma City responded immediately to the terrorist attacks on Sept. 11. Our News/Talk KTOK provided up-to-the-minute reports and wall-to-wall coverage to sister stations KJYO, KQSR, KTST, KXXY & WKY. All normal programming was pre-empted, and we had our entire news, promotion and programming staffs cover this event. We also had continuous audio feeds provided by Clear Channel stations nationwide and by the local CBS and ABC TV affiliates.

The staffs of all our stations immediately began encouraging the community to donate blood and were present at the blood centers to reflect the most immediate need. We partnered with Clear Channel Outdoor in Oklahoma City to display a billboard that reads, "America's spirit will not be broken. Oklahoma is with you." This board will initially be on a semi-truck trailer and will be signed by members of the community and community leaders. Listeners are being encouraged to bring needed relief supplies to fill the truck, which will be sent to New York. In addition, red, white and blue ribbons are being given away to display our unwavering American spirit.

R&R: What are your feelings about these tragic events?
JM: Anger. Heartbreak. Vulnerability.

**CHRIS FOXX
PD/AFTERNOONS, KOMP/LAS VEGAS**

R&R: How did your station handle its coverage of the terrorist attacks?

CF: We starting running news coverage in conjunction with our local ABC TV affiliate, KTNV, as soon as it happened. We know of one local man who lost nine siblings, two of whom were twins. He is now the only remaining member of his family. We took phone calls for local reactions and sent an intern from the morning show down to the Las Vegas Strip to get reaction there. We found that there were many visitors who had no idea what had happened, but we also found that some people were unaffected by it. I think that was mainly because they had not had the chance to see much of the coverage. Some people actually thought it was a hoax. I think that lends itself to the theory of how unbelievable it is to us as Americans that something like this could happen in our country. It's just so senseless.

**DAVID G. HALL, VP/PROGRAMMING,
AM STATIONS, CLEAR CHANNEL/LOS ANGELES**

R&R: How did Talk KFI/Los Angeles handle its coverage?

DH: We've done six- and seven-hour versions of Bill Handel [mornings] and John & Ken [afternoons]. Handel has focused on explaining all of this — telling the stories, interviewing people from a terrorist cell and from the Taliban itself. John and Ken have been more focused on being a vent for emotions, from sadness and grief to rage. KFI's coverage was on all eight Clear Channel/Los Angeles stations for the first few hours, and we now have hourly updates on all the stations.

R&R: What are your feelings about these tragic events?

DH: I don't have a personal reaction yet. Maybe all those years in news taught me to put stuff aside internally until the story gets out. I think it will change the way we travel and live and will definitely affect our sense of security. It's just awful.

**HUDSON HOTT
MORNING CO-HOST, KUCD/HONOLULU**

R&R: How did your show handle its coverage?

HH: On Tuesday morning, when terror struck at the World Trade Center, I was awakened by the telephone when my family called from New York. It was 4am here in Honolulu, so I called my co-host, Scotty B., and said, "We have a crisis." No music, no commercials, no promos, no liners — just the guts of what's going on. We were very careful about the information we were passing on to our listeners. We talked nonstop for six hours. We took around 500 phone calls from listeners, and we talked about their concerns, took their comments and discussed anything else they wanted to discuss. We all wanted to talk and stick together and just get through this tragic day. We left the show with a moment of prayer and silence for the friends and families and the devastation being felt around the nation.

R&R: What are your feelings about these tragic events?

HH: We were supposed to be on a plane for a broadcast at Disney's California Adventure for the opening of the *Who Wants to Be a Millionaire* attraction. I thank God I wasn't on a plane. I went home on Tuesday night and just sat back and tried to soak all of this in. It just doesn't seem real. Then it hit me — it was so silent in the sky here in Hawaii. No planes, no noise, no people arriving or going.

My father called — I was worried about him because he lives and works in New York. His voice was shaky as he told me about his day. He works for the Gas & Electric Co. and was at a training site with his men one block away from the World Trade Center. He said he heard and felt the first explosion. His team saw the second plane crashing into the second tower. They witnessed bodies falling out of the sky, and he heard screams that sent shivers down his body. He was scared for the first time in his life. He said that this is war. Very scary. So last night I cried and felt the pain that all Americans are feeling.

**MIKE GLICKENHAUS, VP/MARKET MANAGER,
CLEAR CHANNEL/SAN DIEGO, FM STATIONS**

R&R: How did your stations handle their attack coverage?

MG: Upon first learning about the terrorist attacks we immediately got hold of all of our program directors to alert them to the situation and get them to the stations. All the stations went to a simulcast of our News/Talk Station, KOGO. Everyone was in high gear. We immediately pulled all commercials to focus on being the information source for San Diego with no interruptions. While most of the FMs stayed with the wall-to-wall coverage, we did allow those talents who wanted to add something or talk to listeners to do that as well.

The unbelievable commitment by Clear Channel folks all over the country to sharing and exchanging ideas, sound and resources allowed all of our stations to focus on being the voices for their particular markets. I can't say enough about the way this was led by Tom Owens, Jack Evans and Mark Chase, as well as the rest of our national programming team. While everyone, both locally and across the country, was certainly traumatized and in shock over the events, we were able to rally together to the occasion. We understood that we could all do for our markets, and that responsibility pervaded our thoughts and guided our actions.

R&R: What are your feelings about the tragic events?

MG: I grew up in New York City and, while I have now lived in San Diego for 25 years, I still have family and friends in the New York area. While I quickly found out that my immediate family was OK, I knew it would be a while before I would know about a number of other people. I had spent time around the World Trade Center after getting out of college and working in New York in the mid-'70s. Shock, anger and emptiness were just a few of the emotions I felt, but I knew I had responsibilities, and that drove me to keep on talking to our people.

As I look back, there was a sense of being dazed by the events and being on an emotional roller coaster but not letting it get out of control. I know by the evening that there was a sense of being completely

Continued on Page 16

Billy Bob Thornton



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AMERICA ATTACKED

Continued from Page 14

emotionally drained, and, at the same time, there was a sense of purpose. We, as broadcasters, needed to be ready to continue to serve our communities and do the right things for our listeners. Some of our personal feelings could wait.

ROGER NADEL
VP/GM, KFWB/LOS ANGELES

R&R: How did News KFWB handle covering the attacks?

RN: The KFWB news team, including our web unit, did — and continues to do — an outstanding job on this tragic story. We were on the air with first word of the fire in the World Trade Center within three minutes of its happening on the opposite coast. We continued to provide play-by-play as the story developed.

Our morning crew sensed the gravity of the story; we stopped playing commercials 10 minutes after the first explosion and continued commercial-free all day. Within an hour of the story's breaking we had reporters at LAX, the Century City twin towers in Los Angeles, the Federal Building in West L.A., the Los Angeles Police Department's and L.A. County Sheriffs' emergency operations centers and Disneyland. We supplemented the local coverage by interspersing live coverage from CNN, reports from sister station WINS/New York and special live reports on-scene from Keith Olbermann, who is one of the most talented people I know at painting word pictures. Beyond that, staff who were not on duty began calling to see how they could assist. Several simply showed up without calling.

Our website generated so many hits on the morning of Sept. 11 that Earthlink, which houses our site, had to move the site to its own server; they told us they feared the activity level might crash their network. At one point, www.kfwb.com was consuming more than half of the bandwidth at Earthlink's Pasadena, CA server farm.

WILLIAM SAURER
VP/GM, CITADEL/BUFFALO

R&R: How did your stations handle their coverage of the attacks?

WS: We dropped music all day and used network feeds to present the situation. Citadel was terrific about providing resources. Our morning team stayed on to augment the coverage with local angles and phones. Currently, we're helping the Red Cross with blood drives and cash donations. Our entire staff has really responded, once again reminding me what we're capable of and what we're here for.

R&R: What are your feelings about these tragic events?

WS: New York is my hometown. To watch it be violated from afar was almost too much to bear. I don't think it'll truly set in until I see it for myself. My thoughts and prayers go out to all New Yorkers, but especially the victims and their families. And the efforts of the rescue workers are truly humbling. How fortunate we are to have people of that character available for the effort. They are heroes.

ROSS BRITAIN
MORNING CO-HOST, WKSS/HARTFORD

R&R: How did your show handle covering the attacks?

RB: We were lucky — or unlucky — enough to see the initial reports minutes after the first plane hit. We'd just gone on the air with a bulletin and the rumor that it might have been a plane crash when [co-host] Courtney, who was facing the TV, saw the second plane hit live as we were doing a recap a couple of minutes later. It was obvious at that time that we were in the middle of some kind of terrorist attack.

The most difficult part of the morning was actually getting station personnel to stop watching the TVs in the production and news departments in stunned amazement and get them organized and gathering information, lining up interviews and screening phones. Because, with a one-person newsroom and a single producer, there's a limited number of things you can keep doing.

R&R: What are your feelings about these tragic events?

RB: I lived and worked in New York City for 13 years, and it hit our family quite hard. Frankly, my wife and I had often talked about the macabre possibility of a terrorist attack on New York. I remember a conversation during the rededication of the Statue of Liberty several years ago, when we noted that it might be a perfect opportunity to make a statement. Still, I don't think either of us ever expected this.

Because in Hartford we are equidistant from Boston and New York, there are tragic and unbelievable stories that keep coming out, none more unusual than that of the husband of a close friend, who went to Newark to get on a flight to San Francisco. He decided not to get on board American Flight 73 because, although they had space, the airline wanted him to shell out \$1,000 for a one-way ticket.

LINDA BYRD
VP/GM, CLEAR CHANNEL/ORLANDO

R&R: How did your stations handle their coverage of the attacks?

LB: All seven Clear Channel/Orlando stations went to wall-to-wall coverage within 20 minutes of the first plane strike. We integrated network coverage with our own local coverage on WFLA-AM, our News/Talk station. That was simulcast on our FMs.

R&R: What are your feelings about these tragic events?

LB: This whole thing makes me sick. It's like being stuck in a bad movie that you can't turn off.

MAUREEN LESOURD
VP/GM, WVMV & WYCD/DETROIT

R&R: How did your stations handle their coverage of the attacks?

ML: Words can't begin to describe the enormity of the devastation that each of us feels as Americans. For me, personally, I was born and raised in the New York City area and spent much of my career there, as well as nearly seven years in Washington, DC. My heart goes out to those people I know and all the others who have been personally affected by this tragedy. Now we need to find the strength in each other to begin the healing process.

Both stations went to wall-to-wall news coverage, with feeds from our sister News station WWJ and from CBS TV. At Country 99.5, WYCD, we carried top-of-the-hour newsbreaks throughout the week, had lots of dialogue with our listeners, live correspondent updates and a Friday noon-hour tribute.

During this time of few words but lots of emotion and tears, we let the music do the talking. At WYCD, the first song we played coming out of full coverage was "God Bless the U.S.A." by Lee Greenwood. Our

production director, Terry Phillips, did a custom version of "One More Day" by Diamond Rio, which is available on the web at www.wycd.com. At WVMV, morning man and jazz artist Alexander Zonjic recorded a flute version of the national anthem for top-of-the-hour IDs.

GENE GATES AND JULIE JACOBSON
MORNING CO-HOSTS, KZQZ/SAN FRANCISCO

R&R: How did your show handle covering the attacks?

GG: The usual upbeat show we had planned of typical bits, like giving away Jessica Simpson tickets, suddenly became an information-packed news and talk program. We covered every detail as it unfolded. Since we work on a CHR station, we didn't have the just-the-facts restrictions most newsrooms have, so we were able to freely express our deep fear, sorrow and disbelief. Step-by-step, as information became available, we shared the frightening news that planes had been hijacked and no one knew where they were headed.

JJ: There was tremendous concern in San Francisco, because we are the financial hub of the West Coast, and our beloved, symbolic landmarks, like the Golden Gate Bridge and the Transamerica Pyramid, could easily have been targets of terrorism. Virtually all of our skyscrapers were evacuated, Mayor Willie Brown put the city on a Stage Two alert, San Francisco public schools sent children home, and pedestrians were no longer allowed on our bridges. Our vibrant, sophisticated city was an absolute ghost town. It was horrifying.

R&R: What are your feelings about these tragic events?

JJ: We are still in complete shock that these events have occurred on American soil. We are too young to remember Pearl Harbor, Kennedy's assassination or even Vietnam. Our generation has never really seen such horrific atrocities — let alone on our own soil.

GG: On the air we are giving our listeners the opportunity to grieve the loss of loved ones who perished on United Flight 93, which was scheduled to land in San Francisco. The thing that is amazing to us is the profound sense of patriotism our listeners are expressing in their phone calls. They want to connect with other people, and they are using radio to do that. It's such a personal medium.

GARY SCOTT THOMAS
MORNING CO-HOST, KRTY/SAN JOSE

R&R: How did your show handle the attack coverage?

GT: Our sister News station, KLIV/San Jose, came to us and said a plane had crashed into the World Trade Center. Our first thought was that it was a small plane and the pilot had probably suffered a heart attack or something that impaired his ability. Then we saw the video on television and realized that it was a very large hole, and our thoughts turned to some catastrophic mechanical failure of a larger plane. It wasn't until the second plane slammed into the second tower that the reality and scope of what had just happened started to crystallize. Then it became a flurry of activity.

We dropped all music and commercials, and my co-host, Julie Stevens — who also just happens to be

Continued on Page 18



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THE MORNING OF THE TRAGEDY

By Rich Carr



RICH
CARR

On the morning of the tragedies at the World Trade Center, at the Pentagon and in Pennsylvania, I was gearing up to conduct a sales-training seminar for three stations in one of the smallest radio markets in the United States — Butte, MT.

The three stations were Fisher's Classic Rock KMBR-FM, Country KAAR-FM and Adult Standards KXTL-AM, and, when the news

of the terrorist attacks hit, webmaster Tammy Gordon jumped into action. She did what any radio-station PD would do in such an event and changed her "programming" to enhance what was being talked about on the air. Gordon began furiously adding links for news, information and photographs to www.955kmb.com, www.925kaar.com and www.kxtl.com as the material became available and simultaneously fielded calls and e-mail from listeners throughout southwestern Montana. Everyone wanted more information, and they wanted to know how they could help.

It made me proud to be present at a media property that cares so strongly for its listeners. Gordon surfed the web, looking for more information to feed her audience, the stations carried network newscasts between regular music programming, and the air personalities directed the listeners to the websites to find

more information as the drama unfolded. Web traffic, as you can imagine, skyrocketed in the hours following the attacks, and three little stations in Montana served up what all radio stations should serve up: a total multimedia package of complementary elements designed to inform the audience and feed the needs of the moment.

"In the shadow of such a horrific event, what kept all of us focused was our job," says KAAR, KMBR & KXTL GM Chris Ackerman. "And it was our job to provide our listeners with up-to-the-minute news and events, information that would alleviate any fears our listeners may have had regarding the safety of themselves and their employees. That's what kept us focused — our responsibility to the community. The instantaneous nature of our websites delivered what thousands of people in Montana needed: more information."

Congratulations to the many stations that are delivering news and information to their listeners via the World Wide Web. Does your station have an Internet plan in place in the event of an emergency? Once you understand and embrace the power of the Internet, you can immediately deliver vital news and information to your listeners. Isn't that what radio is all about?



Rich Carr is VP of Radio Web Network (www.radiowebnetwork.com), a radio-website sales, management and promotional network headquartered in Portland, OR. Carr can be reached at 503-612-0517 or rcarr@radiowebnetwork.com.

THE ABC'S OF TELLING KIDS ABOUT TRAGEDY

By Perry Buffington, Ph.D.

Age-appropriate. Talk with your children in language they can understand. Volunteer only

enough information to answer their questions, and don't confuse them with too many facts, figures or details. Remember that children as old as 12 may have difficulty distinguishing between what's real and what's imagined, and, given today's movies and media, the distinction is blurring even more. As a result, it's very important to remind and re-remind them what's real and what's not real — in an age-appropriate fashion.

Be honest. Do not lie to children. Answer their questions in honest, straightforward language. Remember, children can understand terms like *mean* and *evil*. Also, children — in ways we don't comprehend — seem to understand the words *dead* and *death*, along with the finality they entail. (Perhaps they even understand them better than adults.) So do not be afraid to use the terms, but don't dwell on them. Don't be afraid to answer honestly — after all, Bambi's mom found it necessary to tell her fawn, "Man has entered the forest."

Consistent routine. This is the most important element of all. It is very important to get your children back into their routine as quickly as possible — back to school, having lunch at the same time, dinner at the same hour, cartoons in the morning, even their favorite breakfast cereals. The reason this is most important is that a parent's actions toward his or her child are far better teachers than any words could be. Routine says to the child, "I'm safe, I'm secure, and all is OK in my family."

Delete the TV. Never forget that 90% of everything a child learns comes through his or her eyes. Television is a teacher of things you may not want your child to learn, and children who are watching TV are learning, even if it doesn't look as though they are. In this day and age, watching television can lead to emotional overload. For TV, showing a bombing once is not the norm, and children who watch the same thing over and over and over can find themselves worried, afraid and confused. It's not necessary to cut off TV entirely, but cutting back should be the rule. When the children are asleep, parents can watch TV and catch up on the day's events. But, as a general rule, when trauma hits, listening to the radio or reading the newspaper are better ways to maintain intellectual and emotional balance.

Express love. Remember, actions teach better than words. It's not unusual for children to be clingy when a traumatic event hits. Allow it. Your hugging and other expressions of "I love you" will reduce your child's fear and anxiety. Within several days after the event the clinginess will likely go away, and you can encourage the child to go play.

Express goodness. Ask the child, "What can we do to feel better?" or "What can we do to help those who were hurt?" Let the child come up with ways to help. Adults may want to give blood, a child might want to draw pictures, or you can plant flowers and trees together.

Express faith. To get through this lifetime, a spiritual anchor is a powerful coping device. Express your faith through your acts, words, deeds and prayers, with your child present. This is an excellent time to attend church or synagogue.

Dr. Perry Buffington is the author of *Cheap Psychological Tricks: What to Do When Honestly, Hard Work and Perseverance Fail, Cheap Psychological Tricks for Lovers and Your Behavior Is Showing*. Contact Dr. Buff at pwbuff@aol.com, or visit his website at www.drbuffington.com.

AMERICA ATTACKED

Continued from Page 16

our Program Director — and I essentially turned into news anchors. We reported on all the breaking news, and it seemed as if something new happened every 45 seconds. Julie and I could not hide the shock and anger and devastation in our voices, but we really didn't try to.

I think we both approached it with, "This is our job, and we really need to do what we know how to do right now. People need us." I tried to make sure we presented news and information in a nonsensational way because the events themselves were sensational enough. We reiterated many times that a lot of the information we were getting was pure speculation and conjecture, but we would all try to sift through it together to get to the kernels of truth.

BRIAN SUITS EVENINGS, KIRO-AM/SEATTLE

R&R: How did you handle covering of the terrorist attacks on your show?

BS: KIRO radio broke normal programming and began — and continues — uninterrupted local anchoring and national cut-ins. My personal perspective has been the focus of my show, from 7pm to midnight. I am a Desert Storm veteran — U.S. Army medic, 1-41 Armor. And I became a veteran of the Los Angeles riots — E/160th Infantry, Burbank Armory — when I produced *Kevin & Benn* at KROQ/Los Angeles. Also, I am a

veteran of a 10-month peacekeeping deployment to Bosnia in 1998-99 with the 2/5 Cavalry. That'll put a crimp in your radio career.

R&R: What are your feelings about these tragic events?

BS: My personal insights include the mental process of absorbing losses, the normal reaction range of a survivor, from elation to despair, and survivor's guilt. Why not me? Another subject that my experience has given me unfortunate insight into is the impending public health crisis. I've seen what happens when huge numbers of corpses go unattended. Prepare yourselves — this can get uglier.

CARY CAMP

GM/MARKET MANAGER, ACCESS 1/SHREVEPORT, LA

R&R: How did your stations handle their attack coverage?

CC: Our seven radio stations in Shreveport, LA moved into continuous news immediately, using the AURN and ABC networks as our primary feeds. Barksdale Air Force Base is located right here in Shreveport and Bossier City, and it played a vital role in the protection of President Bush. Our staff fielded calls and inquiries as to the alert status of the base and the procedures the community should take regarding road closures and the public closure of the base.

R&R: What are your feelings about the tragic events?

CC: I am totally behind our president and Congress regarding any actions they take concerning this terrorist operation. I feel that all Americans will stand behind our flag and fight if needed.

A CALM VOICE IN THE STORM

■ FEMA's guide for local broadcasters

In a disaster, America's broadcasters may be their communities' first link to vital information, support and encouragement. Does your station have a plan in place in the event of a catastrophe? In a natural disaster or a terrorist attack, are you adequately prepared to serve your community?

The Federal Emergency Management Agency's Project Impact is a community-based initiative that is changing the way the United States deals with disasters. The involvement of broadcasters is vital to the program's success in communities across the country.

Since its inception in 1997, 250 communities, representing more than 900 jurisdictions and 2,500 business partners, have embraced Project Impact. Project Impact communities plan disaster-mitigation projects, develop private and public partnerships, initiate mentoring relationships and conduct public outreaches to help reduce damage from potentially devastating disasters. Past community projects have included creating disaster-resistance strategies, revising local building and land-use codes and introducing bond issues for disaster-preparedness measures.

FACTS ABOUT DISASTERS

By making disaster preparedness part of your station's community involvement, your staff can help prevent loss of life and property. Here are some disaster facts, as reported by FEMA:

- Weather disasters caused nearly \$5 billion in economic damage to the United States in 2000.
- The earthquake that hit Washington state in March caused over \$2 billion in damage.
- Thirty percent of small businesses closed by a disaster never reopen.
- In the past 10 years FEMA has spent more than \$20 billion to help people repair and rebuild their communities.
- Floods and flash floods occur in all 50 states, and flooding is a major component in nearly nine of every 10 federal disaster declarations resulting from natural disasters.
- About 40 states are at moderate to high risk for earthquake damage.
- Tornadoes have been reported in every state in the U.S. and can occur at any time of the year.
- Hurricanes aren't a threat only to coastal communities. The fiercest storms have been known to carry destructive winds and heavy rains hundreds of miles inland.
- Wildfires are not experienced exclusively in the West. Nearly every state has experienced wildfire losses.

BUILDING DISASTER-RESISTANT COMMUNITIES

On the air and off, broadcasters have a unique opportunity to serve the common good, and a radio station's greatest vehicle for spreading the preven-

tion and preparedness message is the airwaves. Below are some ideas for how you can inform and assist your audience.

- Produce a special program or news series about Project Impact and disaster preparedness.
- Interview local emergency-management and disaster-relief experts about your community's vulnerability to disaster and its plans to reduce risk.
- Provide a historical perspective on previous disasters, and discuss the ways losses can be lessened in the future.



PACIFIC NORTHWEST SHAKER

Seattle's March 5 earthquake caused substantial damage in Pioneer Square, part of Seattle's historic district.

- Document construction and retrofitting projects, and highlight preventive measures as they are incorporated.
- Interview residents who have been affected by disasters and who have adopted preparedness measures.
- Spotlight local businesses that have adopted disaster-preparedness measures. Talk about the emotional and economic impact of

disaster damage, and provide information for small-business owners about grants and other types of assistance.

- Cover Project Impact events.
- Conduct an on-air contest for kids. Consider a prevention-inspired essay contest or a weather-related coloring or drawing contest. Team up with local newspapers, businesses, schools and civic groups that can support your efforts and increase visibility for the preparedness message.



IN THE AFTERMATH

On June 28, Parish, LA flood victim Ray Beatty takes out the trash in his flooded backyard following tropical storm Allison.

- Include the prevention and preparedness angles in your disaster coverage.
- Produce and air public-service announcements.
- Profile the ways local government has changed its approach to disasters.

BE A PREPAREDNESS LEADER

Off-air activities complement on-air programs. The following are ideas to help make your station a

prevention and preparedness leader off the air.

- Sponsor or participate in a local disaster trade show or expo, or include Project Impact information at shows you currently host or attend.
- Make your station disaster-resistant, and encourage your staff to take disaster-preparedness measures at home.
- Create, or partner with other community organizations to sponsor, a disaster walk or other awareness event.
- Sponsor disaster-preparedness lessons and activities in local schools.
- Work with other Project Impact partners to buy weather radios for elderly or needy residents.
- Use your station's website to promote Project Impact and to provide information on how to be prepared.
- Work with your local emergency-management office to schedule a volunteer project. For example, your listeners could come together to spend a day retrofitting low-income or senior housing. Have your station



FEMA IN ACTION

Following the terrorist attacks at the World Trade Center and at the Pentagon, FEMA Director Dave Garratt leads activities in the Emergency Support Team room at FEMA headquarters in Washington, DC.

PROJECT IMPACT CONTACTS

For information on the Project Impact program in your area, contact the regional office representing your state. For public-service announcements and general information on FEMA, contact the National Public Affairs office at 202-646-4117, or visit www.fema.gov/impact.

PROJECT IMPACT REGIONAL OFFICES

Region One Connecticut, Massachusetts, Maine, New Hampshire, Rhode Island and Vermont 617-223-9540	Region Six Arkansas, Louisiana, New Mexico, Oklahoma and Texas 940-898-5104
Region Two New Jersey, New York, Puerto Rico and U.S. Virgin Islands 212-225-7200	Region Seven Iowa, Kansas, Missouri and Nebraska 816-283-7002
Region Three Delaware, Maryland, Pennsylvania, Virginia, West Virginia and Washington, DC 770-220-5400	Region Eight Colorado, Montana, North Dakota, South Dakota, Utah and Wyoming 303-235-4830
Region Four Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina and Tennessee 770-220-5400	Region Nine Arizona, California, Hawaii, Nevada and U.S. Pacific Territories 415-923-7022
Region Five Illinois, Indiana, Michigan, Minnesota, Ohio and Wisconsin 312-408-5500	Region 10 Alaska, Idaho, Oregon and Washington 425-487-4678



provide a team of volunteers.

- Have your personalities participate in your community's Project Impact speakers bureau.

IS YOUR STATION DISASTER-RESISTANT?

Developing a plan to deal with disasters before they strike can achieve two things: It will help ensure the safety of your staff and station, and it will keep you on the air to inform and advise your listeners. The best plans combine preparation and prevention: preparation to decide how your station will cover future disasters and prevention to ensure that your station will be able to fulfill its mission.

To prepare:

- Make contact with your local emergency-management and relief agencies.
 - Create a disaster-communications plan that highlights the types of information your community will need and how your station will stay on top of developments.
 - Communicate the plan to all station personnel, and provide regular updates.
- To prevent:
- Bring in a qualified contractor to assess the structural soundness of your facilities and tower, and arrange for any necessary improvements.

• Work with your general manager to ensure that your station has a disaster-response plan in place.

- Make sure station employees have the information they need to protect their homes and families and to make it to work safely in the event of a disaster.

FCC Creates New Bureau For Broadcast, Cable

Mass Media Chief to head license-policy division

BY JOE HOWARD
R&R WASHINGTON BUREAU
jhoward@rronline.com

Rumors have been swirling for weeks, and late last week the rumors came true, as the FCC announced that its Mass Media and Cable Services Bureaus will be combined into a single Media Bureau. The move, part of FCC Chairman Michael Powell's initiative to streamline the agency, may start taking shape by the end of the year.

The announcement of the reorganization was made by Mary Beth Richards, Special Counsel to Chairman Powell, during the FCC's Sept. 13 open meeting. Powell appointed Richards to lead the FCC reform effort shortly after he was named Chairman.

The new Media Bureau will be led by current Cable Services Bureau Chief Ken Feere. Within the new bureau will be the Office of Broadcast License Policy, under which the radio-regulating audio division will fall. The new office, to be headed by

current Mass Media Bureau Chief Roy Stewart, will handle all station-licensing functions.

Rumors of the reorganization were buzzing at the NAB Radio Show earlier this month, and Stewart reluctantly fielded questions about the issue during the "Meet the Mass Media Bureau" panel. Inspiring applause, Stewart said he intended to stay at the FCC when and if Powell decided to merge Stewart's bureau with Cable Services.

Stewart—who admitted that he was

tempted to answer "no comment" to an audience member's question about the merger—said he does not believe that the merger is antibroadcast, nor does he believe Powell to be antibroadcast. Stewart said that the chairman wants to awaken broadcasters to the fact that there is competition coming from satellite radio.

Stewart has helmed the Mass Media Bureau since 1989 and could be considered a fixture at the FCC; in fact, NAB General Counsel Jack Goodman has joked that there are children in the world who have never known another Mass Media Chief. But Stewart told R&R, "The chairman of a federal agency has a responsibility to fashion the FCC in a manner that he thinks is appropriate for

BUREAU/See Page 22

FCC Launches Cross-Ownership Review

May eliminate rule banning broadcast-newspaper combinations

Industry observers didn't think the FCC would tackle the issue until the new commissioners had had more time to settle in, but the commission announced on Sept. 13 the launch of an inquiry into its rule banning common ownership of a broadcast outlet and a daily newspaper in the same market. The review could lead to the loosening or even elimination of the rule.

The FCC is inviting public comment on a series of proposals, including whether it should establish a "voice count" standard that would permit broadcast-newspaper combinations as long as a certain number of independently owned media voices remain in the market. Another possibility is the establishment of a market-concentration standard, which would allow combinations as long as their total market share does not exceed a certain level. The FCC would also like input on the effect media-ownership diversity has on a market and on

what impact such new media outlets as the Internet have had on consumer news sources.

The commission is also asking for comments on the notion of adopting structural separations that would permit broadcast-newspaper combinations if their management and reporting structures were instituted in ways that would preserve "editorial independence" among commonly owned media outlets.

Michael Copps was the lone FCC commissioner to issue a separate statement on the matter, and he raised the issue of maintaining a diversity

of viewpoints. "Broadcast stations and newspapers make up the center of the local marketplace of ideas," Copps said. "As competing purveyors of ideas, they have the potential to present diverse viewpoints on issues important to their communities. We must keep in mind the importance to the public interest of preserving diversity."

Copps also said that, in order for the commission to make an informed decision about the rule, it is vital that interested parties provide their comments. "We cannot be left with a paucity of information about these industries," he warned. "Having better information doesn't mean we will all agree on every issue at the end of the day, but it does mean that we will have to base our judgments on a corpus of facts."

—Joe Howard

Bloomberg

BUSINESS BRIEFS

Big City Radio's Woes Continue

Big City Radio was unable to make an interest payment due Sept. 15 for some of its senior debt and is seeking a bridge loan to cover the payment. The loan agreement allows Big City a 30-day grace period. The broadcaster has a \$34 million cash deal pending for the sale of four of its Phoenix stations but doesn't expect to close that transaction until Q4. The bridge loan Big City seeks is intended to carry it over until that infusion of cash; however, the company cautioned that it cannot provide any assurance that it will be able to secure a loan.

FCC Actions

The FCC has red-flagged Mapleton Communications' proposed purchase of KIBG-FM/Merced, CA from Yosemite Radio Partners, citing advertising-share and ownership-concentration concerns. Mapleton, which just entered the radio business, has been on a buying spree in that market—it bought KIBG and six other Merced stations in two separate deals on Aug. 29.

Gloria Tristani, who left her post as an FCC commissioner on Sept. 7, said in her departing statement that broadcast indecency, low-power FM and media-ownership limits are among the issues she believes were most important during her tenure, and she was particularly adamant that the FCC crack down on indecency. "In fierce competition for ratings, broadcasters are increasingly resorting to violent and sexually oriented programming," she said. "The commission needs to get serious about enforcing the law."

The FCC has postponed an auction of 350 vacant FM allotments that had been scheduled for Dec. 5; no new date has been announced. The delay is to give the commission time to decide how it will respond to a U.S. Appeals Court ruling that noncommercial FM applicants should not have to compete with commercial applicants in auctions for vacant FM allotments.

A U.S. District Court convicted Khalid Kubweza earlier this month of operating an unlicensed FM station from his residence in Richmond. Earlier FCC and legal actions had failed to deter Kubweza from operating the station, so the FCC and U.S. marshals executed a search warrant on his home and seized broadcast equipment. He faces up to \$100,000 in fines and up to a year in prison when he is sentenced on Dec. 21.

Emmis Defends Mancow To FCC

The Chicago Sun-Times reported that Emmis Communications has sent a seven-page letter to the FCC denying the allegations of indecency that were filed against Mancow Muller by Citizens for Community Values. Emmis owns WKQX/Chicago, where the syndicated Muller is based. Though Emmis acknowledged that there were "discussions of a sexual nature" on the Mancow shows that aired between March 6 and May 17, the company said the material was "entirely acceptable" and did not fit the FCC's definition of broadcast indecency. "It is not pandering and titillating, and there is no indication that it was presented for shock value," Emmis said, though the company admitted that it has moved to "closely monitor" the show and has warned Muller "to refrain from airing inappropriate material."

Continued on Page 22

The R&R Stock Index will return next week.



Today's level of fierce competition demands that you prominently display your name every chance you get (location broadcasts, concerts, station sponsored autograph sessions, etc.). With theft, vandalism and loss, it becomes a costly proposition to continuously replace expensive signs and banners costing hundreds of dollars.

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DEAL OF THE WEEK

- **KBZR-FM/Arizona City, KDDJ-FM/Globe, KEDJ-FM/Sun City and KSSL-FM/Wickenburg (Phoenix), AZ**
\$34 million

2001 DEALS TO DATE

Dollars to Date: **\$3,237,314,462**
(Last Year: \$24,929,099,133)

Dollars This Quarter: **\$301,718,925**
(Last Year: \$16,355,617,000)

Stations Traded This Year: **814**
(Last Year: 1,779)

Stations Traded This Quarter: **173**
(Last Year: 496)

TRANSACTIONS AT A GLANCE

All transaction information provided by BIA's MEDIA Access Pro, Chantilly, VA.

- **KXIO-FM/Clarksville, AR** \$400,000
- **KMAP-FM/Castana, IA** \$325,000
- **WPRT-AM/Prestonsburg, KY** \$350,000
- **KROK-FM/De Ridder, LA** Undisclosed
- **WCTR-AM/Chestertown, MD** \$400,000
- **WMIQ-AM & WIMK-FM/Iron Mountain, WIAN-AM & WJPD-FM/Ishpeming, WDMJ-AM & WUPK-FM/Marquette, WNGE-FM/Negaunee, WIHC-FM/Newberry, WZNL-FM/Norway and WKNW-AM & WYSS-FM/Sault Ste. Marie, MI** \$7.95 million
- **WMJH-AM/Rockford, MI** Undisclosed
- **WMFN-AM/Zeeland, MI** \$1.9 million
- **KHME-FM/Winona, MN** \$1 million
- **WBNC-AM & FM & WMWV-FM/Conway, NH** \$820,000
- **WDLR-AM/Delaware (Columbus), OH** Undisclosed
- **KTMT-AM & KCMX-FM/Ashland, KBOY-FM & KTMT-FM/Medford and KCMX-AM & KAKT-FM/Phoenix (Medford-Ashland), OR** \$8.85 million
- **WBUS-FM/Boalsburg (State College), PA** Undisclosed
- **KCLR-AM/Rails, TX** Undisclosed
- **KIKN-AM/Port Angeles, WA** \$525,000

Big City Sells In Arizona

- **Hispanic Broadcasting acquires four in Phoenix metro for \$34 million; Mapleton buys Marathon Media sextet for \$8.85 million**

Deal Of The Week

Arizona

KBZR-FM/Arizona City, KDDJ-FM/Globe, KEDJ-FM/Sun City and KSSL-FM/Wickenburg (Phoenix)

PRICE: \$34 million

TERMS: Asset sale for cash

BUYER: Hispanic Broadcasting Corp., headed by President/CEO McHenry Tichenor Jr. Phone: 214-525-7700. It owns 49 other stations, including KHOT-FM/Phoenix.

SELLER: Big City Radio, headed by President/CEO Charles Fernandez. Phone: 305-459-2555

FREQUENCY: 106.5 MHz; 100.3 MHz; 106.3 MHz; 105.3 MHz
POWER: 6kw at 292 feet; 90kw at 2,047 feet; 23kw at 725 feet; 6kw at 1,365 feet

FORMAT: Classic Hits; Alternative; Alternative; Spanish Contemporary

Arkansas

KXIO-FM/Clarksville

PRICE: \$400,000

TERMS: Asset sale for cash; \$25,000 escrow deposit, balance in cash at

closing.

BUYER: Barnett Broadcasting, headed by President Gary Barnett. No phone listed. It owns no other stations.

SELLER: River Valley Radio Group, headed by President Fran Harp. Phone: 501-968-6816

FREQUENCY: 106.9 MHz
POWER: 6kw at 112 feet
FORMAT: Country

Iowa

KMAP-FM/Castana

PRICE: \$325,000

TERMS: Asset sale for cash

BUYER: Educational Media Foundation, headed by President Richard Jenkins. Phone: 800-434-8400. It owns 44 other stations. This represents its entry into the market.

SELLER: Maple River LLC, headed by President Sherman Hill Jr. Phone: 410-663-2148

FREQUENCY: 107.5 MHz
POWER: 25kw at 328 feet
FORMAT: Christian CHR

Kentucky

WPRT-AM/Prestonsburg

PRICE: \$350,000

TERMS: Asset sale for cash

BUYER: East Kentucky Radio Network Inc., headed by President Walter May. Phone: 606-437-4051. It owns six other stations. This represents its entry into the market.

SELLER: Gearheart Broadcasting, headed by President/CEO Adam Gearheart. Phone: 606-478-1200

FREQUENCY: 960 kHz
POWER: 5kw
FORMAT: Oldies

Louisiana

KROK-FM/De Ridder

PRICE: Undisclosed

TERMS: Unavailable

BUYER: Apex Broadcasting Inc., headed by President Dean Pearce. Phone: 601-693-2381. It owns four other stations. This represents its entry into the market.

SELLER: Stannard Broadcasting Co., headed by owner/GM Doug Stannard. Phone: 337-537-5889

FREQUENCY: 92.1 MHz
POWER: 12kw at 469 feet
FORMAT: Triple A

Maryland

WCTR-AM/Chestertown

PRICE: \$400,000

TERMS: Asset sale for cash

BUYER: Progressive Broadcasting Group, headed by President E. Wendell Womble. Phone: 410-648-5332. It owns no other stations.

SELLER: Kent Broadcasting Corp., headed by President/GM Jody Taylor. Phone: 410-778-1530

FREQUENCY: 1530 kHz
POWER: 1kw

FORMAT: Adult Standards

Michigan

WMIQ-AM & WIMK-FM/Iron Mountain, WIAN-AM & WJPD-FM/Ishpeming, WDMJ-AM & WUPK-FM/Marquette, WNGE-FM/Negaunee, WIHC-FM/Newberry, WZNL-FM/Norway and WKNW-AM & WYSS-FM/Sault Ste. Marie

PRICE: \$7.95 million

TERMS: Asset sale for cash

BUYER: Northern Star Broadcasting LLC, headed by President Palmer Pyle. Phone: 231-922-4981. It owns eight other stations. This represents its entry into these markets.

SELLER: Marathon Media Group LLC, headed by President Chris Devine. Phone: 312-204-9900

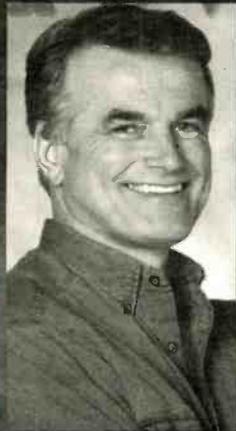
FREQUENCY: 1450 kHz; 93.1 MHz; 1240 kHz; 92.3 MHz; 1320 kHz; 94.1 MHz; 99.5 MHz; 97.9 MHz; 94.3 MHz; 1400 kHz; 99.5 MHz

POWER: 1kw; 100kw at 591 feet; 1kw; 100kw at 469 feet; 5kw day/1kw night; 5kw at 377 feet; 2kw at 597 feet; 50kw at 492 feet; 2kw at 650 feet; 1kw day/950 watts night; 27kw at 276 feet

FORMAT: News/Talk; Classic Rock; News/Talk; Country; News/Talk; Classic Rock; News/Talk; Country; AC; Talk; CHR

BROKER: L.B. & Associates

Continued on Page 22



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BUSINESS BRIEFS

Continued from Page 20

Radio One Declares Cash Dividend

Radio One this week declared a cash dividend on its 6.5% convertible preferred securities, or High Tides. The dividend will be paid Oct. 15 to shareholders of record as of Sept. 14.

Johns Hopkins To Aid People Meter Research

Johns Hopkins University's Applied Physics Laboratory, based in Laurel, MD, has made a research and development agreement with Arbitron. The laboratory will lend its expertise in acoustics, radio-frequency technologies and electronics packaging to extend the capabilities of Arbitron's Portable People Meter, which is currently undergoing U.S. market trials.

Saperstein Cuts Westwood One Stake

Westwood One board of directors member David Saperstein sold nearly 1.7 million WW1 shares for undisclosed prices between Aug. 13 and Sept. 4, lowering his stake in the company from 10.6% to 9.1%. He now holds 9.9 million shares.

RAB, BMI Launch Minority Scholarship Program

The RAB and BMI have joined to launch a minority scholarship program, the "FastStart to Radio Sales Success." Twenty-five minority scholarships, to be announced at RAB2002 in February, will be awarded for the 2002 calendar year. A scholarship committee will be formed to define criteria, and submissions for scholarship awards will be taken from Oct. 1 to Dec. 31 of this year.

Bureaus

Continued from Page 20

what is going on in the telecommunications industry."

Powell Chief of Staff Marsha MacBride told R&R that "there will

be efficiencies gained" by combining the two bureaus and added that the steady reduction in size of the FCC's cable staff is another reason for the action. She said that the commission hopes to get some of its preliminary "virtual relocation" underway in the

next few months, but the merger probably won't be completed until next year. One hurdle could be securing approval from the union that represents FCC employees, but MacBride said she doesn't expect that to be a problem.

MAPLETON COMMUNICATIONS, LLC

Michael Menerery, *President**has agreed to acquire*KABX-FM, KYOS-AM
& KIBG-FM

Merced, California

for

\$4,300,000

from

MERCED RADIO PARTNERS, L.P.

Ed Hoyt, *President*

YOSEMITE RADIO PARTNERS

Ed Hoyt, *President*

*Patrick Communications was proud to serve
as the broker in this transaction.*

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Transactions

Continued from Page 21

WMJH-AM/Rockford

PRICE: Undisclosed

TERMS: Asset sale for cash

BUYER: Birach Broadcasting Corp., headed by President Sima Birach. Phone: 248-557-3500. It owns nine other stations. It is also purchasing WMFN-AM/Grand Rapids (see deal below).

SELLER: Cook-Media II LLC, headed by President Mike Marshall. Phone: 616-949-8585

FREQUENCY: 810 kHz

POWER: 4kw

FORMAT: Adult Standards

WMFN-AM/Zeeland

PRICE: \$1.9 million

TERMS: Asset sale for cash

BUYER: Birach Broadcasting Corp., headed by President Sima Birach. Phone: 248-557-3500. It owns nine other stations. It is also purchasing WMJH-AM/Grand Rapids (see deal above).

SELLER: Cook-Media II LLC, headed by President Mike Marshall. Phone: 616-949-8585

FREQUENCY: 640 kHz

POWER: 1kw day/230 watts night

FORMAT: Sports

Minnesota**KHME-FM/Winona**

PRICE: \$1 million

TERMS: Asset sale for cash

BUYER: Result Radio Group, headed by President Jerry Papefnuss. Phone: 507-452-4000. It owns 13 other stations. This represents its entry into the market.

SELLER: Mid-West Family Broadcast Group, headed by COO/Director Thomas Walker. Phone: 608-273-1000

FREQUENCY: 101.1 MHz

POWER: 5kw at 742 feet

FORMAT: AC

New Hampshire**WBNC-AM & FM & WMWV-FM/Conway**

PRICE: \$820,000

TERMS: Asset sale for cash

BUYER: Mt. Washington Radio & Gramophone LLC, headed by Member Ronald Frizzell. Phone: 207-783-5623. It owns no other stations.

SELLER: North Country Radio Inc., headed by President Lawrence Sherman. Phone: 603-447-5988

FREQUENCY: 1050 kHz; 104.5 MHz; 93.5 MHz

POWER: 1kw day/63 watts night; 2kw at 420 feet; 2kw at 423 feet

FORMAT: Oldies; Oldies; Triple A

COMMENT: This deal originally appeared in the July 27, 2001 issue of R&R with an undisclosed price.

Ohio**WDLR-AM/Delaware (Columbus)**

PRICE: Undisclosed

TERMS: Terms unavailable

BUYER: Fifteen Fifty Corp., headed by President Patricia Casagrande. Phone: 614-442-2000. It owns no other stations.

SELLER: Christian Community Church, headed by Director/Trustee Robert Buchan. Phone: 614-882-3325

FREQUENCY: 1550 kHz

POWER: 500 watts day/29 watts night

FORMAT: Adult Standards

Oregon**KTMT-AM & KCMX-FM/Ashland, KBOY-FM & KTMT-FM/Medford and KCMX-AM & KAKT-FM/Phoenix (Medford-Ashland), OR**

PRICE: \$8.85 million

TERMS: Asset sale for cash

BUYER: Mapleton Communications, headed by President Michael Menerery. Phone: 707-265-8912. It owns seven other stations. This represents its entry into these markets.

SELLER: Marathon Media Group LLC, headed by President Chris Devine. Phone: 312-204-9900

FREQUENCY: 580 kHz; 101.9 MHz; 95.7 MHz; 93.7 MHz; 880 kHz; 105.1 MHz

POWER: 1kw; 42kw at 1,437 feet; 60kw at 981 feet; 31kw at 3,265 feet; 1kw; 52kw at 545 feet

FORMAT: Sports; AC; Classic Rock; CHR/Pop; News/Talk; Country

BROKER: Media Venture Partners

COMMENT: This deal originally appeared in the August 31, 2001 issue of R&R with an undisclosed price.

Pennsylvania**WBUS-FM/Boalsburg (State College)**

PRICE: Undisclosed

TERMS: Terms unavailable

BUYER: Dame Broadcasting LLC, headed by President J. Albert Dame. Phone: 717-591-3000. It owns 13 other stations, including WBLF-AM, WRSC-AM, WNCL-FM & WQWK-FM/State College.

SELLER: Boalsburg Broadcasting Co., headed by GM Rob Schmidt. Phone: 814-237-9370

FREQUENCY: 93.7 MHz

POWER: 330 watts at 1,362 feet

FORMAT: Classic Rock

Texas**KCLR-AM/Ralls**

PRICE: Undisclosed

TERMS: Terms unavailable

BUYER: La Radio Cristiana Network Inc., headed by President Paulino Bernal. Phone: 956-686-6382. It owns 14 other stations. This represents its entry into the market.

SELLER: Pete Rodriguez Broadcasting, headed by GM Alfonso Cabrera. Phone: 806-763-2133

FREQUENCY: 1530 kHz

POWER: 5kw

FORMAT: Spanish Religious

Washington**KIKN-AM/Port Angeles**

PRICE: \$525,000

TERMS: Asset sale for cash

BUYER: Salem Communications Corp., headed by President/CEO Edward Atsinger III. Phone: 805-987-0400. It owns 82 other stations. This represents its entry into the market.

SELLER: Radio Pacific Inc., headed by President Terry MacDonald. Phone: 360-457-1450

FREQUENCY: 1290 kHz

POWER: 1kw day/149 watts night

FORMAT: Country

Radio Provides Help And Support Online

■ Station sites assist relief efforts, offer consolation

By **Brida Connolly**

bconnolly@ronline.com

Radio stations all over the U.S. have been extending their responses

to the disastrous events of last week to their websites and are offering, among many other things, corporate relief funds, information on how to donate to the Red Cross and other organizations and inspirational music and images.

CHR/Pop WHTZ (Z100)/New York (www.z100.com) is keeping its online response simple, with a single banner — for parent Clear Channel's New York City Relief Fund — on its homepage, a link for national news and a long list of links to information, including advice for people who lost their homes in the attacks; free services for emergency workers, including offers of food, showers and laundry service; a long list of counseling services; and guidelines for those who are seeking information about survivors. Everything on the info pages is, wisely, presented in quick-loading plain text.



Across the country, CHR/Pop KIIS-FM/Los Angeles (www.kiisfm.com) has added a special splash page with a link to information on the station's celebrity auction, held early last week, and offering, among other things, a stage prop signed by Janet Jackson and a pinball machine autographed by The Backstreet Boys. The station has also devoted most of its homepage to attack coverage, including a graphic and a pop-up for the Clear Channel Worldwide Relief Fund, a list of L.A.-area religious services and donation sites and links to timelines and a New York City webcam. Two pages on the station site are devoted to news, including top stories and straight-from-the-wires headlines. The news pages also include links to donation sites and (of doubtful relevance) a link to listen in on New York's police scanners through Yahoo! Broadcast.

ABC Radio's Country WYAY (Eagle 106.7)/Atlanta (www.wyay.com) has gone all-out to provide inspiration and support to its listeners, placing a graphic of a weeping eagle in the center of its homepage. The eagle image leads to streaming and downloadable audio of John Wayne reading his essay "America, How I Love You" and of station image voice Earl Mann reading the anonymous patriotic piece "I Am Your Flag." The same page includes a number of essays and editorials, including Canadian TV commentator Gordon Sinclair's widely circulated "America: The Good Neighbor." The WYAY homepage also links to a helpful station-created list of Atlanta-area blood-donation times and locations and a "Listen Live" button for ABC News Radio.

Also in Atlanta, Susquehanna Alternative WNNX

(99X) (www.99x.com) last week put up a special plain-text homepage, to allow, it said, "the maximum number of visitors to access 99X.com to get the information most are looking for." As of Monday 99X.com had returned to its usual look, but a pop-up now leads to a page with a long list of Atlanta-specific charity information and a request for area organizations participating in the relief efforts to provide their information. There's also a streaming RealAudio remix of Live's "Overcome" with actualities from the events of Sept. 11.

Albany Broadcasting's Smooth Jazz WZMR/Albany, NY (www.smoothjazz1049.com) has devoted much of its homepage to the disasters, with a "God Bless America" banner leading to the Red Cross homepage and a number of news links. A link headed "A Desperate Search" leads to a video by Nayla Chacra of people at the New York attack site looking for their loved ones. The Windows Media stream launches automatically with the page load — not a good choice by the webmaster — but the video itself is sensitive and heartbreaking.

In New York City, Emmis Communications' Urban AC WRKS (Kiss 98.7) has placed a message of condolence on its homepage, with a link to a list of supplies needed for the World Trade Center relief effort. There's also a comprehensive list of charity links, emergency hotlines and phone numbers for hospitals, city services and counseling centers. Radio One Urban AC KMJQ (Majic 102)/Houston (www.kmj.com) is directing listeners to its "In the Majic" page for news and information on the events of Sept. 11. That page leads to an extensive "Donations & Blood Drives" page of events in and around Houston and the text of "America: The Good Neighbor."

Infinity Triple A WXRT/Chicago (www.wxrt.com) has added a simple red, white and blue ribbon graphic to its homepage, linking to a page with donation information for the Red Cross and the Chicago-based LifeSource blood banks. The donation page links to MSNBC's "Disaster Response" news and information. Fellow Triple A outlet WEND/Charlotte's website (www.1065.com) has, like most Clear Channel station sites, the company relief fund's graphic and pop-up, and has also put up links to Clear Channel News' coverage and to the homepage of the local NBC television affiliate. Of particular local interest, there's also a page of information from the state's attorney general regarding gas-price gouging.

Entercom's Active Rock WAAF/Boston (www.waaf.com) has redesigned its homepage to include a flag graphic, charity and emergency phone numbers and a message reading "WAAF encourages you to fly an American flag as a sign of comfort and support for the families of the victims." The station has also dedicated a page to listing the names of the terrorists' New England victims. A pop-up from the homepage leads to AP-provided news and photos of last week's events. Rocker WEBN/Cincinnati (www.webn.com) has kept its Flash intro, but the station's frog mascot has had a red, white and blue makeover. The main station page features news links, info on the Clear Channel Relief Fund and, under the message "You want blood? So does Hoxworth," a link for donation information for the city's Hoxworth Blood Center.

DIGITAL BITS

UMG, RadioWave Ally For Programming, Distribution

Universal Music Group and Internet-radio technology company RadioWave have made a programming and distribution agreement under which RadioWave will produce, host and distribute programs featuring artists from UMG's Universal Records, Motown, Verve, Cash Money, Universal Classics and MCA labels. The programs will be available on UMG-based websites and will be accessed through label-branded custom players. Additionally, Motown Radio and Verve Radio will be streamed via the RadioWave Network, whose affiliates also include Rolling Stone Radio and ARTISTdirect Radio.

Live365 Debuts Local Ad-Insertion Program

At the NAB gathering earlier this month Live365 introduced IP-based geo-targeting, a system that allows the insertion of geographically targeted material into the webcaster's streaming-MP3 programming. According to the company, "Live365's first implementation of geo-targeting is with its advertisers, but this technology can also be used to insert local weather, news and other location-relevant material into Live365 stations."

In other news from Live365, it achieved record listening time in August of 6.14 million hours. That's more than triple the 1.9 million hours the streamer reported for December 2000.

WW1 To Use FastChannel's SpotTaxi

Westwood One has signed a three-year contract to use FastChannel's SpotTaxi Internet-based media-distribution service. FastChannel's proprietary network system allows users to preview and distribute MP2-formatted spots to broadcast stations in the U.S. and Canada.

CYBERSPACE

Hot, new music-related World Wide Web sites, cool cyberchats and other points of interest along the information superhighway.

'Net Chats

- Hang with one of hip-hop's heaviest, as Jay-Z joins fans for a chat this Wednesday (9/26) at 8pm ET, 5pm PT (<http://chat.yahoo.com>).

On The Web

- Virgin recording artist **Boz Scaggs** joins GetMusic's "A-List" this Friday (9/21) for an interview at 2pm ET, 11am PT (www.getmusic.com).
- On Tuesday (9/25) HOB.com presents a 24-hour video webcast of a recent **American Hi-Fi** show. The fun starts at 3pm ET, noon PT (www.hob.com).
- HOB.com also has a 24-hour video webcast of a recent **Joan Osborne** show. It begins this Wednesday (9/26) at 3pm ET, noon PT (www.hob.com).
- On Thursday (9/27) Canadian rockers **Nickelback** bring the Molson and join GetMusic's "E-coustic Sessions" for a video interview and performance at 6pm ET, 3pm PT (www.getmusic.com).

—Frank Correia

The Cloaking Suits Begin

Hate to say I told you so. It took less than 10 days from the moment I warned that litigation was in our future if record labels were to be so arrogant as to cloak CDs, effectively making it impossible for the most law-abiding music fan to take a CD and rip its tracks into MP3 files, for the first cloaking-related consumer suit to be filed.



David Lawrence

I doubt that one Karen DeLise of Marin County, north of San Francisco, reads this column, but she certainly made me seem prescient. Maybe she listens to CNET. I don't know — but I do know that she is one up-set country fan.

DeLise has hired Ira Rothken, one of the best intellectual-property lawyers in the country, to represent her in a case against the label that produced the Charley Pride CD *A Tribute to Jim Reeves* — the very CD I played with when the cloaking issue first came up. It's a Suncomm disk, using that company's MediaCloQ system to prevent CD-ROM drives from being able to rip its contents. DeLise is suing Fahrenheit Entertainment and its Music City Records label, as the suit says, "on behalf of the general public of the state of California, to enjoin them from selling music compact discs that have been designed, programmed and implemented to defeat the rights of consumers [and] that include misleading advertising, defective notices and invasions of privacy."

In plain English, it's not just the fact that she can't rip the CD. The suit also alleges that Fahrenheit and Music City never disclosed in the packaging of certain "impaired" CDs that consumers couldn't listen to music on their computers anonymously — turning the case into a privacy issue. The suit contends, "If left unchecked, this will be the start of an era where consumers will be coerced to give up their privacy to listen to music on their computers."

The lawsuit, titled *DeLise v. Fahrenheit Entertainment et al.*, alleges that Fahrenheit "failed to disclose that, unlike millions of music compact discs sold before it, Fahrenheit's CD entitled *Charley Pride: A Tribute to Jim Reeves* will not work on standard audio CD players found on millions of personal computers [and] that the electronic music files made available for download pursuant to purchase of the CD are proprietary in nature."

Those proprietary files are actually Windows Media files. They can't be shared with anyone, including yourself. If you have a laptop and a desktop, you can't play them on both, and you're also out of luck if you have a portable digital audio player that is not .WMA compatible. So much for the \$200 you spent on that nifty MP3 device.

And so it begins. Lawsuits, the inevitable arms race between the labels and the crackers who will attack their attempts to cloak CDs. And all because we thought the music needed to be free.

David Lawrence is heard daily on more than 150 radio stations on his nationally syndicated shows: *Online Tonight*, a nightly high-tech and pop culture talk show; the East Coast morning drive news slot for CNET Radio and XM's Channel 130; and *Net Music Countdown*, the official countdown for music heard via the Internet. He is based in Washington, DC and is heard on hundreds of stations, including WGN/Chicago, KFBK/Sacramento and WBT-AM & FM/Charlotte. You can reach him at david@netmusiccountdown.com or by calling 800-396-6546.

e-charts™

More On The Delise Suit

If the fact that the CD of the future might not let you do what you want with your music is alarming, the privacy issues are also interesting. The DeLise suit asserts that the electronic music files supplied after the purchase of a Suncomm-cloaked CD will not work on portable MP3 players, and the CEO of Suncomm said on *Online Tonight* a few weeks ago that is true.

But, more important in the privacy aspects of the suit, Suncomm CDs include proprietary technology that tracks, stores and disseminates specific, identifying personal information about consumers, along with listening data and downloading habits, to entities beyond the control of the consumer. "There is no practical way to opt out of the data collection or to destroy the data once it is collected," says the suit.

Ira Rothken, the attorney in the case, also represented the creator

of RecordTV.com, a short-lived attempt to allow people to use the Internet to time-shift their favorite TV shows. He settled that copyright-infringement lawsuit with the MPAA for a minor sum of money, and now he's taking on the general trend of the labels to make it next to impossible for you and I to use our CDs as a source for MP3 files — and to make sure you can't tell which CDs are cloaked when you buy them.

Rothken is incensed, and says, "Fahrenheit, in our view, has an obligation to the general public to truthfully and adequately inform consumers, before the CD sale is made, about what they are taking from them as a condition of playing the music CD on a family computer — namely, personal, private information."

— David Lawrence

CHR/Pop

LW	TW	ARTIST	CD/Title
3	1	EVE	<i>Scorpion</i> / <i>"Blow"</i>
4	2	STAINO	<i>Break The Cycle</i> / <i>"Awhile"</i>
2	3	CITY HIGH	<i>City High</i> / <i>"Would"</i>
1	4	LIFEHOUSE	<i>No Name Face</i> / <i>"Hanging"</i>
6	5	ALICIA KEYS	<i>Songs In A Minor</i> / <i>"Fallin"</i>
9	6	JANET	<i>All For You</i> / <i>"Someone"</i>
7	7	NELLY	<i>Country Grammar</i> / <i>"Ride"</i>
8	8	N SYNC	<i>Celebrity</i> / <i>"Gone"</i>
11	9	BLU CANTRELL	<i>So Blue</i> / <i>"Hit"</i>
10	10	DESTINY'S CHILDO	<i>Survivor</i> / <i>"Booty"</i>
13	11	DAVE MATTHEWS BAND	<i>Everyday</i> / <i>"Space"</i>
15	12	JENNIFER LOPEZ	<i>J. Lo</i> / <i>"Real"</i>
16	13	GORILLAZ	<i>Gorillaz</i> / <i>"Clint"</i>
14	14	ENYA	<i>A Day Without Rain</i> / <i>"Time"</i>
17	15	3 DOORS DOWN	<i>The Better Life</i> / <i>"Like"</i>
12	16	TRAIN	<i>Drops Of Jupiter</i> / <i>"Drops"</i>
20	17	U2	<i>All That You Can't Leave Behind</i> / <i>"Stuck"</i>
—	18	BLINK 182	<i>Take Off Your Pants And Jacket</i> / <i>"Rock"</i>
19	19	INCUBUS	<i>Make Yourself</i> / <i>"Drive"</i>
—	20	NELLY FURTADO	<i>Whoa Nelly!</i> / <i>"Light"</i>

Country

LW	TW	ARTIST	CD/Title
2	1	BLAKE SHELTON	<i>Blake Shelton</i> / <i>"Austin"</i>
3	2	TOBY KEITH	<i>Pull My Chain</i> / <i>"Talkin"</i>
5	3	DIXIE CHICKS	<i>Fly</i> / <i>"Heartbreak"</i>
13	4	TIM MCGRAW	<i>Set This Circus Down</i> / <i>"Angry"</i>
16	5	ALAN JACKSON	<i>When Somebody Loves You</i> / <i>"Where"</i>
1	6	LEE ANN WOMACK	<i>I Hope You Dance</i> / <i>"Call"</i>
9	7	TRISHA YEARWOOD	<i>Inside Out</i> / <i>"Loved"</i>
4	8	BROOKS & DUNN	<i>Steers & Stripes</i> / <i>"America"</i>
7	9	JO DEE MESSINA	<i>Burn</i> / <i>"Downtime"</i>
10	10	CYNTHI THOMPSON	<i>My World</i> / <i>"Meant"</i>
14	11	CAROLYN DAWN JOHNSON	<i>Room With A View</i> / <i>"Complicated"</i>
11	12	KEITH URBAN	<i>Keith Urban</i> / <i>"Blacktop"</i>
—	13	PHIL VASSAR	<i>Phil Vassar</i> / <i>"Six"</i>
12	14	RASCAL FLATTS	<i>Rascal Flatts</i> / <i>"While"</i>
—	15	SONS OF THE DESERT	<i>Change</i> / <i>"Right"</i>
20	16	TAMMY COCHRAN	<i>Tammy Cochran</i> / <i>"Waiting"</i>
8	17	CHRIS CAGLE	<i>Play It Loud</i> / <i>"Laredo"</i>
—	18	TRAVIS TRITT	<i>Down The Road I Go</i> / <i>"Woman"</i>
—	19	JEFF CARSON	<i>Real Life</i> / <i>"Real"</i>
—	20	LONESTAR	<i>I'm Already There</i> / <i>"Already"</i>

Hot AC

LW	TW	ARTIST	CD/Title
1	1	LIFEHOUSE	<i>No Name Face</i> / <i>"Hanging"</i>
2	2	DAVE MATTHEWS BAND	<i>Everyday</i> / <i>"Space"</i>
4	3	STAINO	<i>Break The Cycle</i> / <i>"Awhile"</i>
3	4	DIDO	<i>No Angel</i> / <i>"Hunter"</i>
5	5	3 DOORS DOWN	<i>The Better Life</i> / <i>"That"</i>
6	6	TRAIN	<i>Drops Of Jupiter</i> / <i>"Drops"</i>
7	7	FIVE FOR FIGHTING	<i>America Town</i> / <i>"Superman"</i>
11	8	ENYA	<i>A Day Without Rain</i> / <i>"Time"</i>
9	9	SUGAR RAY	<i>Sugar Ray</i> / <i>"Over"</i>
10	10	U2	<i>All That You Can't Leave Behind</i> / <i>"Moment"</i>
8	11	INCUBUS	<i>Make Yourself</i> / <i>"Drive"</i>
10	12	SMASH MOUTH	<i>Shrek</i> / <i>"Believer"</i>
13	13	MICHELLE BRANCH	<i>The Spirit</i> / <i>"Everywhere"</i>
15	14	EVE	<i>6 Horrorscope</i> / <i>"Night"</i>
14	15	MELISSA ETHERIDGE	<i>Skin</i> / <i>"Love"</i>
—	16	NELLY FURTADO	<i>Whoa Nelly!</i> / <i>"Light"</i>
18	17	JANET	<i>All For You</i> / <i>"Someone"</i>
16	18	BARNAKED LADIES	<i>Maroon</i> / <i>"First"</i>
—	19	MATCHBOX TWENTY	<i>Mad Season</i> / <i>"Gone"</i>
—	20	FUEL	<i>Something Like Human</i> / <i>"Bad"</i>

Urban

LW	TW	ARTIST	CD/Title
1	1	ALICIA KEYS	<i>Songs In A Minor</i> / <i>"Fallin"</i>
2	2	ISLEY BROTHERS	<i>Eternal</i> / <i>"Contagious"</i>
3	3	USHER	<i>8701</i> / <i>"Remind"</i>
4	4	JENNIFER LOPEZ	<i>J. Lo</i> / <i>"Real"</i>
10	5	NELLY	<i>Country Grammar</i> / <i>"Batter"</i>
11	6	MISSY ELLIOTT	<i>Miss E... So Addictive</i> / <i>"Minute"</i>
6	7	ERICK SERMON	<i>What's The Worst That Could Happen</i> / <i>"Music"</i>
7	8	JAHEIM	<i>Just In Case</i> / <i>"Case"</i>
18	9	MAXWELL	<i>Now</i> / <i>"Lifetime"</i>
—	10	GINUWINE	<i>The Life</i> / <i>"Differences"</i>
9	11	JILL SCOTT	<i>Who Is Jill Scott?</i> / <i>"Way"</i>
8	12	LUTHER VANDROSS	<i>Luther Vandross</i> / <i>"Take"</i>
12	13	112	<i>Part III</i> / <i>"Dance," "Peaches"</i>
13	14	MUSIQ	<i>Aijuswanaseing</i> / <i>"Love"</i>
16	15	BRIAN MCKNIGHT	<i>Superhero</i> / <i>"Life"</i>
15	16	EVE	<i>Scorpion</i> / <i>"Blow"</i>
14	17	JIMMY COZIER	<i>Jimmy Cozier</i> / <i>"Got"</i>
—	18	R. KELLY	<i>TP-2.com</i> / <i>"Fiesta," "Feelin"</i>
—	19	BAFFYFACE	<i>Face 2 Face</i> / <i>"What"</i>
19	20	DESTINY'S CHILDO	<i>Survivor</i> / <i>"Booty"</i>

Smooth Jazz

LW	TW	ARTIST	CD/Title
1	1	EUGE GROOVE	<i>Euge Groove</i> / <i>"Sneak"</i>
17	2	MARC ANTOINE	<i>Cruisin'</i> / <i>"Mas"</i>
3	3	WAYMAN TISDALE	<i>Face To Face</i> / <i>"Hide"</i>
4	4	BRIAN CULBERTSON	<i>Nice And Slow</i> / <i>"Get"</i>
5	5	PIECES OF A DREAM	<i>Acquainted</i> / <i>"Ready"</i>
6	6	JEFF KASHIWA	<i>Another Door Opens</i> / <i>"Around"</i>
12	7	RICHARD ELLIOT	<i>Crush</i> / <i>"Crush"</i>
2	8	DAVE KOZ	<i>The Dance</i> / <i>"Bright"</i>
8	9	STEVE COLE	<i>Between Us</i> / <i>"Start"</i>
9	10	RIPPINGTONS	<i>Life In The Tropics</i> / <i>"Paradise"</i>
—	11	LEE RITENDOUR & DAVE GRUSIN	<i>Twist Of Marley</i> / <i>"Stand"</i>
7	12	SADE	<i>Lovers Rock</i> / <i>"Sorrow"</i>
10	13	RICK BRAUN	<i>Kisses In The Rain</i> / <i>"Use"</i>
13	14	RUSS FREEMAN	<i>To Grover With Love</i> / <i>"East"</i>
14	15	JIMMY SOMMERS	<i>360 Urban Groove</i> / <i>"Groove"</i>
15	16	ERIC MARIENTHAL	<i>Turn Up The Heat</i> / <i>"Venice"</i>
18	17	FOUR 80 EAST	<i>Nocturnal</i> / <i>"Bumper"</i>
20	18	SPYRO GYRA	<i>In Modern Times</i> / <i>"Open"</i>
19	19	CRAIG CHAQUIO	<i>Panorama</i> / <i>"Cafe"</i>
—	20	GERALD ALBRIGHT	<i>To Grover With Love</i> / <i>"WineLight"</i>

Alternative

LW	TW	ARTIST	CD/Title
1	1	STAINO	<i>Break The Cycle</i> / <i>"Awhile," "Fade"</i>
2	2	GORILLAZ	<i>Gorillaz</i> / <i>"Clint"</i>
3	3	LINKIN PARK	<i>Hybrid Theory</i> / <i>"Crawling," "End"</i>
4	4	SUM 41	<i>All Killer No Filler</i> / <i>"Lip"</i>
5	5	TODD LATERALUS	<i>"Schism"</i>
9	6	WEEZER	<i>Weezer (2001)</i> / <i>"Hash," "Island"</i>
6	7	BLINK-182	<i>Take Off Your Pants And Jacket</i> / <i>"Rock," "Staying"</i>
8	8	ALIEN ANT FARM	<i>Anthology</i> / <i>"Smooth"</i>
7	9	CAKE	<i>Comfort Eagle</i> / <i>"Short"</i>
10	10	U2	<i>All That You Can't Leave Behind</i> / <i>"Moment"</i>
11	11	DISTURBED	<i>Sickness</i> / <i>"Down"</i>
12	12	CRYSTAL METHOD	<i>Weekend</i> / <i>"Name"</i>
13	13	LIMP BIZKIT	<i>Chocolate Starfish...!</i> / <i>"Boiler"</i>
19	14	NICKELBACK	<i>Silver Side Up</i> / <i>"Remind"</i>
—	15	AFROMAN	<i>The Good Times</i> / <i>"High"</i>
16	16	311	<i>From Chaos</i> / <i>"Wouldn't I"</i>
17	17	ADEMA	<i>Adema</i> / <i>"Giving"</i>
16	18	FUEL	<i>Something Like Human</i> / <i>"Bad"</i>
20	19	PUDDLE OF MUDD	<i>Come Clean</i> / <i>"Control"</i>
18	20	DROWNING POOL	<i>Sinner</i> / <i>"Bodies"</i>

E-charts are based on weekly rankings of CD sales, downloads and streams of artists online compiled and tabulated directly from the logfiles of reporting websites. Reporters include Ally Radio, Amazon.com, Artist Direct.com, BarnesandNoble.com, bot Radio, bored.com, 88.8 Radio, CDNow.com, CDNow Radio, ChoiceRadio.com, City Internet Radio, DMX Music, FreeLib.com, Gracenet.com, Groove Cycles, iWonRadio, Kmetz Radio, MediAmation, MSN-Chat, Music Choice, MusicMatch, Musicplex, PEEL Radio, Radio.Bearcat.com, RadioWave.com, Radio Free Cash.com, Radio Free Virgin, Radio Juniors, Radio on Bay 9, Rolling Stone.com, Skateboard.com, Spinner.com, theJamz.com, The RadioAMP Network, The Web Radio, UBL.com, www.com Radio, www.com Radio. Data is weighted based on traffic reports by web traffic monitor MediaMatrix. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2001 R&R Inc. © 2001 Online Today, Net Music Countdown.

DATEBOOK

MONDAY, SEPTEMBER 24

1968/What will become the longest-running newsmagazine on TV, *60 Minutes*, airs for the first time.

1977/*The Love Boat* sets sail for the first time, making its debut on ABC-TV.

1991/**Theodor Seuss Geisel**, a.k.a. famous children's-book author **Dr. Seuss**, dies at the age of 87.

Born: **Jim Henson** 1936-1990, **Kevin Sorbo** 1958, **Stephanie McMahon** 1976

In Music History

1988/High on PCP, **James Brown** leads police on an hourlong, two-state car chase. He's eventually arrested in Georgia.



I feel good.

Born: **Linda McCartney** 1941-1998, **Mark Sandman** (Morphine) 1952-1999

TUESDAY, SEPTEMBER 25

National Food Service Workers Day
1979/*Evita* opens on Broadway to rave reviews.

Born: **Shel Silverstein** 1930-1999, **Mark Hamill** 1951, **Christopher Reeve** 1952, **Heather Locklear** 1961, **Catherine Zeta-Jones** 1969

In Music History

1980/**Led Zeppelin** drummer **John Bonham**, 32, dies in London after choking on his vomit.

1989/**Billy Joel** files a \$90 million lawsuit against former manager **Frank Weber**, charging fraud and breach of contract.

1995/**Hole** leader **Courtney Love** pleads guilty to punching **Bikini Kill's Kathleen Hanna** at a July 4 Lollapalooza date in Washington state. Love is ordered to attend anger-management classes.



Hole lotta Love.

Born: **Will Smith** 1968

WEDNESDAY, SEPTEMBER 26

National Pancake Day
1957/*West Side Story* opens in New York. The musical runs for 734 performances.

1960/The first of the presidential debates between hopefuls **Richard Nixon** and **John F. Kennedy** takes place. The debate reaches

more than 69 million people via TV and another 17 million via radio.

1962/*The Beverly Hillbillies* debuts on CBS-TV.

Born: **Linda Hamilton** 1956

In Music History

1969/**The Beatles'** *Abbey Road* is released.

1989/**Paul McCartney** starts his first world tour in 13 years, in Drammen, Norway. He mixes his solo material and Wings songs with Beatles classics like "Let It Be," "Eleanor Rigby" and "Yesterday."

1998/MTV Russia is launched. The broadcast signal reaches 15 million citizens, and Moscow and St. Petersburg are able to watch 6 1/2 hours of the channel daily.

Born: **Bryan Ferry** 1945, **Olivia Newton-John** 1948, **Shannon Hoon** (Blind Melon) 1967-1995

THURSDAY, SEPTEMBER 27

National Chocolate Milk Day
1954/*The Tonight Show* debuts on NBC-TV with **Steve Allen** as host.

In Music History

1986/**Metallica's** tour bus crashes between Stockholm and Copenhagen after skidding on ice. Bassist **Cliff Burton** is thrown from the bus and killed when it lands on top of him. Earlier, Burton had won his spot on the bus after playing a card game with guitarist **Kirk Hammett** to determine who would sleep in the best bunk.

1990/**Marvin Gaye** is posthumously awarded a star on the Hollywood Walk of Fame.

1998/After his driver suffers an apparent heart attack, country star **Randy Travis** climbs into the limousine's front seat and successfully stops the vehicle. Travis is not injured, but the driver dies.

Born: **Meat Loaf** 1951, **Stephan Jenkins** (Third Eye Blind) 1963

FRIDAY, SEPTEMBER 28

1955/For the first time, the World Series is broadcast in full color on television. The New York Yankees beat the Brooklyn Dodgers, 6-5, in game one.

Born: **Janeane Garofalo** 1964, **Mira Sorvino** 1967, **Gwyneth Paltrow** 1972

In Music History

1989/**Jimmy Buffett** publishes a book of short stories titled *Tales From Margaritaville* — *Fictional Facts and Factual Fictions*.

1991/Pioneering jazz trumpeter **Miles Davis**, 65, dies of natural causes in Santa Monica, CA.

1998/**Bobby Brown** reports to a Ft. Lauderdale jail to serve a five-day sentence for an earlier drunk-driving conviction.

Born: **Ben E. King** 1938

SATURDAY, SEPTEMBER 29

National Mocha Day
1979/Director **Martin Scorsese** weds actress **Isabella Rossellini**.

1982/Seven people in Chicago die after unknowingly ingesting Tylenol

capsules to which cyanide had been added.

Born: **Gene Autry** 1907-1998, **Bryant Gumbel** 1948, **Andrew Dice Clay** 1957, **Tom Sizemore** 1964

In Music History

1989/While traveling by motorcycle to the Grand Canyon from Los Angeles, **Bruce Springsteen** stops at Matt's Saloon in Prescott, AZ, grabs a beer and jams with the house band on "I'm on Fire," "Route 66," "Don't Be Cruel" and others. In 10 minutes, the original crowd of seven swells to 90 as word spreads.

Born: **Les Claypool** (Primus) 1963

SUNDAY, SEPTEMBER 30

1955/Actor **James Dean** is killed in a car crash in the tiny farm town of Cholame, CA. Dean's Porsche Spyder runs into another car head-on at 75 miles per hour.

1982/*Cheers* makes its television debut. The show becomes a part of American culture and is still the No. 1 TV show when it ends its 11-year run in 1993.



Where everybody knows your name.

Born: **Fran Drescher** 1957, **Jenna Elfman** 1971

In Music History

1988/**John Lennon** is posthumously awarded a star on the Hollywood Walk of Fame.

1992/At San Diego's Jack Murphy Stadium, **Ice-T** reads a letter from local authorities asking him not to perform "Cop Killer." He stuffs the letter down his pants and performs the song while the crowd chants "Pigs must die."

1993/At *Vogue* magazine's New York offices, **Kate Pierson** of the B-52's is arrested while staging a sit-in in protest of the magazine's use of animal-fur clothing and ads that feature pelts.

Born: **Marty Stuart** 1958

MONDAY, OCTOBER 1

Mental Illness Awareness Week begins
1962/Heeere's Johnny! **Ed McMahon** introduces the new host of NBC's *Tonight Show* for the first time. **Johnny Carson** entertains late-night America for nearly three decades.

1971/Walt Disney World opens in Orlando.

Born: **Jimmy Carter** 1924, **Tom Bosley** 1927, **Julie Andrews** 1935, **Mark McGwire** 1963, **Cindy Margolis** 1968

In Music History

1967/**Pink Floyd** arrive in America for their first U.S. tour.

1970/**Jimi Hendrix** is laid to rest at Greenwood Memorial Park outside Seattle.

1990/Jazz great **Nancy Wilson** is award-

ed a star on the Hollywood Walk of Fame.

TUESDAY, OCTOBER 2

1950/**Charles Schulz's** comic strip, *Peanuts*, makes its debut in seven U.S. papers.

1959/*The Twilight Zone* debuts on CBS-TV.

1985/Actor **Rock Hudson**, 59, dies of AIDS in Beverly Hills, CA.

Born: **Rex Reed** 1938, **Lorraine Bracco** 1955

In Music History

1965/**The Who** make their U.S. TV debut on *Shindig*.

1985/Closing with "Glory Days," **Bruce Springsteen** wraps up his Born in the USA tour at the L.A. Coliseum.

1998/**Gene Autry**, 91, dies in Los Angeles of lymphoma.

Born: **Don McLean** 1945, **Sting** 1951, **Tiffany** 1971

WEDNESDAY, OCTOBER 3

1955/Walt Disney premieres *The Mickey Mouse Club* on ABC-TV.

1960/*The Andy Griffith Show* premieres on CBS-TV.

1998/Actor **Roddy McDowall**, 70, dies in London following a bout with cancer.

Born: **Rev. Al Sharpton** 1954, **Neve Campbell** 1973

In Music History

1988/*Imagine*, a film documenting the life of **John Lennon**, premieres in Hollywood.

1992/Performing on *Saturday Night Live*, **Sinead O'Connor** ends her set by tearing up a photo of **Pope John Paul II**. Religious groups nationwide are outraged.

1996/**David Lee Roth** issues an open letter to the media claiming that his "reunion" with **Van Halen** was an orchestrated publicity stunt.



Life goes on without me.

Born: **Lindsey Buckingham** (Fleetwood Mac) 1949, **Stevie Ray Vaughan** 1954-1990, **Tommy Lee** 1962, **Gwen Stefani** (No Doubt) 1969

THURSDAY, OCTOBER 4

National Taco Day
1933/*Esquire* magazine is published for the first time.

1957/The Soviet Union launches *Sputnik* — the first earth satellite — into orbit.

1976/**Barbara Walters** joins *The ABC Evening News*, becoming the first woman to anchor a network evening newscast.

Born: **Charlton Heston** 1924, **Anne Rice** 1941, **Susan Sarandon** 1946, **Alicia Silverstone** 1976, **Rachel Leigh Cook** 1979

In Music History

1955/Influential singer-songwriter **Woody Guthrie**, 55, dies of Huntington's disease.

1970/At Hollywood's Landmark Motor Hotel, **Janis Joplin**, 27, is found dead of a heroin overdose.

1988/Rolling Stones guitarist **Keith Richards** releases *Talk Is Cheap*, his first solo album.

Born: **Afrika Bambaataa** 1960, **Jon Secada** 1961, **Brian Transeau** (a.k.a. BT) 1970

FRIDAY, OCTOBER 5

1947/**Harry Truman** becomes the first U.S. president to address the nation via television. In his speech from the White House, Truman requests that the American people not eat meat on Tuesdays or poultry on Thursdays to save on feed grains and help people starving in Europe.

1969/*Monty Python's Flying Circus* debuts on the BBC.

Born: **Clive Barker** 1952, **Mario Lemieux** 1965, **Josie Bissett** 1970, **Kate Winslet** 1975

In Music History

1970/**Led Zeppelin** release *Led Zeppelin III*.

1990/*Listen Up: The Lives of Quincy Jones* — a movie documenting the life of the famous musician-producer-arranger — opens nationally.

1992/Former Temptations member **Eddie Kendrick**, 52, dies of lung cancer.

Born: **Steve Miller** 1943, **Brian Johnson** (AC/DC) 1947, **Bob Geldof** 1952

SATURDAY, OCTOBER 6

National Noodle Day
1991/At **Michael Jackson's** California estate, actress **Elizabeth Taylor** walks down the aisle for the eighth time. This time she weds construction worker **Larry Fortensky**.

Born: **Elisabeth Shue** 1963

In Music History

1980/**Ex-Sex Pistols** frontman **Johnny Lydon** is arrested in Dublin for assaulting a bartender. He's later acquitted.

1988/**Roy Orbison** sings the national anthem at the L.A. Kings' home opener. The Kings go on to beat the Detroit Red Wings, 8-2.

Born: **Kevin Cronin** (Red Speedwagon) 1951, **Matthew Sweet** 1964

SUNDAY, OCTOBER 7

1982/*Cats* opens on Broadway.
1995/Actor **Ted Danson** weds actress **Mary Steenburgen**.

Born: **Oliver North** 1943

In Music History

1986/Rappers **Run-D.M.C.** speak and perform in front of 4,000 schoolchildren at an anti-crack rally in New York City.

1998/**Elton John**, **Rick James**, **Meat Loaf**, **Ozzy Osbourne**, **Rancid**, **Joe Strummer** and **Ween** all perform on the "Chef Aid" episode of Comedy Central's hit show, *South Park*.

Born: **John Mellencamp** 1951, **Thom Yorke** (Radiohead) 1968, **Toni Braxton** 1968

— Frank Correia

72 million households



Tom Calderone
VP/Programming

Plays

JENNIFER LOPEZ (I'm Real)	30
ALICIA KEYS Fallin'	26
JAY-Z Izzo (H.O.V.A.)	25
P. DIDDY & THE FAMILY Bad Boys For Life	24
PUDDLE OF MUDD Control	23
BLU CANTRELL Hit 'Em Up Style (Oops!)	22
ALIEN ANT FARM Smooth Criminal	21
ELTON JOHN I Want Love	21
FATBOY SLIM Weapon Of Choice	21
'N SYNC Pop	21
U2 Stuck In A Moment You Can't Get Out Of	21
AGUILERA/LI'KIM/MYA/PINK Lady Marmalade	20
GORILLAZ Clint Eastwood	20
STAIN'D It's Been Awhile	19
P.O.D. Alive	19
EVE I GIVE STEFAMI Let Me Blow Ya Mind	18
JAGGED EDGE (Nelly) Where The Party At?	17
MARY J. BLIGE Family Affair	17
MISSY ELLIOTT Get Ur Freak On	17
R. KELLY Feelin' On Your Booty	17
FABLOUS (Nate Dogg) Can't Deny It	16
DREAM This Is Me	16
LUDACRIS (Nate Dogg) Area Codes	15
WISEGUYS Start The Commotion	15
SUM 41 Fat Lip	15
MICHELLE BRANCH Everywhere	15
DROWNING POOL Bodies	14
MISSY ELLIOTT One Minute Man	14
LINKIN PARK Crawling	14
SYSTEM OF A DOWN Chop Suey!	12
JARULE I CASE Livin' It Up	12
MACY GRAY Sweet Baby	12
JANET Someone To Call My Lover	11
DMX We Right Here	11
BUBBA SPAROX Ugly	11
MARIAH CAREY Never Too Far	10
CAKE Short Skirt/Long Jacket	9
NELLY FURTADO Turn Off The Light	9
TRICK DADDY I'm A Thug	9
MANDY MOORE Crush	9
NICKELBACK How You Remind Me	9
GINUWINE Differences	9
LIMP BIZKIT Boiler	8
LFO Every Other Time	8
JIVE JONES Me, Myself & I	7
FUEL Bad Day	7
LITTLE & ONE TRACK MIND Shaniqua	6
U2 Beautiful Day	6
STAIN'D It's Been Awhile	6
112 Peaches & Cream	6
CRYSTAL METHOD Name Of The Game	6
SLIPKNOT Left Behind	6
JADAKISS Knock Yourself Out	5
TRAVIS Side	4
AFRODIA Because I Got High	4
CHRISTINA MILIAN AM To PM	4
VIOLATOR (Busta Rhymes) What! It's	4
BLINK-182 Anthem Part 2	4
LINKIN PARK In The End	4
BAD RONALD Let's Begin (Shoot...)	3
WEEZER Island In The Sun	3
CRAIG DAVID Fill Me In	3
DISTURBED Down With The Sickness	3
MYSTIC The Life	3
CITY HIGH What Would You Do?	2
NELLY Batter Up	2
EASTSIDAZ I Lov It	2
INCUBUS Drive	2
LIVE Simple Creed	1
SUNSHINE ANDERSON Heard It All Before	1
NIKKA COSTA Like A Feather	1
PETEY PABLO Raise Up	1
WEEZER Hash Pipe	1

Video playlist for the week ending September 9

75 million households



Paul Marszalek
VP/Music Programming

ADDS

No Adds

Plays

TRAIN Drops Of Jupiter (Tell Me)	25
STAIN'D It's Been Awhile	25
SUGAR RAY When It's Over	24
DAVE MATTHEWS BANO The Space Between	24
JANET Someone To Call My Lover	23
NELLY FURTADO Turn Off The Light	19
ALIEN ANT FARM Smooth Criminal	18
FIVE FOR FIGHTING Superman (It's Not Easy)	18
WISEGUYS Start The Commotion	16
MARIAH CAREY Never Too Far	16
SMASH MOUTH I'm A Believer	16
DIDD Hunter	15
STEVIE NICKS Sorcerer	15
ALICIA KEYS Fallin'	14
JENNIFER LOPEZ (I'm Real)	13
MACY GRAY Sweet Baby	13
FUEL Bad Day	13
MELISSA ETHERIDGE I Want To Be In Love	13
JOHN MELLENCAMP Peaceful World	13
BARENAKED LADIES Falling For The First Time	10
CAKE Short Skirt/Long Jacket	8
AEROSMITH Fly Away From Here	7
CRAIG DAVID Fill Me In	7
AFRO-CELT UP, GABRIEL When You're Falling	7
MICHELLE BRANCH Everywhere	7
BLACK CROWES Soul Singing	7
BLU CANTRELL Hit 'Em Up Style (Oops!)	7
3 DOORS DOWN Be Like That	3
BRIAN MCKNIGHT Love Of My Life	3
INDIA ARIE Brown Skin	3
PETE YORN Life On A Chain	1
RADIOHEAD Knives Out	1
USHER U Remind Me	1
MARY J. BLIGE Family Affair	1
LIVE Simple Creed	1
HALFORO Made In Hell	1
MAXWELL Lifetime	1
TORI AMOS Strange Little Girl	1
ELTON JOHN I Want Love	1
R.E.M. All The Way To Reno	1
TRAVIS Side	1

Video airplay for September 24-30

36 million households



Cindy Mahmood
VP/Music Programming & Entertainment

VIDEO PLAYLIST

LUDACRIS (Nate Dogg) Area Codes	
ISLEY BROTHERS (R. Isley) Contagious	
ALICIA KEYS Fallin'	
JAGGED EDGE (Nelly) Where The Party At?	
USHER U Remind Me	
GINUWINE Differences	
MISSY ELLIOTT One Minute Man	
FABLOUS (Nate Dogg) Can't Deny It	
P. DIDDY & THE FAMILY Bad Boys For Life	
JAY-Z Izzo (H.O.V.A.)	

Video playlist for the week ending September 2

RAP CITY

REDMAN Smash Sumthin'	
LUDACRIS (Nate Dogg) Area Codes	
P. DIDDY & THE FAMILY Bad Boys For Life	
DMX We Right Here	
JARULE I CASE Livin' It Up	
JUVENILE Set It Off	
TRICK DADDY I'm A Thug	
JADAKISS Knock Yourself Out	
JAY-Z Izzo (H.O.V.A.)	
FABLOUS (Nate Dogg) Can't Deny It	

Video playlist for the week ending September 2

TELEVISION

Due to continuous sustained news coverage on the majority of the broadcast networks, Nielsen Media Research has not issued television ratings for this week. Nielsen TV ratings will return next week.

COMING NEXT WEEK

Friday, 9/21

• Reba McEntire stars in her own sitcom, *Reba*, which premieres on the WB (9pm).



All show times are ET/PT unless otherwise noted; subtract one hour for CT. Check listings for showings in the Mountain time zone. All listings subject to change.

• Blink-182, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

Saturday, 9/22

• Shaggy, *Saturday Night Live* (NBC, check local listings for time).
• Jaheim, *Showtime at the Apollo* (check local listings for time and channel).

Monday, 9/24

• Diana Krall, *Jay Leno*.
• Pete Yorn, *Late Show With David Letterman* (CBS, check local listings for time).

Tuesday, 9/25

• Diana Krall, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Wednesday, 9/26

• Train, *Jay Leno*.
• Tenacious D, *David Letterman*.

Thursday, 9/27

• Snoop Dogg guest-stars on NBC's *Just Shoot Me* (9:30pm).

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

SEPT. 14-16

Title Distributor	\$ Weekend (\$ To Date)
1 <i>Hardball</i> Paramount	\$9.38 (\$9.38)
2 <i>The Glass House</i> Sony	\$5.73 (\$5.73)
3 <i>The Musketeer</i> Universal	\$5.47 (\$17.77)
4 <i>Two Can Play That Game</i> Sony	\$4.60 (\$13.81)
5 <i>The Others</i> Miramax	\$4.57 (\$73.42)
6 <i>Rush Hour 2</i> New Line	\$4.09 (\$211.14)
7 <i>Jeebers Creepers</i> MGM/UA	\$3.84 (\$29.66)
8 <i>American Pie 2</i> Universal	\$3.60 (\$135.92)
9 <i>Rat Race</i> Paramount	\$3.55 (\$47.68)
10 <i>Rock Star</i> WB	\$3.38 (\$11.04)

*First week in release

All figures in millions

Source: ACNielsen EDI

COMING ATTRACTIONS:

Scheduled to open this week is *Glitter*, starring recording artist Mariah Carey. Her Virgin album of the same name serves as the film's soundtrack. Look sharp for Eric Benet and Da Brat in co-starring roles.

Also opening this week is *Training*

Day, starring Denzel Washington and recording artists Dr. Dre and Snoop Dogg. The film's Priority soundtrack contains Krumbnsnatcha's "W.O.L.V.E.S.," Dr. Dre & DJ Quik's "Put It on Me," Nelly's "#1," Pharoahe Monch's "F*** You," C-Murder & Trick Daddy's "Watch the Police," The Lox's "Dirty Ryders," Napalm's "Crooked Cop," P. Diddy & The Bad Boy Family ft/David Bowie's "American Dream," Cypress Hill's "Greed," The Clipse's "Guns and Roses," Gang Starr's "The Squeeze," King Jacob & Professor's "Let Us Go," Roscoe's "Training Day (In My Hood)," Soldier B's "Protect Your Head" and Golden State's "Bounce, Rock, Golden State."

Currently in theaters is *Hardball*, starring Keanu Reeves. The film's So So Def/Columbia soundtrack sports two cuts by Fundisha — "Intro (Live the Life)" and "Insomnia" — as well as R. Kelly's "The Storm Is Over Now," Da Brat's "Ball Game," Mobb Deep's "Play," R.O.C.'s "Who Ya Love," Big Tymers' "You Can't Break Me," The Notorious B.I.G.'s "Big Poppa," R.L. & Jermaine Dupri's "Ghetto" and Lil Bow Wow, Lil' Wayne, Lil' Zane & Sammie's "Hardball." The ST also contains a remix of "Where the Party At?" by Jagged Edge featuring Jermaine Dupri, Da Brat, R.O.C., Lil Bow Wow and Tigah, as well as a track not featured in the film: *Xscape*'s "Rest of My Life."

Also in theaters, in limited engagements, is *Happy Accidents*, starring

Marisa Tomei. The film's TVT soundtrack contains three songs by Dusty Trails ("Dusty Happy End," "Cheap Plastic Inserts" and "Beautiful Crazy Wall of Sound") and two cuts each by High Llamas ("Cookie Bay" and "Bach Ze") and The Legendary Jim Ruiz Group ("Urban Gentleman" and "Be My Valentine"). Tunes by Cibo Matto ("Vamos a la Playa"), Evan Lurie ("Into the Future"), Jet Set Six ("The Perpetual Bachelor"), Orchestra Carlo Cordara ("Distensione"), Looper ("Burning Files"), Eddie Harris ("Mima") and Giovanni Lamberti Orchestra ("Maracana") complete the ST.

Now playing is *Soul Survivors*, starring Casey Affleck. The film's Gold Circle soundtrack features Harvey Danger's "Authenticity," The Presidents Of The USA's "Tiny Explosions," Amen's "The Price of Reality," Floodnine's "Skin Diver," Rakit's "Rage Power," Mygrain's "THC," Project 86's "Spill Me," Jet Set Satellite's "The Goodbye Letter," DB9D9's "No Light," Sky Lab's "Songs About the Future," Tree Adams' "The Khyber Pass" and Supreme Beings Of Leisure's "Never the Same."

— Julie Gidlow

ALICIA KEYS Fallin'	
KENNA Hell Bent	
NELLY FURTADO Turn Off The Light	
PUDDLE OF MUDD Control	
MISSY ELLIOTT One Minute Man	
ALIEN ANT FARM Smooth Criminal	
TRICK DADDY I'm A Thug	
MYSTIC The Life	
RADIOHEAD Knives Out	
BLU CANTRELL Hit 'Em Up Style (Oops!)	
DISTURBED Down With The Sickness	
FUEL Bad Day	
P.O.D. Alive	
CRYSTAL METHOD Name Of The Game	
FABLOUS (Nate Dogg) Can't Deny It	
FATBOY SLIM Weapon Of Choice	
MARY J. BLIGE Family Affair	

Video playlist for the week ending September 9

DAVID COHN General Manager	
2	
CAKE Short Skirt/Long Jacket	
JIMMY EAT WORLD Bleed American	
DROWNING POOL Bodies	
START Gorgeous!	
MACY GRAY Sweet Baby	
ADEMA Giving In	
SLIPKNOT Left Behind	
RES Golden Boys	

Video playlist for the week of September 17-22

55 million households

Peter Cohen
VP/Programming



Rap Adds

MR. CHEEKS Lights, Camera, Action	
JADAKISS We Gonna Make It	
NELLY #1	

Pop Adds

ENRIQUE IGLESIAS Hero	
SUM 41 In Too Deep	

BOX BLOCK

Urban Adds

No Adds

Rhythmic Adds

No Adds

Rock Adds

No Adds

Adds for the week of September 24



AL PETERSON
alpeterson@rronline.com

Terror Strikes America

Continued from Page 1

The stories are offered by these people in their own words as each struggles to comprehend the incomprehensible events unfolding around them.

All Hands On Deck

Asked for his recollections of that fateful morning, WABC/New York OM/PA Phil Boyce says. "We got the first word from one of the TV news choppers, which was still up doing traffic. They put the shot on of the smoke coming out of the WTC just as we were getting reports of a plane that had hit the building. We immediately went into nonstop news coverage.

"George Weber, our morning news anchor, did the first live shot in the studio and then went immediately to the scene. Babita Hariani, who was in the newsroom, took over anchor duties. John Gambling, who was getting ready for his show at 9am, immediately became a studio reporter and joined morning hosts Curtis and Kuby for six straight hours of nonstop, commercial-free coverage.

"I'm glad I was here so I could help get our coverage going. I went into the studio to help on the air because so much was happening so fast. All those years finally paid off. Off-duty hosts and newscasters began calling in, and we put them on the air, called them in or told them where to go.

"When it looked like we might

be forced out of our building because it's right over Penn Station. I sent host Richard Bey up to ABC News on West End — WABC can get on the air from there in an emergency — so he could anchor coverage from there until we all could get there too. We never had to leave, though, and we eventually brought Richard back down to our main studios.

"I was on the air with the morning team when the second plane hit the second tower. That was when I realized that this was going to be bigger than anything we had ever covered and that it might not be over."

Phil Boyce

"One of our other hosts, Steve Malzberg, lives in New Jersey and could not get in, so we sent him to our transmitter site over there, where we have an emergency stu-

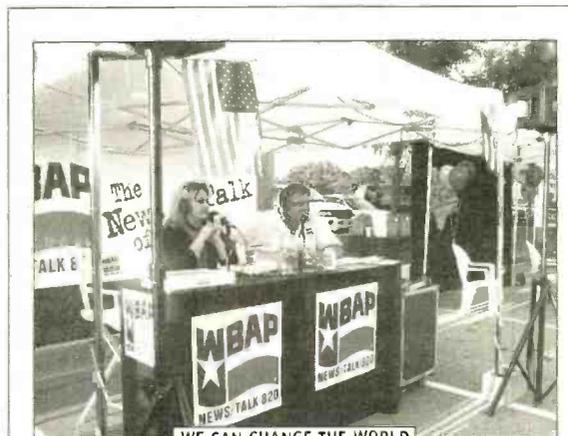
dio with a live link, and he got on the air from there. Weber got to the WTC scene and was on the air doing a live shot within 30 minutes of the first crash.

"Our afternoon host, Sean Hannity, could not get into the city from Long Island. It was only the second day of his just-launched national show, so we sent him out to WLIR on Long Island. Ironically, his entire crew was also on Long Island — board operator, producer and screener — so they all went to WLIR. We then rounded up producers and board ops and screeners here who got Sean's show on the air from WABC to affiliates nationwide. I want to publicly thank WLIR for its outstanding support in our time of need."

Emotional Roller Coaster

Asked what problems he encountered, Boyce recalls. "The biggest problem was the fact that we lost cell-phone coverage in lower Manhattan because all the cell towers were on top of the WTC. Our reporters had to call in via pay phone and fight their way through thousands of people who were using those same phones to call loved ones.

"Our chief engineer, Kevin Plumb, is one of the best in the world. He has so many redundant systems that it would have been pretty hard to knock us off the air. We lost several T-1 circuits, and the WABC call-in 800 lines were lost



WBAP/Dallas, along with ABC Radio's entire DFW station group, partnered with KXAS-TV to raise funds for the American Red Cross Disaster Relief Fund. When all was said and done, Sept. 17's "Change the World" day resulted in over \$750,000 in donations. Pictured here (l-r) are KXAS-TV meteorologist Rebecca Miller and WBAP morning host Hal Jay.

because they were connected through the WTC. We couldn't take listener calls, but we really didn't need to."

Acknowledging that tensions are still high even in the aftermath of the attacks, Boyce confirms, "We have had several more bomb threats since last Tuesday here at our building, but our crew won't leave unless they are forced out, so we have stayed on the air. I have never been more proud of WABC's staff. They all knew just what to do, and they didn't quit. Nobody asked to go home, and those who couldn't get here called in and were re-assigned. The airstaff was simply amazing"

Boyce notes that the emotion of the situation began to catch up with him on a personal level. "The biggest scare I had was after the first tower collapsed," he recalls. "George Weber had just done a live report from only blocks away. We all started watching the clock, waiting for him to call in his next report. After

an hour we started to get very nervous.

"George and I have worked together for a very long time. I first hired him in 1984, out of Allentown, PA, when I was News Director at KIMN/Denver. I taught him how to do spot news, and I treated him like my little brother. I knew that George would do everything possible to get back on the air, and I was fearful that something horrible had happened, since he had been so close. When he finally called in — an hour and 15 minutes after his last report — I think I hugged the first 10 people I saw."

Changed Landscape

Boyce says that, while he has always known that some sort of terrorist act was likely to happen in New York, few were prepared for this horrific attack. "We have known for years that New York was ground zero for terrorist attacks,"

Continued on Page 28

RADIO AMERICA



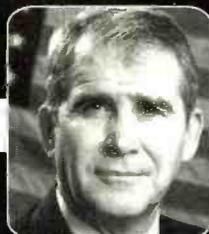
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Terror Strikes America!

Continued from Page 27

he explains. "We knew that they had already tried to bring down the towers in 1993 and that someday they might try again. They have arrested terrorists here before who were planning to blow up subways and the like.

"I was not the least bit surprised when the attack first happened. It was like 'OK, this is the one we've been waiting for. Let's go.' I was on the air with the morning team when the second plane hit the second tower. That was when I realized that this was going to be bigger than anything we had ever covered and that it might not be over.

"During our first hour or so on the air, I don't think any of us thought at any time that the towers were going to go down. I was thinking, 'I wonder how long it will be until they

patch up that hole and things get back to normal.' When the towers started to go down, it really hit me that this was going to change everything for a very long time.

"When I first got to New York, I couldn't get over the sight of the World Trade Center towers looming on the horizon as I took the train into the city every morning. I never got tired of seeing that sight as the sun came up over Manhattan. Not seeing that scene is incomprehensible to me.

"I've worked in radio in Pueblo, CO; Oklahoma City; Wichita; Denver; Detroit; and now here in New York. I used to chase tornadoes for WKY in Oklahoma City, but I have never seen or been a part of anything like this."

A Ray Of Sunshine

WOR/NY Program Director **David Bernstein** was on his way to the station from his home in New

Jersey when the first plane hit. "I was at the Lincoln Tunnel, which had just closed," he recalls. "I heard [morning host] Ed Walsh say that something was happening at the World Trade Center. He could see the smoke billowing up.

"I turned my attention to the two huge towers, and my heart started to pound. I was listening to the radio, and Ed and News Director Joe Bartlett were describing what I was staring at, and I couldn't get there. I can't tell you how frustrating that was for me. Police finally turned all the traffic around, and I headed back to my home in New Jersey and worked from there."

As events unfolded, one WOR staffer took comfort in the fact that his dad was ill that morning. "Our continuity director's dad worked in the World Trade Center," says Bernstein. "His father wasn't feeling well on Tuesday morning, so he decided to call in sick. We consider that blessing a ray of sunshine in an otherwise very gray world."

Like Boyce, Bernstein cannot

"I received a call from my son's school. They wanted to know, since his emergency contact card had my New York address listed, if I was a survivor before they released him from school. That really hit home, especially when I thought of how there were so many others who did not survive to take that phone call."

David Bernstein



David Bernstein

praise his staff enough even several days after the events. New York City's only independently owned station aired wall-to-wall coverage without the assistance of a major news network.

"I've watched a group of individuals gel to a point where everybody knows what everyone else is thinking," he says. "This is a great lesson in the hiring process: Hire carefully, do extensive and long interviews, and take the time needed to really get into each candidate's head. It may take some of your valuable time, but you will end up with a group of people who know how you think and what you would do in any given situation and can flawlessly carry out a game plan."

Hug Your Family Tonight

When asked if he thought that the station's advance planning for a disaster had helped WOR to cover the story, Bernstein replies, "We never really used our disaster or emergency plan because we had a series of unfolding events. The most important thing is to understand what your PIs need and to give it to them straight.

"If you are waiting for a briefing, say so. Your listeners know that there might be some bumpy transitions on the air. If your anchor develops a lump in his or her throat, let them cry. Be real. The microphone doesn't lie, and your listeners will know that you are the most honest station on the dial. They will never forget that."

This isn't the first time Bernstein has been involved in covering a world-changing event. "I covered the Gulf War in January of 1991 for WBZ/Boston," he says. "I ordered the music rack out of the studio and switched to an update-every-10-minutes format around the clock. WBZ never played another song again.

"The talent hated the format interruptions then, but when the book came out, we were the heroes of the market. In the end it strengthened WBZ's news position so much that it eventually evolved into an all-News radio station during its morning, midday and afternoon dayparts."

Bernstein was also touched personally by the events of that day. "I received a call from my son's school," he says. "They wanted to know, since his emergency contact card had my New York address list-

ed, if I was a survivor before they released him from school. That really hit home, especially when I thought of how there were so many others who did not survive to take that phone call.

"My advice to my colleagues is to put everything that you have into your product but to make sure that you take the time to hug your family tonight and every night. I now have neighbors who will never have the privilege of doing that."

The View From Above

Tom Kaminski is a 17-year veteran traffic reporter for Infinity News outlet WCBS/New York. As he flew in his chopper that Tuesday morning, Kaminski painted vivid pictures of the tragedy for both WCBS radio and the millions of listeners to CBS News Radio across the country.

"We were flying over the George Washington Bridge and had just made a left turn to the south when I saw a flash and fireball from the top of the WTC," he recalls. "My pilot thought he had seen a plane near the building and radioed the tower, 'LaGuardia, did you just lose one?' but got no response.

"Due to the angle and altitude of our flight, I have sometimes experienced the optical illusion of something appearing to hit a building. Those images would always change as soon as we changed the position of our aircraft. This one didn't.

"The fireball quickly turned into a cloud of smoke. I thought, 'If this turns out to be nothing, I'm never going to hear the end of it.' I called frantically on our two-way radio but got no answer. I thought, 'This is a hell of a time for them to have the radio turned down!' I learned later that everyone in the newsroom was at a south-facing window, watching what I was looking at.

"It was 8:48am, time for what would normally be my last traffic report of the morning, and I was about to describe something that I hardly knew anything about. All I did know was that something had made Tower 1 look like it had been slit with a switchblade.

"I started my report by saying, 'Something has happened to the World Trade Center,' and describing the smoke and flames starting to pour

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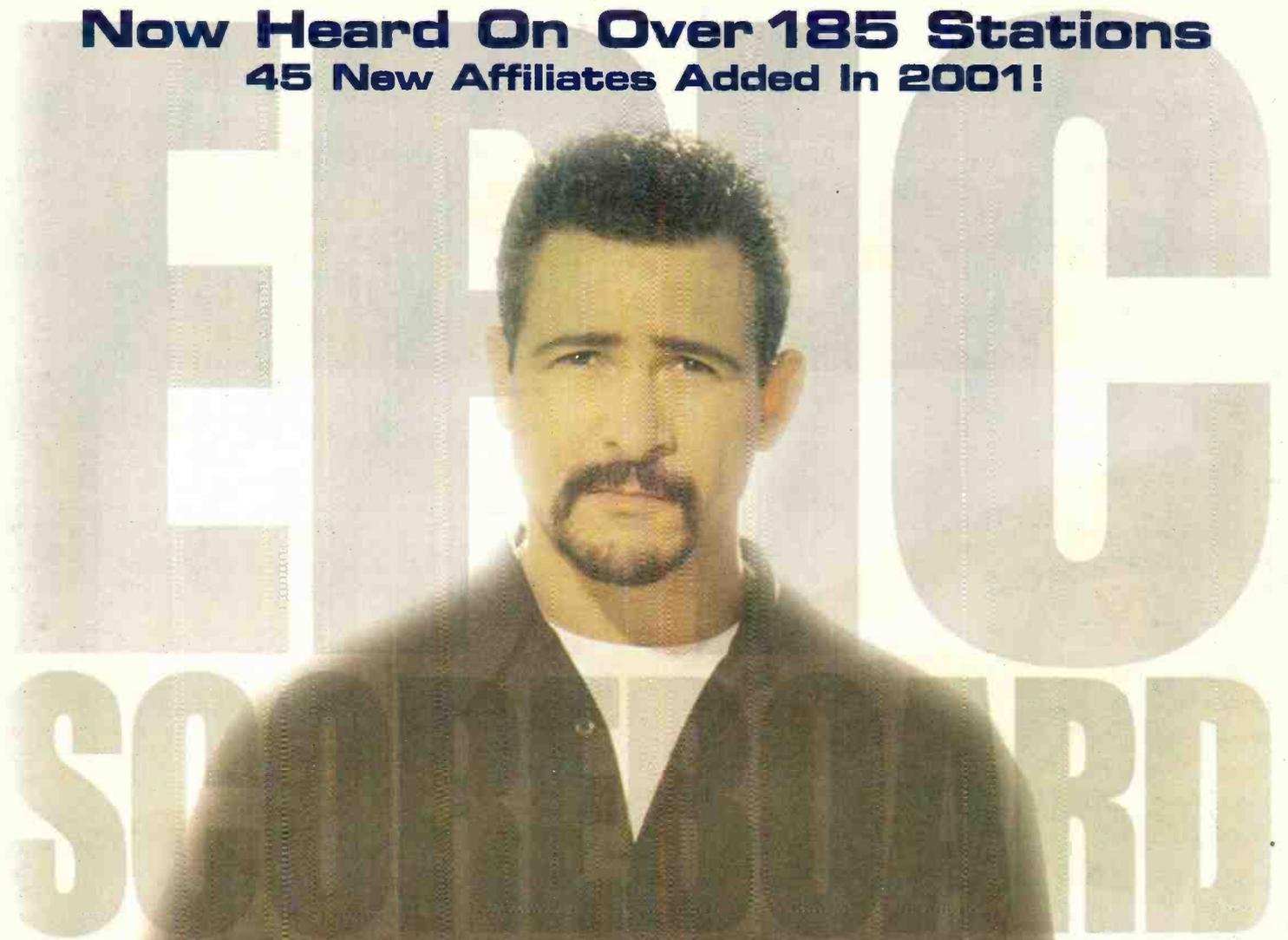


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Terror Strikes America!

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out. As I spent the next several minutes on the air, my mind was spinning, trying to fill in the blanks for myself: 'The hole is 15 stories from the top' ... 'There are 80-plus stories below that' ... 'What time is it?' ... 'How many people work in this building?' ... 'Thousands, right?' ... 'How the hell are the people at the top going to get out?' ... 'How many of them were — hopefully — running late?'"

"Ninety seconds after we left the Battery, in the spot where we had just been looking, the second plane hit the second tower. We never saw the plane, but I could see the flash of the impact from behind us. As we turned around, we saw a combination of fire and pieces of debris, paper and God knows what else flying out of the second tower. It looked like a combination of fire and confetti.

"My pilot yelled, 'What the hell is this, an attack?' I hadn't thought about terrorism until that moment. As I was on the air describing the second blast, my clipboard started to shake in my hands. My right leg, clamped down on the footswitch that keyed my broadcast radio, shook uncontrollably. We were able to stay in that area for another three or four minutes, and then we were ordered to exit the airspace immediately.

"We needed fuel anyway, so we left the area and landed at Ridgefield Park. I kept up a running commentary on the air all the while, describing the burning towers and wondering how many people were in there. While we were refueling, I called my wife, knowing that she would be concerned. I didn't think about the potential danger we had been in until she answered the phone and screamed, 'Oh, thank God!' when she heard my voice.

"When I was growing up in Lodi, NJ, my dad and I would sometimes drive to Edgewater and watch the towers being built, excited to know that they would be the tallest buildings in the world. Having flown past them every day for 13 years, always admiring them, often looking at the people on the roof observation deck, it sickens me to think what it will look like from the air now.

"I've been told by several people that I was the first person on the air with the story. I can't confirm that,

but today a colleague called me an eyewitness to history. Maybe in time I can say I'm proud of that distinction, but considering what this city is going through right now, I wish I never had to see it at all."

Meanwhile, In DC

While the chaos unfolded in New York, little did America know that disaster was about to strike in our nation's capital as well. WTOP AM & FM/Washington VP/Operations & PD **Jim Farley** recalls the first minutes after the plane crashed into the side of the Pentagon: "There's a bank of four television monitors above our command desk. The pictures of the first explosion were up within minutes. People from other parts of the station — sales, engineering — began gathering, watching the pictures, transfixed, shocked.

"But the training of our newspeople showed; they were not fixed or frozen. They moved fast, pushing aside their shocked colleagues to get bulletins into the air studio and audio from workstations. Moments after the images appeared on all the TV nets, the phones in the WTOP newsroom began ringing off the hook.

"Cell phones were in such heavy use in the DC area that many of our reporters couldn't get calls through to us for a while. Thankfully, they also have Skytel pagers that let us send text messages back and forth. Those were extremely useful."

As his counterparts in New York reported, Farley says that the tragedy brought out the very best in WTOP's staff. "Reporters and editors came in on their days off — someone even came back from vacation — without waiting to be asked," he says. "Everybody in the newsroom stepped up to the plate.

"One reporter who went to one of the first memorial services in Washington told me he lost it, and I'm glad — he needed that."

Jim Farley

"WTOP reporter Mary Ann Jennings covered the attack on the Pentagon from the closest spot authorities would allow reporters. She noticed a woman staring at the Pentagon through binoculars for hours and hours and asked the woman what she was doing. The woman replied, 'I'm waiting for my husband,' and continued to stare at the burning section of the Pentagon."



Jim Farley

Lessons Learned

Asked how he ranked covering this story compared to others in his career, Farley says, "This is undoubtedly the biggest story I've ever covered, and I've been in the business since 1966. Everybody has been so busy that, for most of us, it has not sunk in yet. One reporter who went to one of the first memorial services in Washington told me that he lost it, and I'm glad — he needed that. I'm sure the rest of us will have that cathartic moment as we cover funerals and memorial services.

"At one of our sister music stations there are folks who cannot stop crying. Bonneville has offered to bring in grief counselors to the newsroom, but with everybody working each day to the point of exhaustion, I think our reactions as journalists will be delayed."

Commenting on the toll an event

like this takes on a staff and what he has learned from it, Farley notes, "This was just so overwhelming that we all operated on sheer adrenaline. The phones went nuts telling us about explosions at the Pentagon, the Capitol, the White House, the Treasury Building, the FBI Building. They told us about fires and bombs and car fires. So many buildings were evacuated at once that people were calling us to tell us what they thought they knew. We had to separate fact from hearsay.

"We have a motto: 'First, get it right, then get it first.' We were pretty damn good about keeping the information straight, but we did make one mistake early on: So many callers told us that the USA Today building was on fire that we went with it. It wasn't, although it looked like it was, because it is close to the Pentagon. Two phone calls from listeners is not the same thing as two reliable news sources. That's something I was reminded of from this experience, and I would urge PDs and news directors to really drill that into their folks."

"A colleague called me an eyewitness to history. Maybe in time I can say I'm proud of that distinction, but considering what this city is going through right now, I wish I never had to see it at all."

Tom Kaminski

Eyewitness To History

"We flew directly in front of Tower 1 and confirmed that something had gone in from the north side of it," Kaminski continues. "We then flew south to the Battery to see if whatever had hit it had gone out the other side. We saw heavy damage on the south side of Tower 1 but nothing of substance on the ground or on Tower 2. We decided to go back north again, all the while just on the water's edge, on the Manhattan side, at about 900 feet.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues? Call me at 858-486-7559 or e-mail alpeterson@ronline.com, fax: 858-486-7232

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Two Decades In Boston

City's longest-running morning show still going strong

For Loren Owens and Wally Brine, walking into the studio each morning is a lot like sitting around the *Cheers* bar in Boston. "It's really funny," Owens says, "but something stupid always happened to somebody else on the show the day before or the night before. It's like catching up with your friends every day."

Now celebrating its 20th anniversary, WROR/Boston's *Loren & Wally Morning Show* has become the city's longest-running morning radio show. It's a show that has weathered a change in call letters (from WVBF) and several format changes, including a flip to Country in 1993. "That was very difficult," Owens says. "Doing Country in Boston back then was like trying to sell..."

"Ice to Eskimos?" Brine breaks in. "Something like that."

These days WROR leans toward an

Oldies-Classic Rock hybrid, but Owens and Brine have full control of whether music is even heard during their 5:30-10am shift. "We have six tunes available per hour," Owens says. "If whatever else happens is better than playing another tune, we don't play another tune."

Morning Sitcom

Both Owens and Brine were seasoned radio vets before teaming up at WVBF in 1981. After starting at his hometown station, WTHM/Terre Haute,

IN, Owens later worked in Knoxville and Buffalo before moving to an airshift at WGAR-AM/Cleveland and a gig as PD/morning host at Top 40 KIMN/Denver.

Brine followed in the footsteps of his father, Salty Brine, who spent 50 years as morning host at WPRO-AM/Providence. After an initial job as staff announcer at Beautiful Music WPRO-FM, the younger Brine worked in Portland, ME at WGAN-FM, WLOB-AM and Top 40 WJBQ.

In 1981 WVBF hired Owens for mornings and Brine for afternoons. When the search began for Owens' sidekick, Brine was one of several staff members who auditioned. "It was one of those automatic things," Owens says of their on-air chemistry. "We think a lot alike, and we have the same sense of humor. We also think the same about radio and broadcasting."

"We were both trained in Top 40, so we try to keep it brief, get to the point — although I'm not too good at that," Brine adds.

"It's really important to know when to talk on the radio, but a lot of people don't realize that it's probably even more important to know when to shut up," Owens says.

"Doing a morning show is all role-playing. It's kind of like doing a sitcom. In our particular situation people are there

for the chemistry and the things that happen when people interact, but you've got to give them a reason to be there.

"For example, our traffic guy: We don't really care what the traffic's like; it's just an excuse for him to be there. The woman who does our news: Anybody can tell you what the news is, but she's there because of the chemistry that happens; her doing the news is just an excuse for her to be there."

Listener Loyalty

By the mid-'80s, *The Loren & Wally Morning Show* had become a genuine part of the Boston community. "It took five, six, seven years to reach that point, but it's unbelievable how the listeners begin to feel like they know you," Brine says. "When you get to that point, it's real good. You're not on top of your game every single day, but if you've got that kind of loyalty, they'll cut you a little slack."

"The listeners are so good," Owens says. "The input they give us is absolutely fabulous. People who grow up in Boston don't leave Boston. It's a different attitude than New York. Boston people just love the city and the area."

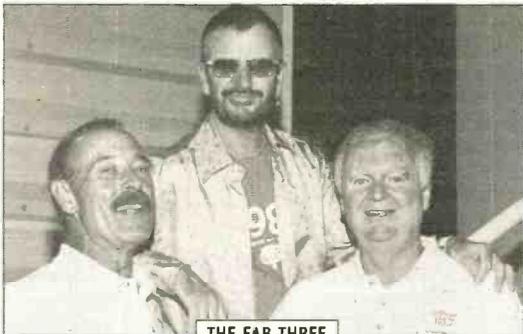
"We're not a Sports station by any means, but because the teams are so entrenched in the families that live here, you can talk about sports a lot. You've

got to remember that the Boston Red Sox have been disappointing families here since 1918."

Listeners have had the opportunity to live vicariously through the enthusiasm that's obvious in the morning show. "Loren had worked in some big cities before he got here, but I was like a country bumpkin coming to town," Brine says. "So I get to meet people like Red Auerbach and Larry Byrd and Carl Yastremski and politicians I never dreamed I'd meet. That's been a thrill for me."

"We've had the opportunity to do some crazy things that you normally wouldn't get to do," Owens says. "We've done the Great Race around the world twice, where Wally went one way and I went the other, and we raced around the world. We've done the show from Australia, Paris, Germany, London, Hawaii. We've done things that you just don't get to do in real life."

Owens and Brine insist that they've never had an argument during their 20 years together. And while they admit that luck has played a role in their continued success, Owens says, "You can never just show up. Preparation is everything. We believe that you go into the studio every day to do a show, and that the days when you don't use any of that preparation are always the best shows."



THE FAB THREE

Ringo Starr & His All Star Band helped WROR/Boston's *The Loren & Wally Morning Show* celebrate its 20th anniversary during a recent concert at the Fleet Boston Pavilion. Visiting prior to the show are (l-r) Loren Owens, Starr and Wally Brine.

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The Americans

The 28-year-old recording is back again

Words have a life of their own.

On June 5, 1973, two days after his 73rd birthday, Gordon Sinclair, one of the most respected newsmen in Canada, woke up, caught up on the news and then got angry.

He arrived at work at CPFT/Toronto, Canada, sat down at his typewriter and, in 20 minutes, drafted a script for his daily 11:45am program, *Let's Be Personal*.

Sinclair's piece — labeled "The Americans" by his secretary — was in defense of the United States, and, given that our country was embroiled in Watergate, wounded by Vietnam and in the midst of a gasoline crisis, it touched a nerve. Here it is in its entirety.

THE AMERICANS (A CANADIAN'S OPINION)

The United States dollar took another pounding on German, French and British exchanges this morning, hitting the lowest point ever known in West Germany. It has declined there by 41% since 1971, and this Canadian thinks it is time to speak up for the Americans as the most generous and possibly the least-appreciated people in all the earth.

As long as 60 years ago, when I first started to read newspapers, I read of floods on the Yellow River and the Yangtze. Who rushed in with men and money to help? The Americans did.

They have helped control floods on the Nile, the Amazon, the Ganges and the Niger. Today, the rich bottom land of the Mississippi is under water, and no foreign land has sent a dollar to help. Germany, Japan and, to a lesser extent, Britain and Italy, were lifted out of the debris of war by the Americans, who poured in billions of dollars and forgave other billions in debts. None of those countries is today paying even the interest on its remaining debts to the United States.

When the franc was in danger of collapsing in 1956, it was the Americans who propped it up, and their reward was to be insulted and swindled on the streets of Paris. I was there. I saw it.

When distant cities are hit by earthquakes, it is the United States that hurries in to help. Managua, Nicaragua, is one of the most recent examples. So far this spring 59 American communities have been flattened by tornadoes. Nobody has helped.

The Marshall Plan, the Truman Policy — all pumped billions upon billions of dollars into discouraged countries. Now, newspapers in those countries are writing about the decadent, warmongering Americans.



Byron MacGregor

I'd like to see one of those countries that is gloating over the erosion of the United States dollar build its own airplanes.

Come on, let's hear it! Does any other country in the world have a plane to equal the Boeing Jumbo Jet, the Lockheed Tri-Star or the Douglas 107? If so, why don't they fly them? Why do all international lines except Russia fly American planes? Why does no other land on earth even consider putting a man or woman on the moon?

You talk about Japanese technocracy, and you get radios. You talk about German technocracy, and you get automobiles. You talk about American technocracy, and you find men on the moon — not once, but several times — and safely home again. You talk about scandals, and the Americans put theirs right in the store window for everyone to look at. Even the draft dodgers are not pursued and hounded. They are here on our streets, and most of them, unless they are breaking Canadian laws, are getting American dollars from Ma and Pa at home to spend here.

When the Americans get out of this bind — as they will — who could blame them if they said, "The hell with the rest of the world. Let someone else buy the Israel bonds. Let someone else build or repair foreign dams or design foreign buildings that won't shake apart in earthquakes."

When the railways of France, Germany and India were breaking down through age, it was the Americans who rebuilt them. When the Pennsylvania Railroad and the New York Central went broke, nobody loaned them an old caboose. Both are still broke.

I can name to you 5,000 times when the Americans raced to the help of other people in trouble. Can you name me even one time when someone else raced to the Americans in trouble? I don't think there was outside help even during the San Francisco earthquake.

Our neighbors have faced it alone, and I am one Canadian who is damned tired of hearing them kicked around. They will come out of this thing with their flag high, and when they do, they are entitled to thumb their nose at the lands that are gloating over their present troubles. I hope Canada is not one of these. But there are many smug, self-righteous Canadians.

And, finally, the American Red Cross was told at its 48th annual meeting in New Orleans this morning that it was broke. This year's disasters, with the year less than half over, have taken it all, and nobody, but nobody, has helped.

THE REST OF THE STORY

Within days Sinclair's editorial had crossed the border to a radio station in Buffalo. By the time it reached Washington, DC, an instrumental version of "Bridge Over Troubled Water" had been added to underscore Sinclair's fervor and compassion, and days after, because of radio airplay, the text was read into *The Congressional Record*.

Sinclair's recording reached No. 24 in *Billboard*, but it was another version — one recorded by CKLW/Windsor Detroit News Director Byron MacGregor — that got the most airplay. It made it to No. 9 on R&R's Top 20 on 1/25/74.

Herb McCord, GM of CKLW in 1973, says MacGregor first played his recording of "The Americans" at the tail end of a Sunday-morning public-service block. "Byron called me a little after 9am and said, 'We just ran this thing, a piece Gordon Sinclair wrote, and there's never been a reaction like this,'" McCord recalls.

When "The Americans" aired again at 11:20, the phones blew out. McCord, today CEO of Granum Communications, says, "The response was bigger than anything 'CK had ever done.'"

Since its first airing in 1973, MacGregor's version of "The Americans" (recorded with the Detroit Symphony) has sold in excess of 3.5 million copies, with all proceeds — as was the case with Sinclair's recording — donated to the American Red Cross. Interestingly enough, there was a country cover too. Tex Ritter's version, with an introduction acknowledging Sinclair as the author, reached No. 35 on the Country charts in February of 1974.

WE REMEMBER

Last week newsman Joe Donovan of WWJ/Detroit, like so many others, ran to his archives. "When we played 'The Americans' last Friday, it got a big response, leading to the Harmony House stores rushing it onto the shelves again," he says.

Meanwhile, Sinclair's original words flew across the Internet. Strangely enough, many who read them didn't realize the editorial was 28 years old.

In times of crisis we search for words to calm our souls and to help us heal, words like these: "I am one Canadian who is damned tired of hearing [the Americans] get kicked around. They will come out of this thing with their flag high."

Indeed.

Editors Note: Sinclair's version of "The Americans" is available at woodhull@erols.com. Byron MacGregor's version is at www.tmcenury.com.

Bob Shannon can be reached at bob@shannonworks.com.

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Street Talk

Clear Channel: No Plan For Song 'Ban'

As America struggled to regain its composure after the horrific events of Sept. 11, word filtered around the Internet early this week that Clear Channel had released a memo to its stations featuring a list of approximately 150 songs that were now banned from its airwaves. The list quickly made its way to journalists in the mainstream press, and the company soon received calls asking about the list, which, according to one trade journal, supposedly included such songs as Queen's "Another One Bites the Dust," Steve Miller Band's "Jet Airliner" and the song "Knockin' on Heaven's Door," performed by both Bob Dylan and Guns 'N Roses. On Tuesday Clear Channel issued a statement denying the existence of any such list.

"Clear Channel Radio has not banned any songs from any of its radio stations," President/COO Mark Mays said. "Clear Channel believes that radio is a local medium. It is up to every radio station PD and GM to understand their market, listen to their listeners and guide their station's music selections according to local sensitivities. Each PD and GM must take the pulse of his or her market to determine if playlists should be altered, and, if so, for how long."

KFI/Los Angeles morning host **Bill Handel** on Sept. 14 conducted a phone interview with a man who witnessed the arrest of three passengers while awaiting the departure of a Sept. 13 flight from New York's John F. Kennedy International Airport to LAX. The caller also lamented that JFK security was not as tight as he'd expected it to be. Who was the caller? Clear Channel Interactive's **Kevin Mayer**.

ST is happy to report that veteran air talent **Darian O'Toole** was not among the casualties in the terrorist attack on the World Trade Center, as was reported last week by various Internet gossip sites. She's presently in San Francisco. Another widely circulated rumor that turned out to be false involved Arista recording artist **Whitney Houston**. Houston's management issued a statement last week denying that Houston had suffered a fatal drug overdose.



Darian O'Toole

Arbitron examined its Personal People Meter data from Wilmington, DE following the events of Sept. 11 and found that, on an hour-by-hour basis, radio saw a dramatic surge in usage that peaked between 11am and noon. Arbitron believes the peak reflects unusual in-car listening as many people left their offices for home. Meanwhile, Arbitron says that diary-recruitment calls have resumed in all rated markets and that it is monitoring the rate at which completed diary returns for the final phase of the summer '01 survey are received by mail. This will determine if the summer survey can be released on schedule. Arbitron also says that it's too soon to judge the impact of last week's events on the fall 2001 survey.

The FCC has given satellite broadcasters **XM** and **Sirius** a temporary repeater authorization good until March 18, 2002. However, the authorization prevents the companies from

operating the terrestrial repeaters until first working out interference protections with those companies that use nearby spectrum. Meanwhile, XM says it has reset its service launch in Dallas and San Diego for Sept. 25.

The FCC has alerted broadcasters that, based on a request from the Federal Emergency Management Agency, radio stations will be allowed to suspend their routine weekly and monthly EAS testing until Oct. 2. FEMA asked for the suspension to avoid the fear and confusion that might arise if listeners heard the familiar alerts in the wake of last week's terrorist attacks.

Amor Returns To Big Apple Airwaves

Spanish Broadcasting System's Spanish AC **WPAT (Amor 93.1)/New York** returned to the airwaves Sept. 16 after being forced off the air following the Sept. 11 collapse of the World Trade Center's north tower, where its transmitter was located. While "PAT" was off the air, station staffers joined those of crosstown sister **WSKQ (Mega 97.9)** in giving continuous news reports and information updates over Mega's airwaves. WPAT is now using a transmitter located atop the Empire State Building, where the "SKQ tower" is already based. Across town, NPR affiliate **WNYC** has returned to its 93.9 MHz frequency after temporarily assuming the 91.5 MHz signal used by **WNYE**. A simulcast of NYC on WNYE will continue for an undetermined period of time.

Infinity shuffles its deck in Baltimore, as Oldies **WQSR** shifts from 105.7 MHz to 102.7 MHz. As a result, **WXYV** shifts to the 105.7 signal but replaces its CHR/Pop format with a hip-hop and R&B presentation under the moniker "X105.7." WPGC/Washington OM/PD **Jay Stevens** is assisting with **WXYV's** relaunch.

Vern Catron joins ABC Radio Networks as Director/Network Operations. Catron previously served as PD of **WVKL/Norfolk** and will work in Urban programming for ABC. He succeeds **Vic Clemmons**, who recently joined **KVGS/Las Vegas**.

The Spokane *Spokesman-Review* reports that Premiere Radio Networks syndicated programs hosted by **Rush Limbaugh**, **Dr. Laura Schlessinger** and **Art Bell** will depart the Citadel News/Talker **KGA** on Jan. 1, 2002 and reappear on a yet-to-be-determined crosstown AM owned by Clear Channel. **KGA GM Jim Richmond** told the newspaper that his station expected the move and began to put a plan together in August for what the station will do once the hosts depart.

KIIS Back On The 'Net

Clear Channel's **KIIS-FM/Los Angeles** has resumed its Internet streaming. As part of an agreement with Hiwire, the CHR/Pop station is beta-testing a tuner that enables Internet users to listen via Windows Media Player 28K technology. **KHHT (Hot 92.3)/L.A.** is also streaming its signal in a beta test, though the stream goes silent while commercials are heard over the air. Clear Channel Interactive's **Kevin Mayer** is overseeing the project.

Continued on Page 36

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Continued from Page 34



Ken Barnett

Ken Barnett succeeded veteran KVIL/Dallas morning man Ron Chapman one year ago. Now Barnett is returning to middays as a nationwide search for a new wakeup host progresses. Big Jim O'Brien and Julie DeHarty can currently be heard in mornings; the duo will become part of the new morning show once a lead host is hired.

On Sept. 14 Bill Young was named PD of Lakefront's WJMR/Milwaukee. On Sept. 18 Young changed his mind: He'll now serve as GM of Crosstown Urban AC WMCS, operated by the Milwaukee Radio Alliance.

Randy James joins Radio One's KTTB/Minneapolis as PD. He previously served as Director/Programming & Operations of WING-AM & FM, WGTZ & WKSX/Dayton.

Radio One Sued By Soul

Baltimore legal newspaper *The Daily Record* reports that Thomas Soul, a former part-time board operator at WOLB/Baltimore, has filed a racial-discrimination suit against 'OLB parent Radio One. According to the *Record*, Soul alleges that, due to his race, Radio One refused to promote him despite his qualifications and that he was later fired for not "understanding black culture." Soul, who is white, is seeking \$300,000 in compensatory damages and \$1 million in punitive damages. Representatives for Soul could not be reached by press time; WOLB PD Ron Thompson did not return ST's call seeking comment.

Norm Schrutt has signed on as the agent of WPLJ/New York morning co-host Todd Pettengill. Pettengill's contract at 'PLJ expires Dec. 28, and Schrutt tells ST, "Todd is by far the New York area's most talented air personality. I was a fan of his when I worked in New York City, and now that he is my employer, I'm a much larger fan."

Speaking of 'PLJ, onetime WPLJ afternoon host Rocky Allen joins ABC Radio Hot AC WDVD/Detroit for morning drive. Allen once hosted mornings at WABC/New York and first made a name for himself at WPRO-FM/Providence.

Donny Michaels, PD of CHR/Rhythmic simulcast WFKP/Newburgh-Middletown, NY and WPKF/Poughkeepsie, NY, joins Albany Broadcasting's CHR/Pop WFLY/Albany, NY for similar duties. Succeeding Michaels at 'FKP & 'PKF is Jimi Jamm, who will also program Classic Hits sister WRKW/Kingston, NY.

R&R Asst. Alternative Editor Dayna Talley joins Ultimatum Music as West Coast Regional Promotion Manager.

Industry historian and "Radio's Best Friend" Art Vuolo is now a journalist! Vuolo is penning a twice-monthly radio column for the Detroit-area daily the *Oakland Press*. Vuolo will alternate columns with Mike Austerman, Webmaster of media news site Michigan.com. Vuolo's debut column appears Sept. 21.

ST sends its condolences to the family and friends of Nassau Broadcasting CFO Michael Libretti, who lost his battle with cancer on Sept. 16. He was 37. He is survived by his wife and two children.

RADIO & RECORDS



1

- Lee Leipsner elevated to Sr. VP/Pop-Adult Promotion at Columbia Records.
- Jim Trapp upped to Director/Programming at Clear Channel/Houston.
- Owen Weber named VP/GM of Radio One/Cleveland.

5

- Ritch Bloom rejoins Capitol Records as VP/Promotion.
- Jack Evans elevated to Director/San Diego Programming Operations for Jacor.
- Louis Kaplan tagged as KLLC/San Francisco PD.

10

- Dan Forth rises to VP/GM of Superadio Networks.
- Albimar ups Donnie Simpson to VP/Programming and Barbara Prieto to PD of WKYS/Washington.
- Tony Miraglia named President of Group W Radio Sales.
- Ken Beck tapped as PD of KFVB/Los Angeles.

15

- Norm Epstein advances to VP/GM of KLAC & KZLA/Los Angeles.
- Kevin Metheny made PD of KTKS/Dallas.
- Chuck Morgan named PD of WRQX/Washington.
- Gary Bryan becomes OM of KUBE/Seattle.
- Radio pioneer Gordon McLendon dies.

20

- Jim de Castro promoted to VP/GM of WLUP/Chicago.
- Tom Bigby named PD of KFI/Los Angeles.



Alan Sneed

- Alan Sneed selected as PD of KSRR/Houston.
- Tom Owens joins WQMF/Louisville as PD.
- Dave Van Dyke named PD of KGON/Portland, OR.
- Carolyn Parks named R&R Country Editor; Jim Duncan appointed GM/Video Division of R&R.

25

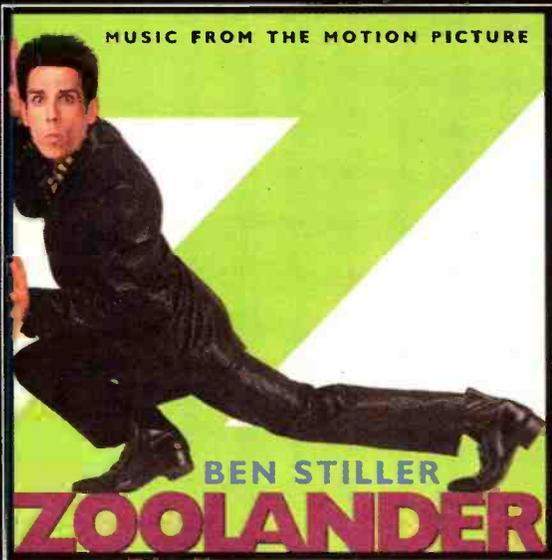
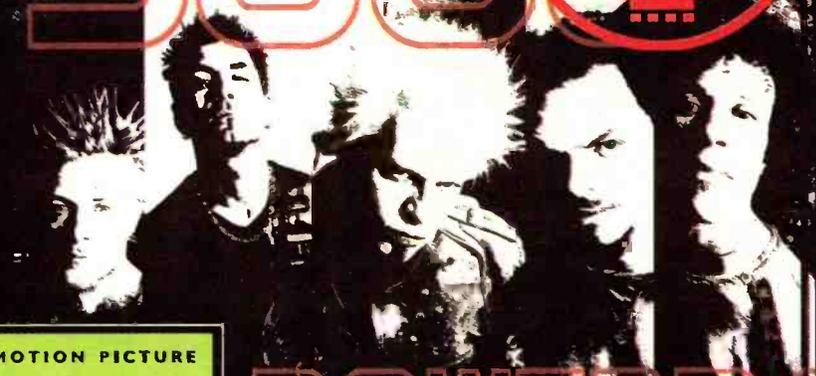
- E. Alvin Davis recruited as WSAI/Cincinnati PD.
- Alan Goodman appointed GM of KRIZ/Phoenix.
- Charlie Kendall joins KZEW/Dallas for mornings.
- Memphis PD Shuffle: John Long replaces George Klein at WHBQ, while WMP5 fires Rick Dees.
- WMJX (96X)/Miami hires Eric Rhodes as MD, Kid Curry for the 6-10pm slot.
- Morning Man Movements: Jay Thomas joins WXLO (99X)/New York; Larry Lujack returns to WLS/Chicago.



Charlie Kendall

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Music As Therapy

□ Medical pros and Craig Chaquico discuss how music will help heal a nation

A church choir is singing on television as I write this column. Music, as it has throughout time, is helping a nation heal, in this instance from the emotional and physical wounds inflicted by last week's terrorist attacks on the U.S.

Yet, as we all know, music is usually not afforded such dignity. Whether we care to admit it or not, we work in an industry where music is all too often seen as a commodity. During the daily grind we end up treating songs not as an art form, but more like a generic product, a bargaining tool, to be used to increase ratings, sell albums and concert tickets, further careers and, yes, even sell magazine subscriptions and advertising. Count me among the guilty.

Then comes a tragedy such as the one we've experienced, and I watch with pride as the radio and record industries cast aside that mind-set and treat music with the respect it deserves. I smile at how the two industries have deftly and swiftly moved to use music to help the nation mourn the loss of life and aid in its emotional recovery.

"Right now we have a war situation in New York. It's so traumatic for everybody. We're in tears every other minute."

Edith Hillman Boxill

Music can help us deal with the general numbness, fear, helplessness, anger and anxiety brought on by this traumatic event, which will undoubtedly have lingering effects. The immediacy and power of music will help offset those emotions and reinvigorate our self-confidence, self-worth and overall well-being.

Soothing The Soul

Dr. Clive Robbins, co-founder of the Nordoff-Robbins Center for Music Therapy at New York University, understands intimately the role that music will play for people in the weeks, months and years ahead. "What music therapy can do, even though we work mostly with children, is directly affect people's feelings," says Robbins, whose organiza-

tion has conducted groundbreaking work in the field of music therapy. "And it's not just using music as a patch or a Band-Aid. It's not like we're using music to bind a wound.

"Music opens up a deeper part of ourselves, the part that's enduring and that will go on living long after this disaster and its consequences. Music touches something eternal within us. It helps train the human spirit and sustain our deepest sense of identity.

"Right now we're stepping into a world that is very combative, emotional and unstable. Music helps us step into another world that is more enduring, and it helps us tap into our core strengths. And while I'm speaking only about the individual, it also applies to society at large."

Dr. Robbins, who has a colleague who witnessed the first plane hit the World Trade Center, is already seeing, via TV reports, how the tragedy is affecting children. "Some children will really understand what happened and be traumatized," he says. "Others might not really understand it at all — even though I believe that most of our children will have some understanding — but they'll definitely pick up on the distress, tension, fear, shock and overall change in mentality of their parents.

"I saw the same thing happen to children when President Kennedy was assassinated, which, I believe, was on a Friday. [Co-founder Dr. Paul] Nordoff and I went into a public school in New York the following Monday, and the children were very jittery and nervous. You could see on their faces how tense and frightened they were.

"Paul called a special assembly and improvised a song called 'God Bless You.' It was in canon style — very serious, very calm — but it had a grandeur that calmed the entire school. Music can do that, regardless of if it's children or adults."

Music Therapists For Peace

Another music therapy pioneer is Edith Hillman Boxill, the founder and Director of Music Therapists for Peace and a professor of music ther-

apy at New York University, located just one mile north of the World Trade Center. Boxill, who also works mostly with children, agrees with Robbins that people of all ages will be impacted by the terrorist attack.

"Not only are there going to be children who are emotionally and psychologically traumatized, but they'll be physically traumatized as well," she says. "The trauma will exist on many different levels, and we'll have to work on every one of those."

Boxill has already been in touch with the New York Board of Education to assist in the rehabilitation efforts. Additionally, Music Therapists for Peace is working with the United Nations to aid traumatized children in war-torn areas. Boxill is also the founder of Students Against Violence Everywhere.

In describing her various approaches, Boxill says, "People have to understand the distinction between music that is therapeutic — which is a given — and the use of music as a therapeutic tool, which is what we're trained to do.

"I saw how the doctors understood the benefit of music. They didn't scoff at it and dismiss it as some kind of hippy therapy."

Craig Chaquico

"I have a particular approach, 'Continuum of Awareness,' that I started through my work with autistic children. This approach aims to awaken awareness in some people and raise and expand the awareness, on different levels, of others. To do that we use guitars, drums, xylophones and other simple instruments to help children experience music in a positive way.

"We're stepping into a world that is very combative, emotional and unstable. Music helps us step into another world that is more enduring, and it helps us tap into our core strengths."

Clive Robbins

"We use all genres of music, including rap, which is especially relevant for adolescents. But we adapt it in such a way to make it a positive form of experience and expression. I work a lot with 13-25-year-olds at New York's Lincoln Academy and help many so-called 'normal' children with their anger."

Boxill hopes to step up those efforts dramatically in the days and weeks to come. To that end, she's mobilizing more than 100 music therapists to work with school-aged children. "I don't know about public classrooms elsewhere, but in New York Public Schools there isn't a place for children to express their feelings," she says. "They don't have any classes for that.

"We want to help them, but this is going to be an ongoing process. I've told the music therapists that if they can't help now, they can later. It's going to take a long time for people to heal; some may never heal.

"Music therapy is a long-term program with long-term care. People right now are going to have nightmares and flashbacks, and right now we have a war situation in New York. It's so traumatic for everybody. We're in tears every other minute."

Firsthand Experiences

One recording artist who can empathize with the physical rehabilitation that many New Yorkers will have to undergo is Grammy-nominated jazz guitarist Craig Chaquico, an artist-spokesperson for the American Music Therapy Association. When Chaquico was 12 years old, he and his father were in a car that was struck by a drunk driver. "I woke up in the hospital with two broken arms, a broken wrist, a broken thumb and various other injuries," he says. "My dad brought me a guitar, and I played it even when I was in my wheelchair or on crutches.

"At the beginning I could only play with one string because my hands were in a cast. My dad told me about Les Paul — who was also in a car accident and had to undergo therapy — and how he became a great guitar player.

"He told me that if I got through therapy — with all of the doctors and therapists sticking me and prodding me and asking if it hurt, which

is usually did — he would buy me a Les Paul guitar. Looking back, it was all incredibly inspiring and taught me the role of music in the healing process."

Throughout his career, Chaquico — who tries to work in at least one charity performance per week while on the road in addition to donating musical instruments and participating in other nonprofit events — has seen firsthand how music has helped numerous patients.

He watched an elderly woman with Alzheimer's start humming and then singing along to music. He's seen a stroke victim begin talking again after listening to music. This last experience was particularly poignant. "Doctors told her children she would never speak again," he says. "And I heard her sing 'Twinkle Twinkle Little Star.' To this day I believe that's the most beautiful song I've ever heard."



Craig Chaquico

Chaquico's efforts to support music therapy also took him to Oklahoma City soon after the bombing of the Murrah Federal Building in April 1995. "I was invited to go to the hospital, which was about four or five blocks from ground zero," he says. "When I got there, many of the windows were still cracked or broken, and some doors were off their hinges as a result of the blast.

"I performed for a group of kids, and I remember the doctors telling me that some of them couldn't get the sound of the explosion or the sirens out of their heads. But during the hour or so that I played, I saw how the music took them to another place far away from that terror. I saw how kids were acting like eagles during one of my songs. And, just as importantly, I saw how the doctors understood the benefit of music. They didn't scoff at it and dismiss it as some kind of hippy therapy."

In the end Chaquico knows that his role pales in comparison to what the doctors and, more importantly, the patients are going through. "A lot of these people are going to have to endure extremely painful physical therapies," he says. "It's going to be very difficult. They're going to have to reach deep into themselves and get through it. They're the ones doing the hard work. I just cherish the privilege of being able to do this."

Artists, Record Companies Donate Time, Money

Traveling the same path as their radio-industry brethren, artists and executives in the music business joined en masse in the relief efforts to aid people affected by the Sept. 11 terrorist attacks in New York and Washington, DC.

Caring Corporations

Artists, the major record companies and entertainment-industry employees have promised millions of dollars in financial support to a stricken country and its people. Here's just some of the corporate largesse:

Vivendi Universal: Contributed \$5 million to the September 11th Fund. Additionally, it will match employee contributions to the fund on a 2-to-1 basis.

AOL Time Warner: Donated \$5 million to be distributed among six relief organizations: the American Red Cross, the September 11th Fund, the International Association of Fire Fighters, the New York Fraternal Order of Police WTC Fund, the National Organization for Victim Assistance and the Twin Towers Fund.

The Walt Disney Co.: Contributed \$5 million to DisneyHAND: Survivor Relief Fund.

Sony Corp. of America: Pledged \$3 million to the American Red Cross Disaster Relief Fund, New York City Chapter and another \$1 million to the New York City Public and Private Initiative to aid the families of police, fire, and EMS personnel and other city employees.

Bertelsmann: Donated \$2 million — \$1 million each to organizations representing the police and fire departments. It said additional support measures should follow.

EMI Music: Contributed \$1 million to the relief effort. It did not specify which organizations would receive the donation.

Artists Contribute

Recording artists stepped up to the plate in similar fashion. Several artists contributed to Clear Channel Communications' Worldwide Relief Fund. Artists who have donated at least \$10,000 include The Backstreet Boys; John Mellencamp; Sade; Maxwell; Earth, Wind & Fire; Lynyrd Skynyrd; Janet Jackson; and James Taylor. More acts are expected to contribute.



Britney Spears

Other artists who have taken the initiative to contribute include:

Britney Spears: Will donate \$1 per ticket sold during her forthcoming 31-date national tour,

which begins in the fall. Proceeds will benefit the children of New York policemen and firemen who were killed in the attack.

Madonna: Pledged proceeds from her final concert performances on her current tour to relief funds for the victims of the attacks and their families.

Whitney Houston: Houston, her label, Arista Records, and the Whitney Houston Foundation for Children are donating the royalties and net proceeds from the sale of the commercially rereleased CD single of Houston's "The Star-Spangled Banner," which also includes "America the Beautiful."

Incubus: Contributed all proceeds from recent shows in New York to various relief agencies. Also participating were the show's promoter — Metropolitan Entertainment Group — and WXRK/New York.

Godsmack: Donated all proceeds from merchandise sales from recent shows to the New York City Public and Private Initiative.

Queensryche: Are sponsoring a community blood drive in Seattle on Sept. 25.

The Robert Cray Band: Pledged all proceeds from

their Sept. 15 concert in Seattle to the American Red Cross.

More To Come

And that's just the tip of the iceberg. Unconfirmed published reports indicate that the four major TV networks — ABC, CBS, NBC and FOX — are exploring the possibility of airing a two-hour telethon featuring such artists as Bruce Springsteen, Billy Joel and Elton John, among others. Proceeds from the fund-raiser would go the various relief organizations.

Daily Variety reports that the show, if it's green-lighted, would be televised on Sept. 21 from 9-11 pm ET.



Michael Jackson

Also featured would be actors Tom Hanks, George Clooney and Jim Carrey, according to *Variety*.

Meanwhile, in an effort evoking the spirit of 1985's "We Are the World," Michael Jackson is planning to team with Mya, Britney Spears, The Backstreet Boys' Nick

Carter and 'N Sync's Justin Timberlake to record and release the single "What More Can I Give." Other artists are expected to join as well. Jackson hopes to raise \$50 million to benefit various charities.

In a written statement, Jackson noted, "I believe in my heart that the music community will come together as one and rally to the aid of thousands of innocent victims. There is a tremendous need for relief dollars right now, and through this effort each one of us can play an immediate role in helping comfort so many people."

Jackson co-wrote "We Are the World" in 1985, with Lionel Richie. The single and album helped raise around \$65 million for the USA for Africa Fund. Jackson noted in his statement, "We have demonstrated time and again that music can touch our souls. It is time we used that power to help us begin the process of healing immediately. The lyrics to 'What More Can I Give' seek to help the world's citizens find solace in the wake of the attack on America and to create a sense of global unity in the face of mindless violence and mass murder."

Additionally, the live telecast of *Come Together*, a special benefit concert honoring the late John Lennon, has been rescheduled for Oct. 2 on TNT. Proceeds from the event, originally planned as a benefit for various organizations supporting nonviolence, will now also be allocated to New York City relief charities.

Artists slated to perform include Alanis Morissette, Cyndi Lauper, Dave Matthews, The Isley Brothers, Lou Reed, Marc Anthony, Moby, Nelly Furtado, Shelby Lynne, Stone Temple Pilots and Yolanda Adams.



Incubus

In a written statement, *Come Together* producer Ken Ehrlich noted, "The appropriateness of

John Lennon's words, message and music is even more timely now. New York City identified and shared a mutual love affair with John and Yoko Ono, and now, more than ever, that unbreakable bond grows even stronger in this time of healing."

— Steve Wonsiewicz

What The Artists Are Saying

Alanis Morissette: "This is a time of true self-definition in the face of what has happened, and I send support during this process of defining who we are in accordance with what has gone on over the last few days. You are not alone. This is an intense time, the likes of which most of us (particularly of my generation) have never experienced before."

"I send love and care and empathy to those whose families and friends were directly touched by what has happened, and I send the same love to those who are affected because they feel others' pain as deeply as if it were their own (and I believe that others' pain is our own). I send love to everyone who is afraid."

"My hope is that we respond from the highest level of self-care possible, as well as with curiosity toward what the root of the motivations to attack were. The large decisions being made over the next many hours are the kinds that can attempt to form a collective message about who we think we are as people and as a country. My wish is that this message represent us as a people who can take care of ourselves with strength and conviction, as well as able to show our wisdom, compassion and awareness of our interconnectedness as human beings at the same time. I send support to those who, at this time, are at the helm of making these decisions. May they be able to respond with strength, clarity, wisdom and compassion during a very fraught time."

The Wallflowers: "In times like these we are reminded of what is important in life. Our thoughts and support go out to those injured and to the families and friends of those lost in today's tragedies."

Tori Amos: "Those of you who are strong need to be there for those who have lost someone today. We have to be here for each other right now."

Metallica: "Yesterday was a truly awful day in both U.S. and world history. Many lives have been senselessly lost, and many more affected and scarred by the sheer enormity of this tragedy. We've all been reading some of the postings on the message boards. The compassion, intelligence and emotions shown by Metallifans toward each other have been an awesome sight to behold. It is particularly great that, within the boards, there have been no outbursts of hatred or ignorance, only compassion and support, which are the only things that can truly help right now."

"We wish to add our sincerest thoughts and prayers to those directly affected by the tragedy and those who (like many of us) feel thoroughly shaken and destabilized by the events. Our words are meager in comparison to the tragedies, but they're all we can offer right now. Again, we are so sorry. There have also been a couple of questions about the guys: We can confirm that all were on the West Coast and thus not physically affected."

"It's at times like this that reaching out to each other, as many of you have been doing, is vitally important. Keep up the conversations, play Metallimusic if it helps, play whatever music and do whatever you need to do to feel a little better, and know that every single person in this office feels the same sense of sorrow as you."

"We've always looked at Metallica fans as a large, extended family, and right now we're all with you. Again, to those who have lost family members, our deepest and heartfelt regrets. Take care, everyone, and hang in there."

Aerosmith: "Our hearts and prayers go out to the injured and the families of those who perished. This country is all about freedom, and we're proud to be an American band."

POLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	'N SYNC	\$2,569.4	
2	DAVE MATTHEWS BAND	\$1,901.4	
3	JANET JACKSON	\$1,137.8	BOY HITS CAR
4	ERIC CLAPTON	\$1,046.8	KENNY CHESNEY
5	OZZFEST 2001	\$979.3	MIX MASTER MIKE
6	AEROSMITH	\$862.7	OLD 97'S
7	BACKSTREET BOYS	\$765.0	RICHARD THOMPSON
8	SADE	\$735.6	UZ
9	MICHAEL FLATLEY	\$655.1	
10	RADIOHEAD	\$640.1	
11	TIM MCGRAW	\$571.7	
12	T. PETTY & THE HEARTBREAKERS	\$524.3	
13	ROD STEWART	\$481.1	
14	DEPECHE MODE	\$475.3	
15	STEVIE NICKS	\$438.7	

The CONCERT PULSE is courtesy of Polstar, a publication of Promoters' On-Line Listings, 800-344-7383; California 209-271-7900.

MUSIC MEETING™

Songs Of Freedom

I haven't had a complete thought all week. My focus has been lost, with every thought punctuated by horrific, graphic images that I wish were not real. At first, the idea of thinking about music seemed trivial. Certainly, in discussions with my peers, the idea of doing music *business* seemed vulgar. For the first time in 28 years, R&R did not publish. Even the great Northridge earthquake didn't have that impact.

Over the week a lot of programmers and label execs examined their consciences. A number of heartfelt, vulnerable conversations took place. This was especially true when talking with friends in New York. Somber, tentative, stunned....

The first sign of perseverance came when Music Meeting began to get a number of songs — originals, as well as those created by caring production directors — that dealt with last week's tragedy. Lee Greenwood's "God Bless the USA" started a run of patriotic efforts. By the end of last week it was becoming the most-played song at Country. Others, including Waylon Jennings' "America" and Calvin Baugh's "Nothin' Like the USA," demonstrated a surge of patriotism at Country. Garth Brooks pulled the much-anticipated download of "Beer Run," feeling it was not appropriate in tone. Instead, he offered "The Change" in tribute to the events.

The emotional outburst through song was not limited to Country alone. Robert Bradley's Blackwater Surprise's "America" and a fervent cover of "The Prayer" by Josh Groban and Charlotte Church were posted on Music Meeting, with apologies from their respective labels. No one wanted to trade on this situation, so labels were reticent to post songs, even when the message was from the heart.

R&R received dozens of songs with actualities of the week thoughtfully edited in that production directors posted and shared online. Music became relevant again. It was a source of reassurance. Talking to PDs, I heard many of them re-examine not only their own feelings, but also the cultural fiber of their stations. In an instant mindless escapism seemed inappropriate, so those whose stations merely sought to entertain struggled with finding a proper musical vocabulary.

People are going to need reassurance now. Some will seek mindless diversion because they can't bear the gravity of the times. I suspect a great many more will want music that gives them hope and provides them strength. They will want songs with purpose, messages that nurture them.

Do your part: Give them more than just a good beat; give them songs of freedom.



Sky Daniels

NEW RELEASES

The latest songs featured this week on Music Meeting

www.rrmusicmeeting.com

CHR/POP

BACKSTREET BOYS Drowning (*Jive*)
 GARTH BROOKS The Change (Tribute To America) (*Capitol*)
 CALLING Wherever You Will Go (*RCA*)
 EVE Who's That Girl (*RR/Interscope*)
 GROBAN w/CHURCH The Prayer (*Warner Bros*)
 CARLY HENNESSY Beautiful You (*MCA*)
 ENRIQUE IGLESIAS Hero (*Interscope*)
 JA RULE Livin' It Up (*Murder Inc./Def Jam/IDJMG*)
 LIFEHOUSE Breathing (*DreamWorks*)
 LONG BEACH DUB... Sunny Hours (*DreamWorks*)
 BRIAN MCKNIGHT Win (Tribute To America) (*Motown/Universal*)
 OLEANDER HALO (*Republic/Universal*)
 SHAGGY Leave It To Me (*MCA*)
 SHALOM Never Been (*Renewal*)
 TAIT Unglued (*Forefront*)

CHR/RHYTHMIC

112 Dance With Me (*Bad Boy/Arista*)
 BACKSTREET BOYS Drowning (*Jive*)
 MARIAH CAREY Don't Stop (*Virgin*)
 CITY HIGH Caramel (*Interscope*)
 ENRIQUE IGLESIAS Hero (*Interscope*)
 JA RULE Livin' It Up (*Murder Inc./Def Jam/IDJMG*)
 LUDACRIS Fatty Girl (*FB/Universal*)
 BRIAN MCKNIGHT Win (Tribute To America) (*Motown*)
 MS. TDI Can't None Of Y'all (*Universal*)
 PETEY PABLO Raise Up (*Jive*)
 RAYVON 2-Way (*MCA*)
 SHALOM Never Been (*Renewal*)
 STICKY FINGAZ Baby Brother (*Universal*)
 TRAV Get This Poppin' (*Motown*)

URBAN AC

MARIAH CAREY Don't Stop (*Virgin*)
 JIMMY COZIER So Much To Lose (*J*)
 CITY HIGH Caramel (*Interscope*)
 DJ RAN PROJECT O (Hatin' On...) (*Antra/Artemis*)
 G. DEP Special Delivery (*Arista*)
 INDIA.AIRE Strength, Courage... (*Motown*)
 ALICIA KEYS A Woman's Worth (*J*)
 LATRELLE Dirty Girl (*Arista*)
 LUDACRIS Fatty Girl (*FB/Universal*)
 BRIAN MCKNIGHT Win (Tribute To America) (*Motown*)
 RAS KASS Back It Up (*Patch/Priority*)
 RAYVON 2-Way (*MCA*)
 STICKY FINGAZ Baby Brother (*Universal*)
 TRAV Get This Poppin' (*Motown*)

URBAN

CARWELL & ELLIOT Brand New Love... (*GRP/VMG*)
 JIMMY COZIER So Much To Lose (*J*)
 DJ RAN PROJECT O (Hatin' On...) (*Antra/Artemis*)
 INOIA.AIRE Strength, Courage... (*Motown*)
 ALICIA KEYS A Woman's Worth (*J*)
 BRIAN MCKNIGHT Win (Tribute To America) (*Motown*)

COUNTRY

CALVIN BAUGH Nothin' Like The USA (*Vista*)
 GARTH BROOKS The Change (Tribute To America) (*Capitol*)
 DIAMOND RIO One More Day (Tribute To America) (*Arista*)
 LEE GREENWOOD God Bless The U.S.A. (*MCA*)
 LEE GREENWOOD God Bless The U.S.A. (Tribute To America) (*MCA*)
 WAYLON JENNINGS America (*RCA*)

COUNTRY

(Continued)

VARIOUS ARTISTS America The Beautiful (*DreamWorks*)
 M. WILLS w/J. O'NEAL I'm Not Gonna... (*Mercury*)

ADULT CONTEMPORARY

BACKSTREET BOYS Drowning (*Jive*)
 DIAMOND RIO One More Day (Tribute To America) (*Arista*)
 GARTH BROOKS The Change (Tribute To America) (*Capitol*)
 GROBAN w/CHURCH The Prayer (*Warner Bros*)
 ENRIQUE IGLESIAS Hero (*Interscope*)
 BRIAN MCKNIGHT Win (Tribute To America) (*Motown*)
 TAIT Unglued (*Forefront*)

HOT AC

BACKSTREET BOYS Drowning (*Jive*)
 EAGLE-EYE CHERRY Feels So Right (*MCA*)
 GARTH BROOKS The Change (Tribute To America) (*Capitol*)
 GROBAN w/CHURCH The Prayer (*Warner Bros*)
 ELTON JOHN I Want Love (*Rkt/Universal*)
 KIM & KRISTA Keep On (*Earthwater*)
 BRIAN MCKNIGHT Win (Tribute To America) (*Motown*)
 OLEANDER HALO (*Rep/Universal*)
 TAIT Unglued (*Forefront*)

SMOOTH JAZZ

BRIAN MCKNIGHT Win (Tribute To America) (*Motown*)
 JIMMIE VAUGHAN Deep End (*Artemis*)

ROCK

APEX THEORY Shhh... (Hope Diggy) (*DreamWorks*)
 ROBERT BRADLEY'S... America (*Vanguard*)
 FLAW Payback (*Republic/Universal*)
 LIFEHOUSE Breathing (*DreamWorks*)
 MACHINE HEAD Crashing Around You (*Roadrunner*)
 OLEANDER HALO (*Rep/Universal*)
 TAIT Unglued (*Forefront*)
 JIMMIE VAUGHAN Deep End (*Artemis*)

ACTIVE ROCK

APEX THEORY Shhh... (Hope Diggy) (*DreamWorks*)
 CUSTOM Hey Mister (*Artist Direct*)
 FLAW Payback (*Republic/Universal*)
 LIFEHOUSE Breathing (*DreamWorks*)
 MACHINE HEAD Crashing Around You (*Roadrunner*)
 OLEANDER HALO (*Republic/Universal*)
 JIMMIE VAUGHAN Deep End (*Artemis*)

ALTERNATIVE

APEX THEORY Shhh... (Hope Diggy) (*DreamWorks*)
 BLINK-182 Stay Together For The Kids (*MCA*)
 CUSTOM Hey Mister (album) (*Artist Direct*)
 FLAW Payback (*Republic/Universal*)
 HOOBASTANK Crawling In The Dark (*Island/IDJMG*)
 OLEANDER HALO (*Republic/Universal*)
 SUM 41 In Too Deep (*Island/IDJMG*)
 TAIT Unglued (*Forefront*)

TRIPLE A

ROBERT BRADLEY'S... America (*Vanguard*)
 EAGLE-EYE CHERRY Feels So Right (*MCA*)
 MATTHEW JAY Let Your Shoulder... (*Capitol*)
 KIM & KRISTA Keep On (*Earthwater*)
 JIMMIE VAUGHAN Deep End (*Artemis*)

NEW MEDIA NEWSMAKERS

The Internet: Safety Net?

While eyes and ears were riveted to television and radio last week during the tragic events surrounding the attacks on the World Trade Center and Pentagon, as well as the jetliner crash in Pennsylvania, the Internet, as one newspaper put it, "came of age" as a communication medium.

The Harris Poll conducted an interactive survey that offered strong evidence that the Internet became a much more important tool for those needing and dispensing information.

- Television (78%) and radio (15%) were the primary sources of information about the terrorist attack. Only 3% of those online said the Internet was their primary source.

- However, fully 64% of the online population said that they used the Internet as one of their sources of information, if not their primary source.

- The main reasons given for using the Internet to get information about the attacks were to get more detail (36%), to get information not available from other sources (30%), to get more up-to-date information (30%) and to get information at work (26%).

- Fully one-quarter (26%) of those online used the Internet to e-mail family or friends to check on their safety, and 17% received an e-mail checking on them.

- Almost half (47%) of people online used the Internet to discuss the bombings with others. Almost half (48%) of these, or 23% of all those online, reported that it helped them to better cope with what happened.

With service interruption plaguing couriers, mail, flights, etc., the Internet became a much-needed and very useful tool.

Music Meeting is an online service free to commercially licensed broadcast radio programmers and participating label executives. Each week songs are posted online in a secure, password-protected system for auditioning and/or downloading. Songs are categorized using R&R hallmarks such as formats, Most Added, etc.

liquid audio

Selector



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A Perry Capital Corporation

Healing

Continued from Page 1

the airliner's trajectory for several seconds. The plane didn't appear to be damaged, and it was flying so wide of World Trade Center No. 1 that the pilot had to make a steep bank in order to hit the structure.

Down on the ground, TVT Records' John Perrone was heading into work from his home in New Jersey.

"I was driving along, and I noticed a big hole in the first tower, so I turned on WINS, and they reported that a plane had crashed into the World Trade Center," he said. "They weren't yet talking about terrorists or anything like that. I just kept driving toward the Lincoln Tunnel to get into Manhattan. Soon after, a plane came into my line of sight. I was thinking, 'That plane looks pretty low.' And then all of the sudden, it hit the building."

"It was like you are watching a movie, and a disaster is about to happen — and you don't hear anything around you. I didn't hear a blast. I didn't hear a boom. I didn't hear any cars. I didn't hear anything. It was like there was dead silence all around me."

Perrone, who was on the phone with his wife at the time, was able to make the last exit before the tollbooth of the tunnel and hurry back home.

Down in Washington, DC, WRQX OMPD Steve Kosbau was awaiting the official announcement that Michael Jordan was returning to basketball via the Washington Wizards NBA franchise. That euphoria was pierced when sister station WMAL ran an ABC News bulletin announcing the first crash into the WTC.

"I heard that a small plane had hit a WTC tower," Kosbau said. "People were huddled around a television set, and just as I walked in, I saw the second plane hit. At that point I was really worried that it was some kind of terrorist or clandestine activity."

Kosbau barely had time to gather his thoughts before the station's marketing director called on her cell phone to report that an aircraft had hit the Pentagon, just a few miles from Q107's studios.

"I thought she was confused, but the connection died. But the receptionist assured me that she had said

the Pentagon. We were finally able to make contact, and I learned that she'd seen the impact firsthand, and she gave us the blow-by-blow description. As you might imagine, the terror really started to run through everyone's veins."

By this point radio and the entire country had been tossed into a state of disorientation and fear that lasted for hours that Tuesday. Add in another plane crash that morning, and the only thing left connecting all points in North America was the communication — not transportation — system.

And radio rose to the call. At no time since the death of President Kennedy has the medium so quickly abandoned its normal programming to cover an event. Stations either resorted to their own news departments, news resources in their market clusters, their radio networks or network-affiliated TV stations. The stories on the front page of R&R detail how stations and their executives and air personalities responded to the crisis.

In New York, nearly all stations in the Clear Channel cluster aired audio of WNBC-TV. That was more than just your run-of-the-mill simulcast, however, since WNBC had been knocked off the air, its transmitter being located in WTC tower 1. New Yorkers who didn't have cable or satellite service or access to suburban UHF stations could only receive WNBC — albeit the audio only — by way of radio.

But it wasn't until the next day that radio exploited — in the most positive way — its relationship with the country. As Citadel/Bloomington, IN Market Manager Red Pitcher noted, "Hours after the attack on our country, after a day of intense programming, we felt compelled to do something. We decided to show up at 6am the next morning and asked our listeners to drop by and give what they could. We set no goals and asked for no level of giving — just come out and give what you can, and we'll give you an American flag or a red, white and blue ribbon to pin on your chest."

Pitcher reports an overwhelming outpouring. The station ran out of flags by 8am, but listeners weren't disappointed. In fact, they lingered at the staging area and turned the event into a community gathering. Children emptied their piggy banks; businesses

took up collections. The market is home to State Farm Insurance, and the giant company decided to match any contributions that its employees made.

At press time the cluster had raised nearly \$800,000 — a princely sum considering the market has just 135,000 listeners — and the contributions continued to roll in. Citadel's chainwide tally of listener contributions is approaching \$4 million.

Other amazing and unique fund-raising stories are detailed on Page 3.

In addition to the fund-raising, radio has managed to turn the country red, white and blue, thanks to flag and ribbon distributions. And if cloth flags ran out, human flags worked just fine — you saw it on Page 1.

Back in New York, industry professionals are doing their best to return to normality. WAXQ Marketing Director Paul Miraldi was back at the station's midtown Manhattan offices, but things were certainly not back to normal for him. "All we see is smoke down there," he said of the World Trade Center site. "People are trying to get back to work, but they lack emotion in their faces. People on the PATH trains would start crying."

WHTZ morning personality Elvis Duran, who witnessed the twin-tower tragedies, said his station's job isn't nearly over. Its 20 studio lines blink endlessly with calls of support, and they're logging over 10,000 e-mails per day. The station's 20-member promotion team is helping to ferry supplies across the Hudson River (a major base of recovery operations is located in the Z100 building). Some of the staffers are actually being called to go across the river to "ground zero." The stories from them are, well, for another time.

Contributing to R&R's coverage this week: Jeffrey Yorke and Joe Howard from Washington, DC; Al Peterson from San Diego; Rick Welke from Columbus, OH; Lon Helton, Steve Wonsiewicz and Calvin Gilbert from Nashville; and Jim Kerr from Dallas. From Los Angeles: Pam Baker, Mike Kinoshian, Cyndee Maxwell, John Schoenberger, Sky Daniels, Adam Jacobson and Julie Gidlow. R&R also thanks the hundreds of radio stations that documented their activities over the last week, providing us with news reports and photographs.

Clear Channel

Continued from Page 10

Peter Ferrara, who has also added Director/Florida Radio Networks Rick Green to VP/Southeast Region State Networks. Green will oversee Clear Channel news networks in Florida, Georgia, Tennessee and Alabama.

"Linda has consistently demonstrated both her management talent and innovative leadership in the company," Ferrara said. "In addition to her duties as Regional VP, she will be working closely with me in helping set up a Southeast regionwide sales structure similar to Florida's. Rick has done a great job over the past couple of years, bringing all of the state networks together and coordi-

Giddens

Continued from Page 10

inside the industry or out who will have a bad thing to say about him."

The Charles Giddens Scholarship Fund has been created in his memory. Contributions can be made payable to the University of Georgia Foundation, with "Charles Giddens Scholarship Fund" in the memo line of the check, and mailed to the foundation (Attn.: Bill Herringdine) at 824 S. Milledge Ave., Athens, GA 30602. The fund will be directed to the Grady

nating activities and opportunities within the group. His knowledge and ability are only exceeded by his passion for the network business."

College of Telecommunications and Journalism, where it will provide a yearly scholarship to a student attending the University of Georgia and Grady College.

WZZN

Continued from Page 10

some evolutionary things to get to where we are today. At this point we will do whatever we can to defend this brand we are building."

The airstaff remains basically unchanged, with the addition of former Q101 morning host Brooke Hunter for morning drive duties. Paul Grant will continue to host middays, Steve Fisher will handle afternoon drive, and Matt Wright will host nights.



TONY NOVIA
tnovia@rronline.com

Programmers On Talent Issues

■ Highlights from the Morning Show Boot Camp programming panel

In a future issue of R&R I will provide coverage of the executive panel that took place during Don Anthony's recent Morning Show Boot Camp at the Mandalay Bay Hotel in Las Vegas. This week, however, I'm covering the Boot Camp programming panel.

This year's panel consisted of Infinity Top 40 Captain and KMXV & KSRC/Kansas City OM Jon Zellner (moderator), Entercom VP/Programming Pat Paxton, KLUC/Las Vegas PD Cat Thomas, Emmis Sr. VP Rick Cummings and consultant Mike McVay.

JZ: *If you are doing mornings in a market and you've been there a long time, and a syndicated morning show comes on with a bigger budget, a better and bigger staff and more resources, what do you do to compete?*

RC: That's happened to us on several occasions, with sign-ons against us that included Rick Dees, Mark & Brian and others. From our standpoint, it's great. It takes away a local competitor, and our local morning show is able to concentrate on the things that people here care about.

CT: Local wins, unless the syndicated show is incredibly entertaining.

PP: To compete against syndicated morning shows, you need to be better. You have the advantage of being local. However, if you're not as good as the syndicated guy, you're going to get beat. Being local is not good enough; you have to be better. Make sure you are so entrenched in the community that shows like Howard



Jon Zellner



Rick Cummings

Stern and Mancow can't touch that.

Get one on one, and touch your listeners. Let them get to know you and allow you to be a part of their lives. If you do that effectively prior to a syndicated show being launched against you, you will win. If you wait until after the syndicated show comes in, you will have a battle on your hands. If you aren't currently competing against a syndicated morning show, start assuming that somebody is going to come after you with big-money talent from another market.

Question from the audience: *What would you use as a defense against the national contesting that companies like Clear Channel and Infinity use to make their stations and morning shows sound bigger than life?*

MM: When Burger King attacked McDonald's with ads that featured Burger King's broiling vs. McDonald's frying, what did McDonald's do? They rolled out Chicken McNuggets. They went in a totally different direction instead of sitting down and saying, "Wait. Our burgers aren't so bad."

Many of the clients that we consult are in smaller markets and going against Infinity and Clear Channel. We try to go in a totally different direction, like trying to save a child who needs a lung transplant and getting everyone to talk about it in the office and around town.

CT: Go a different way, and give your morning show the flexibility to be spontaneous. Help the family that got burned out of their house last night. It will touch the emotional core of the community, and they will get behind it more than any national contest. With your local morning show, take advantage of those opportunities before the competition does.

PP: We have not done national contesting at Entercom because I'm still not convinced that it's better. It may sound bigger, but I'm not convinced that it's better. We're supposed to be having fun.

We're in show business, and contesting should be part of that concept. The reason *Who Wants to Be a Millionaire* and these game shows are so successful is because viewers play along. Keep it fun for the listeners and let them participate, and you can win.

JZ: I'd say you have two choices: You can either point out the obvious to your audience, that it's very difficult to win these things, or you can blow it off totally and just concentrate on doing local things. I would concentrate on things like giving away passes to events happening in your area, like tickets to a chili cook-off in your market, and make it sound like a huge deal. This way the average person feels like they have a chance of winning. Lifestyle prizes are the way to go.

Question directed to top-ranked KFMB-FM/San Diego morning drivers Jeff & Jer (who were in the audience): *How do you compete against a million-dollar national contest across the street and keep re-*

"Four years ago I thought I was going to become a PD again because of consolidation. We figured out how to work within a consolidated world and endear ourselves to various broadcast companies. The year 2000 exceeded any year I've had in the past 16 in gross billing for our small company."

Mike McVay

inventing yourselves all the time?

Jeff: Well, we're just really damn good. Typically, if we had a good book, we did something during that ratings period to cause a huge buzz on the streets. If we had an OK book, it's not that people consciously decided they don't like us anymore; they just forget to listen to us.

When we come back with something big during that book, it causes listeners to remember us. You have to be able to turn your show on a dime. People have to know that you have a full range of emotions.

Jer: We've been in San Diego for 13 years, and we're sort of the go-to show. If you can get into a position where you have some longevity in the market, you can beat anybody. We don't care who comes into our market, locally or syndicated. It doesn't make a difference to us because we've been there so long.

We've been able to cultivate some respect in the community. If you can get to a market and stay there — find a company or station you like that will let you stay there — after a while longevity in a marketplace becomes more important than pretty much anything.

JZ: *When you are searching for a new morning show and listening to tapes, what are you listening for?*

PP: I listen to about 30 seconds of the tape. If I don't hear something that tells me that these guys have talent, I stop. Is that fair?

Probably not. But I have 18 billion things going on all the time, and I need to be blown away.

I need to hear potential on that tape. I can be convinced to go back and listen again, but most of the time that does not happen. I also do not like greatest-hits tapes; I'd rather hear a real show.

MM: Out of the 150 stations that we consult, we're always looking for great talent. My greatest frustration once I find good talent is finding the money to pay them what they deserve. I recently had a client in a top-175 market ask for a morning show with an \$18,000 budget.

That doesn't mean that just because you're a morning talent you should make money. Some morning

talents don't deserve the money they make. But if you're looking for good talent, you have to pay money to get them.

JZ: *For talent looking to move up in market size, how should they network and promote themselves to get noticed?*

CT: I'd say self-promote. If you want a decisionmaker's attention, you need to promote yourself to the person you're looking to get a job with. Talk to other people who have worked for that person, and find out how they liked it.

Try to get the vibe of the station, and make sure you spend a couple of days with the PD. You're going to be stuck with them, and they're going to be stuck with you for a while, so you want it to be a good fit. Make sure you're not doing it for money or quick advancement; make sure it's for your career.

RC: With younger-targeted stations, we tend to believe that talent reveals itself. We have really good program directors who surround themselves with people who understand the culture, lifestyle and street vibe of their radio stations.

There are two kinds of air talent: those who are good, and those who are not so good. We think the personalities sort of rise to the surface, and we discover them in the oddest places. Our morning guys in New York and Los Angeles came to those dayparts with zero radio experience, but it was clear the first few times that those guys hit the air that they truly had something to say. I think the difference between great personalities and everybody else is that the great ones have something to say.

JZ: *Do you feel that the younger generation is as excited about radio as we were when we got into this business?*

PP: I don't find this generation to be very interested in radio. I hate to say that, but I don't see them dying to come to work for radio stations. Fifteen years ago everybody wanted to work weekends just to get their foot in the door, and now people are like, "What do you mean I have to work on Saturdays?" Truly talented people

Continued on Page 46

THE QUEENS OF DANCEHALL ANSWERS SHAGGY WITH...

10 OUT OF 10

Music On Your Desk
Video Ships This Week!

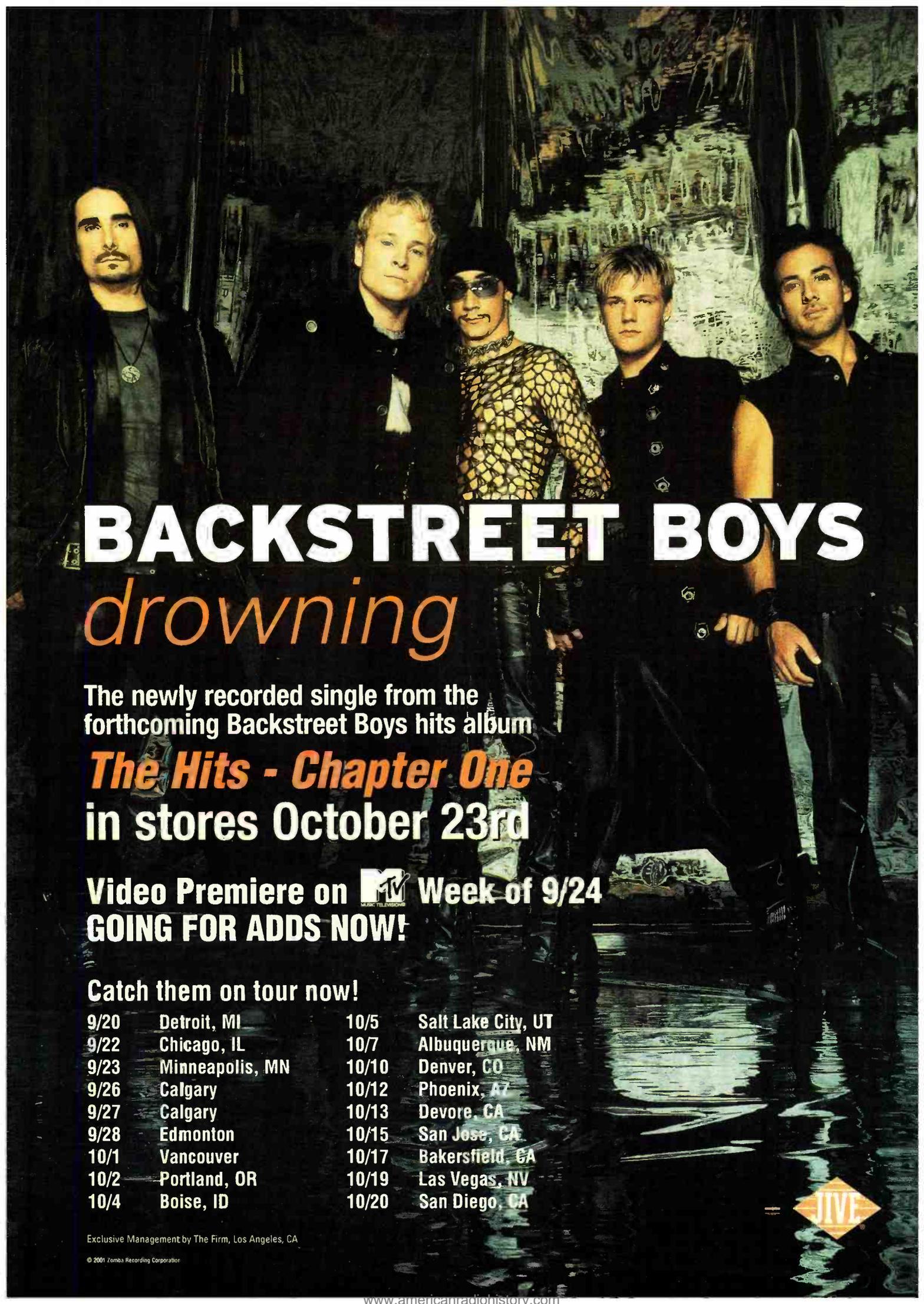
**Louchie
lou &
michie
one**

Produced and Co-Written by
Grammy Award Winning Writer/Producer Best Star
CHR Contact: Claire Pace (203) 256-9939
(2000 Song and Records of the Year: "Santitas" "Smooth")

Management: Otham Mukhlis for Jamdown Music
CHR Contact: Claire Pace (203) 256-9939
Rhythm Contact: Jack Cyphers (212) 808-0257



Pat Paxton

A promotional photograph of the Backstreet Boys. The five members are standing in a dark, industrial-looking setting with graffiti on the walls. They are dressed in dark, edgy clothing. The lighting is dramatic, highlighting their faces against the dark background.

BACKSTREET BOYS

drowning

The newly recorded single from the forthcoming Backstreet Boys hits album

The Hits - Chapter One
in stores October 23rd

Video Premiere on  **Week of 9/24**
GOING FOR ADDS NOW!

Catch them on tour now!

9/20	Detroit, MI	10/5	Salt Lake City, UT
9/22	Chicago, IL	10/7	Albuquerque, NM
9/23	Minneapolis, MN	10/10	Denver, CO
9/26	Calgary	10/12	Phoenix, AZ
9/27	Calgary	10/13	Devore, CA
9/28	Edmonton	10/15	San Jose, CA
10/1	Vancouver	10/17	Bakersfield, CA
10/2	Portland, OR	10/19	Las Vegas, NV
10/4	Boise, ID	10/20	San Diego, CA

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R&R Callout America

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 21, 2001

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of August 19-25.

HP = Hit Potential

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL % FAMILIARITY	TOTAL % BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
ALICIA KEYS Fallin' (J)	4.00	3.88	3.93	4.13	75.2	20.5	4.18	4.01	3.58	3.90	4.09	4.18	3.89
HP ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.88	3.82	3.78	3.73	66.6	10.7	4.03	4.06	3.27	3.61	3.98	4.19	3.88
112 Peaches & Cream (Bad Boy/Arista)	3.75	3.67	3.71	3.76	65.6	23.4	3.78	3.74	3.67	3.92	3.58	3.67	3.77
BLU CANTRELL Hit 'Em Up Style... (Arista)	3.74	3.85	3.81	3.67	80.4	24.8	3.65	3.86	3.75	3.60	3.70	3.85	3.85
CRAIG DAVID Fill Me In (Wildside/Atlantic)	3.72	—	—	—	57.0	13.4	3.91	3.69	3.15	3.75	3.78	3.88	3.52
USHER U Remind Me (LaFace/Arista)	3.72	3.68	3.76	3.85	75.4	21.0	3.85	3.70	3.42	3.76	3.52	3.68	3.87
EVE F/GWEN STEFANI Let Me Blow... (Ruff Ryders/Interscope)	3.69	3.82	3.79	3.79	83.8	27.2	3.73	3.63	3.68	3.64	3.76	3.56	3.83
LIFEDUSE Hanging By A Moment (DreamWorks)	3.64	3.63	3.82	3.80	79.5	30.8	3.62	3.80	3.53	3.38	3.97	3.60	3.67
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	3.64	3.71	3.71	3.77	80.4	26.3	3.69	3.79	3.40	3.42	3.65	3.81	3.71
HP 3 DOORS DOWN Be Like That (Republic/Universal)	3.61	3.33	3.66	3.65	50.4	11.0	3.80	3.59	3.22	3.49	3.56	3.81	3.53
JAGGED EDGE Where The Party At (So So Def/Columbia)	3.61	3.76	3.78	—	67.1	21.0	3.82	3.47	3.25	3.82	3.34	3.54	3.68
HP JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	3.61	—	3.76	—	58.7	15.0	3.82	3.42	3.26	3.82	3.43	3.52	3.58
TRAIN Drops Of Jupiter... (Columbia)	3.59	3.59	3.63	3.64	77.8	31.5	3.51	3.63	3.68	3.27	3.82	3.73	3.59
INCUBUS Drive (Immortal/Epic)	3.58	3.59	3.58	3.54	78.3	27.9	3.64	3.70	3.33	3.41	3.64	3.66	3.65
JENNIFER LOPEZ I'm Real (Epic)	3.58	3.50	3.59	3.56	48.4	12.9	3.77	3.44	3.13	3.58	3.79	3.52	3.46
HP AFROMAN Because I Got High (Universal)	3.55	3.73	—	—	55.1	13.8	3.78	3.28	3.33	3.70	3.47	3.33	3.60
NELLY Ride Wit Me (Fo' Reel/Universal)	3.55	3.58	3.62	3.54	86.4	36.5	3.57	3.53	3.55	3.64	3.55	3.42	3.56
O-TOWN All Or Nothing (J)	3.51	3.51	3.52	3.60	77.8	30.5	3.64	3.56	3.20	3.29	3.92	3.56	3.36
CITY HIGH What Would You Do? (Interscope)	3.50	3.63	3.71	3.53	80.4	31.7	3.78	3.21	3.32	3.45	3.38	3.61	3.60
DAVE MATTHEWS BAND The Space Between (RCA)	3.49	3.59	3.50	3.43	65.9	24.1	3.40	3.59	3.55	3.28	3.75	3.52	3.46
LFO Every Other Time (J)	3.49	3.42	3.46	3.49	68.3	19.3	3.72	3.29	3.19	3.32	3.59	3.74	3.29
JANET Someone To Call My Lover (Virgin)	3.43	3.44	3.46	3.35	76.4	28.6	3.49	3.40	3.33	3.25	3.71	3.23	3.53
WILLA FORD I Wanna Be Bad (Lava/Atlantic)	3.39	3.13	3.25	3.10	66.3	24.1	3.75	3.08	3.00	3.33	3.58	3.46	3.20
NELLY FURTADO Turn Off The Light (DreamWorks)	3.38	3.40	—	—	50.8	12.4	3.23	3.67	3.35	3.28	3.43	3.50	3.33
JESSICA SIMPSON Irresistible (Columbia)	3.35	3.38	3.41	3.31	80.2	32.2	3.42	3.32	3.25	3.18	3.48	3.49	3.29
SMASH MOUTH I'm A Believer (Interscope)	3.32	3.31	3.49	3.36	80.9	27.0	3.37	3.37	3.20	3.30	3.44	3.23	3.30
SUGAR RAY When It's Over (Lava/Atlantic)	3.32	3.59	3.50	3.54	78.3	31.5	3.34	3.21	3.40	3.26	3.34	3.32	3.36
DESTINY'S CHILD Bootylicious (Columbia)	3.28	3.24	3.34	3.30	83.3	38.7	3.50	3.08	3.07	3.21	3.35	3.29	3.27
WISEGUYS Start The Commotion (Mammoth/Hollywood)	3.07	3.34	3.16	3.28	72.1	26.7	3.01	3.00	3.26	2.85	3.22	3.19	3.07

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

As you are aware, due to the tragedies of Sept. 11, R&R did not publish a newspaper last week, missing an issue for the first time in its 28-year history. The Callout America survey reflected here is based on data acquired from Sept. 5-10, 2001.

In addition, R&R decided not to conduct a Callout America survey for Sept. 12-17, 2001. Our next survey entered the field on Sept. 19; that data will be reflected in the Sept. 28 issue of R&R. That said, here are highlights from the Sept. 5-10 data: Alicia Keys retains the top spot with "Fallin'" (J). The multiformat hit ranks first overall and with teens, second 18-24 and fifth among women 25-34 as it continues to move up the CHR/Pop chart.

Craig David enters the survey at No. 5 with his debut release, "Fill Me In" (Wildside/Atlantic). "Fill" ranks third with teens and ninth 18-24 in its first week on the survey.

Alien Ant Farm watch their score increase for the fourth consecutive week as "Smooth Criminal" (DreamWorks) climbs to No. 2 overall with a 3.88 total favorability score. The song ranks second among teens and first 18-24.

3 Doors Down climb into the top 10 for the first time this week with "Be Like That" (Republic/Universal). "Be" ranks seventh with teens.

112 remain solid performers across the board with "Peaches & Cream" (Bad Boy/Arista). "Peaches" ranks ninth among teens, sixth with women 18-24 and a solid fourth among women 25-34.

Two songs show key demo strength this week: "Turn Off The Light" by Nelly Furtado (DreamWorks) ranks 10th among women 18-24, and "The Space Between" by Dave Matthews Band (RCA) continues to perform well among women 25-34.

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 8/19-8/25.

Total sample size is 400 respondents with a +/-5 margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Los Angeles, Phoenix, Portland, Sacramento, San Diego, San Francisco, Seattle. © 2001, R&R Inc.

Mary J. Blige

"FAMILY AFFAIR"

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Over 1000 Spins At Top 40!

Top 5 Rhythmic Top 5 Urban

Over 500,000 Albums Sold In Two Weeks!!

One Of MTV's Most Played!!!

MCA
MUSIC COMPANY OF AMERICA

R&R CHR/Pop Top 50

September 21, 2001



LAST WEEK	THIS WEEK	ARTIST TITLE (LABELS)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	9210	+48	985441	10	132/0
2	2	EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	8063	+180	907872	13	123/0
6	3	ALICIA KEYS Fallin' (J)	7639	+1152	917650	7	132/0
3	4	JENNIFER LOPEZ I'm Real (Epic)	7553	+526	908751	11	130/0
4	5	JANET Someone To Call My Lover (Virgin)	6784	-202	693053	13	135/0
5	6	STAIN D It's Been Awhile (Flip/Elektra/EEG)	6774	+30	736412	14	123/0
11	7	USHER U Remind Me (LaFace/Arista)	5184	+394	644284	12	117/0
8	8	LIFEHOUSE Hanging By A Moment (DreamWorks)	5075	-90	613654	30	131/0
7	9	CITY HIGH What Would You Do? (Interscope)	4773	-421	448206	16	124/0
9	10	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	4667	-183	464147	26	127/0
13	11	WISEGUYS Start The Commotion (Mammoth/Hollywood)	4302	-189	381469	10	128/0
10	12	O-TOWN All Or Nothing (J)	4246	-555	418804	21	130/0
15	13	LFO Every Other Time (J)	4183	+19	451051	14	124/0
12	14	SUGAR RAY When It's Over (Lava/Atlantic)	4128	-381	425008	16	123/0
16	15	112 Peaches & Cream (Bad Boy/Arista)	4094	-45	444462	13	108/0
14	16	WILLA FORD I Wanna Be Bad (Lava/Atlantic)	3964	-422	407565	18	121/0
17	17	JAGGED EDGE Where The Party At (So So Def/Columbia)	3915	+225	526123	9	112/0
20	18	NELLY FURTADO Turn Off The Light (DreamWorks)	3744	+326	393838	8	119/0
19	19	CRAIG DAVID Fill Me In (Wildside/Atlantic)	3741	+271	506471	12	119/0
28	20	MICHAEL JACKSON You Rock My World (Epic)	3413	+988	361278	3	131/0
18	21	SMASH MOUTH I'm A Believer (Interscope)	3302	-377	318189	12	104/0
27	22	MICHELLE BRANCH Everywhere (Maverick)	3205	+483	338686	9	109/0
24	23	AFROMAN Because I Got High (Universal)	3164	+278	359276	4	109/0
26	24	3 DOORS DOWN Be Like That (Republic/Universal)	3029	+246	306286	15	106/0
29	25	'N SYNC Gone (Jive)	3019	+648	346328	4	114/0
30	26	TOYA I Do (Arista)	2442	+224	253509	7	78/0
31	27	ENYA Only Time (Reprise)	2303	+180	247013	10	101/0
32	28	CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	2298	+293	238882	6	105/0
33	29	FUEL Bad Day (Epic)	2052	+175	187852	13	90/0
34	30	GORILLAZ Clint Eastwood (Virgin)	1948	+195	183491	6	93/0
40	31	ALIEN ANT FARM Smooth Criminal (DreamWorks)	1853	+669	224499	3	87/0
35	32	MANDY MOORE Crush (Epic)	1795	+81	188158	7	94/0
36	33	DARUDE Sandstorm (Groovilicious/Strictly Rhythm)	1551	+74	216787	12	53/0
38	34	GIGI O'AGOSTINO I'll Fly With You (Arista)	1499	+155	229538	6	42/0
39	35	FIVE FOR FIGHTING Superman (Aware/Columbia)	1443	+164	165823	6	69/0
41	36	U2 Stuck In A Moment... (Interscope)	1301	+194	146104	5	88/0
Debut	37	DESTINY'S CHILD Emotion (Columbia)	1269	+621	131848	1	74/0
42	38	MACY GRAY Sweet Baby (Epic)	1166	+76	93576	5	87/0
37	39	D12 Purple Hills (Shady/Interscope)	1161	-308	95124	8	64/0
44	40	JIVE JONES Me, Myself & I (Jive)	1095	+84	90701	3	85/0
Debut	41	JESSICA SIMPSON A Little Bit (Columbia)	1008	+428	119667	1	64/0
46	42	MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	998	+277	122103	2	52/0
45	43	EOEN'S CRUSH Love This Way (London Sire)	896	+1	98567	5	65/0
49	44	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	887	+231	118126	2	32/0
43	45	SAMANTHA MUMBA Don't Need You To Tell Me... (A&M/Interscope)	855	-200	76457	6	68/0
47	46	SUM 41 Fat Lip (Island/IDJMG)	766	+64	144585	2	28/0
48	47	MARIAH CAREY Never Too Far (Virgin)	704	+42	82486	3	60/0
Debut	48	MARY J. BLIGE Family Affair (MCA)	664	+245	83207	1	31/0
Debut	49	ENRIQUE IGLESIAS Hero (Interscope)	645	+407	125883	1	16/0
-	50	JENNIFER PAIGE These Days (Edel America/Hollywood)	580	+26	39712	2	42/0

Most Added[®]

www.rradds.com

Will Return Next Week

Most Increased Plays

ARTIST TITLE (LABELS)	TOTAL PLAY INCREASE
ALICIA KEYS Fallin' (J)	+1152
MICHAEL JACKSON You Rock My World (Epic)	+988
ALIEN ANT FARM Smooth Criminal (DreamWorks)	+669
'N SYNC Gone (Jive)	+648
DESTINY'S CHILD Emotion (Columbia)	+621
JENNIFER LOPEZ I'm Real (Epic)	+526
MICHELLE BRANCH Everywhere (Maverick)	+483
BRITNEY SPEARS I'm A Slave 4 U (Jive)	+457
JESSICA SIMPSON A Little Bit (Columbia)	+428
ENRIQUE IGLESIAS Hero (Interscope)	+407
USHER U Remind Me (LaFace/Arista)	+394
MATCHBOX TWENTY Last Beautiful People (Lava/Atlantic)	+370
NELLY FURTADO Turn Off The Light (DreamWorks)	+326
O-TOWN We Fit Together (J)	+324
CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	+293
AFROMAN Because I Got High (Universal)	+278
MISSY ELLIOTT One Minute... (Gold Mind/EastWest/EEG)	+277
CRAIG DAVID Fill Me In (Wildside/Atlantic)	+271
3 DOORS DOWN Be Like That (Republic/Universal)	+246
MARY J. BLIGE Family Affair (MCA)	+245
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	+231

Breakers[®]

NOW PLAYING ON 60% OF THE REPORTING PANEL

No Songs Qualified For Breaker Status This Week

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

137 CHR/Pop reporters. Monitored airology data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/2-Saturday 9/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.25 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

WAKING UP MORNING RATINGS

Morning Ratings Gain Persons 12+

RICK DEES

IN THE MORNING

UP

4% KIIS-FM / Los Angeles

9% WLKT-FM / Lexington

68% WDKS-FM / Evansville

PREMIERE

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*Source: Arbitron SPR01 vs. W.1 AD4 MSA M.F. Excl. J. net. **Source: Arbitron SPR01 vs. FA00 ACH MSA M.F. Excl. J. net.

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RateTheMusic.com
BY MEDIABASE™

America's Best Testing CHR/Pop Songs 12+ For The Week Ending 9/21/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
ALICIA KEYS Fallin' (J)	4.07	3.92	89%	19%	4.16	90%	16%
LIFEHOUSE Hanging By A Moment (DreamWorks)	4.00	3.84	94%	40%	4.01	96%	41%
MICHELLE BRANCH Everywhere (Maverick)	3.94	3.83	68%	11%	3.85	68%	12%
EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	3.93	3.83	96%	36%	4.02	97%	36%
LFO Every Other Time (J)	3.90	3.85	88%	18%	3.79	87%	19%
CRAIG DAVID Fill Me In (Wildside/Atlantic)	3.89	3.77	74%	15%	3.94	74%	15%
'N SYNC Gone (Jive)	3.88	3.82	75%	12%	4.12	78%	10%
3 DOORS DOWN Be Like That (Republic/Universal)	3.83	3.75	68%	12%	3.85	66%	12%
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	3.83	3.87	90%	32%	3.79	91%	36%
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.80	-	79%	16%	3.71	82%	15%
O-TOWN All Or Nothing (J)	3.79	3.81	95%	41%	3.82	96%	39%
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	3.78	3.68	93%	35%	3.87	94%	35%
INCUBUS Drive (Immortal/Epic)	3.76	3.68	89%	33%	3.73	89%	32%
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.76	3.60	92%	42%	3.72	92%	45%
USHER U Remind Me (LaFace/Arista)	3.76	3.79	87%	23%	3.73	90%	24%
SUGAR RAY When It's Over (Lava/Atlantic)	3.74	3.74	96%	36%	3.69	97%	38%
SMASH MOUTH I'm A Believer (Interscope)	3.70	3.67	92%	24%	3.70	91%	21%
JENNIFER LOPEZ I'm Real (Epic)	3.69	3.67	92%	24%	3.60	93%	29%
JANET Someone To Call My Lover (Virgin)	3.69	3.70	95%	34%	3.62	95%	38%
WILLA FORD I Wanna Be Bad (Lava/Atlantic)	3.65	3.71	89%	26%	3.51	89%	29%
CITY HIGH What Would You Do? (Interscope)	3.65	3.68	92%	42%	3.51	93%	46%
ENYA Only Time (Reprise)	3.64	3.57	67%	16%	3.66	70%	19%
CHRISTINA MILIAN AM to PM (Def Soul/IDJMG)	3.61	-	48%	8%	3.57	49%	9%
JAGGED EDGE Where The Party At? (So So Def/Columbia)	3.61	3.59	78%	25%	3.49	80%	30%
NELLY Ride Wit Me (Fo' Reel/Universal)	3.57	3.53	96%	54%	3.43	98%	60%
WISEGUYS Start The Commotion (Mammoth/Hollywood)	3.57	3.53	80%	24%	3.58	80%	24%
NELLY FURTADO Turn Off The Light (DreamWorks)	3.49	3.36	81%	21%	3.47	79%	20%
112 Peaches & Cream (Bad Boy/Arista)	3.43	3.39	86%	42%	3.36	87%	45%
AFROMAN Because I Got High (Universal)	3.24	3.22	81%	30%	3.17	84%	34%
MICHAEL JACKSON Rock My World (Epic)	3.21	-	63%	16%	3.17	64%	16%

Total sample size is 717 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Programmers On Talent Issues

Continued from Page 24

have so many different kinds of media out there to choose from, and some of the choices are sexier than radio.

Question from the audience: How much time do you spend airchecking with your morning talents?

PP: One of the greatest shames of consolidation is that PDs who are overseeing two, three or four stations don't have the time to spend with morning shows and their other talents. For me, getting together with the morning show is not about critiquing the show; it is about bonding with the talents and talking about the show.

It is an opportunity for the talents to talk to me about how they feel about the show. It is also about me getting to know them and them getting to know me. The closer you are to these people, the better coach you will be able to be.

JZ: Can you offer in closing any words of wisdom to our talents out there today?

PP: Never stop learning. Go to work every day and learn something new. Never stop trying to be and do the best that you can every single day. Professional athletes are professional for a reason.

A great morning show is a great show because the talents never stop trying and never stop learning. Winners also never give up on their dreams. They fight and fight. Keep learning, keep fighting, and keep dreaming. If you do, you'll be successful.

MM: The running theme that I see is that



Mike McVay

consolidation is bad. Unfortunately, this is the world we live in, and it's not going to change. Use me as an example. Four years ago I thought I was going to become a PD again because of consolidation.

As you know, large companies came along, bought the radio stations and, for the most part, brought their own programming in-house. Many of them eliminated consulting companies because of expenses or, in some cases, because they didn't want someone on the outside to learn how they were thinking.

It became a very scary world. I sat down with my other partners and consultants in the company and said, "We have to decide what we are going to do." I'm not trained for anything else, and I could never get a real job. I said, "We are still going to be standing after the storm is done, and what we have to do is figure out how to work within a consolidated world and endear ourselves to various broadcast companies."

Today I work for two smaller groups, where I serve as a de facto PD. We looked outside of general radio consulting, and today we consult artists, music, music sound-tracks and syndicated radio shows. We also work with seven UPN TV stations, and we have expanded internationally.

The year 2000 exceeded any year that I've had in the past 16 in gross billing for our small company. Now, it would have been very easy for me to sit down and say, "I do not like consolidation" — and the truth is, I don't like it; I don't like the fact that some really good people I know are out of work. But the reality of it is that this is the world we're in.

I want to be the biggest, most successful broadcasting consultancy out there. If I were doing a morning show, I would sit down and say, "I don't like this stuff, but I can't change it, so I'm going to figure out how to be better

and more successful than anyone else and improve my quality of life."

JZ: It's important that you understand that you have a tough gig. It's kind of hard to get up at 3am and do show prep all day, get off the air at 10am and listen to airchecks with your PD, then deal with consultants, VPs/Programming and the GM, who tells you his girlfriend did not like the break you did this morning.

That's a tough gig, but, at the same time, we are in radio because we love it. I never had a plan B; this is what I wanted to do. It's important that you understand that everybody is working hard for the success of the radio station. It's also hard to be in sales. These salespeople go out and get badgered by these idiot clients who are asking them programming questions, and they're just trying to get spots sold.

It's important that you stay positive. It's important that you communicate with the people on your show, the GM and your PD. I like to surround myself with people who are as competitive as I am and who love radio as much as I do. It's important that you

evoke that type of passion.

RC: Our programmers know that talent, from the highest- to the lowest-paid, are no different from the receptionist. Every person who works for Emmis wants to know what is expected of them and how they're going to be measured, and they want to be told the truth. If we can get our programmers to live by these rules, our chances for success with morning shows and personalities in general will be better than average.

CT: No. I is to be a human being. We try to understand what it's like for our talent day in and day out in their work life and their personal life. Sometimes people don't work at the right places for the right reasons. They're too worried: Am I going to make this much money or have this big a house?

Don't give up lifestyle for the wrong things, and make sure that you work for the right reasons. Crave persistency. Effort equals results. My favorite quote is from Vince Lombardi: "If you're not fired with enthusiasm, you'll be fired with enthusiasm."

CHR/POP

Going For Adds 9/25/01

BACKSTREET BOYS Drowning (Jive)
BAD RONALD Let's Begin... (Reprise)
BRITNEY SPEARS I'm A Slave 4u (Jive)
CALLING Wherever You Will Go (RCA)
JEWEL Standing Still (Atlantic)
LIFEHOUSE Breathing (DreamWorks)
LOUCHIE LOU & MICHIE ONE 10 Out Of 10 (Lakeshore)
SHAGGY Leave It To Me (MCA)
STROKE 9 Kick Some Ass (Cherry/Universal)
SUGAR RAY Answer The Phone (Lava/Atlantic)

R&R CHR/Rhythmic Top 50

Powered By



September 21, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JENNIFER LOPEZ I'm Real (Epic)	4109	+89	728745	12	61/0
2	2	ALICIA KEYS Fallin' (J)	3504	-1	619903	12	55/0
3	3	JAGGED EDGE Where The Party At (So So Def/Columbia)	3006	-102	502082	18	57/0
5	4	MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	2749	+236	502406	14	59/0
7	5	MARY J. BLIGE Family Affair (MCA)	2689	+341	470463	8	60/0
4	6	USHER U Remind Me (LaFace/Arista)	2679	-107	421857	16	61/0
8	7	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	2435	+91	428760	9	58/0
6	8	AFROMAN Because I Got High (Universal)	2346	-149	331943	6	55/0
9	9	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	2187	-104	330410	20	51/0
12	10	TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	2186	+196	364401	11	55/0
14	11	FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	2093	+308	389238	8	55/0
10	12	112 Peaches & Cream (Bad Boy/Arista)	2054	-129	312312	24	61/0
11	13	LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG)	1976	-122	293563	12	54/0
23	14	BUBBA SPARXXX Ugly (Interscope)	1675	+571	327736	4	48/0
13	15	EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	1629	-167	263650	24	58/0
15	16	P. DIDDY & THE FAMILY Bad Boy For Life (Bad Boy/Arista)	1628	-25	296856	10	55/0
17	17	GINUWINE Differences (Epic)	1530	+226	267498	9	40/0
18	18	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	1517	+250	279361	6	8/0
22	19	MICHAEL JACKSON You Rock My World (Epic)	1351	+239	265182	3	43/0
16	20	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	1347	-143	191929	9	40/0
19	21	LIL' MO Superwoman (Gold Mind/EastWest/EEG)	1210	+46	188837	20	54/0
26	22	RL/SNOOP DOGG/LIL' KIM Do U Wanna Roll (J)	1141	+105	160461	7	38/0
29	23	112 Dance With Me (Bad Boy/Arista)	1132	+401	200444	3	47/0
21	24	MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	1124	+4	183994	28	57/0
20	25	CRAIG DAVID Fill Me In (Wildside/Atlantic)	1073	-80	197120	16	43/0
27	26	AALIYAH Rock The Boat (BlackGround)	1006	+177	200302	3	39/0
28	27	R. KELLY Feelin' On Your Booty (Jive)	775	+29	145764	6	38/0
30	28	CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	722	-7	92972	6	30/0
32	29	NELLY #1 (Priority)	705	+101	88159	3	42/0
33	30	DESTINY'S CHILD Brown Eyes (Columbia)	590	+30	77762	5	7/0
34	31	PETEY PABLO Raise Up (Jive)	579	+89	71758	5	19/0
31	32	NELLY Batter Up (Fo' Reel/Universal)	571	-77	66503	6	20/0
36	33	FOXY BROWN Candy (Violator/IDJMG)	546	+85	86675	4	27/0
41	34	LIL' MO Gangsta (Love 4 The Streets) (Gold Mind/EastWest/EEG)	520	+154	80495	2	31/0
37	35	DESTINY'S CHILD Emotion (Columbia)	516	+61	74487	6	22/0
38	36	RUFF ENDZ Cash, Money, Cars, Clothes (Epic)	504	+75	56226	3	29/0
40	37	LIL' WAYNE Shine (Cash Money/Universal)	432	+42	80350	4	18/0
43	38	TYRESE What Am I Gonna Do (RCA)	424	+64	70632	3	32/0
35	39	COO COO CAL My Projects (Tommy Boy)	415	-72	55966	6	26/0
39	40	T.C.P. Gotta Girl (Elektra/EEG)	383	-39	32505	5	23/0
42	41	JADAKISS Knock Yourself Out (Ruff Ryders/Interscope)	382	+21	92154	5	20/0
44	42	DMX We Right Here (Ruff Ryders/IDJMG)	371	+11	115981	3	2/0
45	43	MAXWELL Lifetime (Columbia)	360	+8	64095	5	19/0
49	44	JERMAINE DUPRI Ballin' Out Of Control (So So Def/Columbia)	340	+56	61655	2	20/0
46	45	CITY HIGH Caramel (Interscope)	331	+110	64404	1	5/0
48	46	GORILLAZ Clint Eastwood (Virgin)	329	+26	38778	2	18/0
47	47	'N SYNC Gone (Jive)	284	+75	36883	1	11/0
48	48	BRIAN MCKNIGHT Love Of My Life (Motown)	259	+17	38465	1	26/0
50	49	O-TOWN All Or Nothing (J)	255	-12	58468	4	6/0
50	50	WRECKSHOP FAMILY Power Up (Wreckshop)	243	-20	44376	3	3/0

Most Added
www.rradds.com

Will Return Next Week

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BUBBA SPARXXX Ugly (Interscope)	+571
112 Dance With Me (Bad Boy/Arista)	+401
MARY J. BLIGE Family Affair (MCA)	+341
FABOLOUS F/NATE DOGG Can't... (Desert Storm/Elektra/EEG)	+308
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	+250
MICHAEL JACKSON You Rock My World (Epic)	+239
MISSY ELLIOTT One ... (Gold Mind/EastWest/EEG)	+236
GINUWINE Differences (Epic)	+226
TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	+196
AALIYAH Rock The Boat (BlackGround)	+177
LIL' MO Gangsta (Love 4... (Gold Mind/EastWest/EEG)	+154
DMX Who We Be (Ruff Ryders/IDJMG)	+117
CITY HIGH Caramel (Interscope)	+110
RL/SNOOP DOGG/LIL' KIM Do U Wanna Roll (J)	+105
NELLY #1 (Priority)	+101

Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

No Songs Qualified For Breaker Status This Week

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8.

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September 21, 2001

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 BY MEDIABASE™

America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 9/7/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AALIYAH Rock The Boat(BlackGround)	4.33	-	55%	3%	4.37	53%	3%
JENNIFER LOPEZ F/JA RULE I'm Real(Epic)	4.27	4.27	98%	23%	4.32	99%	23%
ALICIA KEYS Fallin'(J)	4.23	4.19	97%	29%	4.21	97%	30%
JA RULE Livin' It Up(Murder Inc./Def Jam/IDJMG)	4.17	4.13	78%	7%	4.19	78%	6%
JAGGED EDGE Where The Party At?(So So Def/Columbia)	4.15	4.23	98%	28%	4.18	98%	27%
JAY-Z Izzo (H.O.V.A.)(Roc-A-Fella/IDJMG)	4.11	3.99	92%	16%	4.13	92%	16%
112 Dance With Me(Bad Boy/Arista)	4.10	4.14	68%	7%	4.18	67%	7%
MARY J. BLIGE Family Affair(MCA)	4.10	4.05	83%	11%	4.04	81%	12%
FABLOUS F/NATE DOGG Can't Deny It(Desert Storm/Elektra/EEG)	4.07	4.04	78%	10%	4.12	78%	9%
MISSY ELLIOTT One Minute Man(Gold Mind/EastWest/EEG)	4.03	3.99	95%	21%	4.05	96%	21%
CRAIG DAVID Fill Me In(Wildstar/Atlantic)	4.02	4.04	89%	22%	4.03	91%	23%
GINUWINE Differences(Epic)	3.97	4.02	70%	11%	3.94	68%	11%
112 Peaches & Cream(Bad Boy/Arista)	3.96	3.91	98%	41%	3.97	98%	41%
USHER U Remind Me(La Face/Arista)	3.95	4.03	99%	36%	3.96	99%	37%
NELLY #1(Priority)	3.91	4.00	47%	5%	3.93	44%	4%
TRICK DADDY I'm A Thug(Slip 'N Slide/Atlantic)	3.89	3.95	87%	20%	3.95	87%	19%
TOYA I Do(Arista)	3.88	3.95	77%	18%	3.90	77%	18%
EVE F/GWEN STEFANI Let Me Blow Ya Mind(Ruff Ryders/Interscope)	3.86	3.79	98%	50%	3.84	98%	52%
MISSY ELLIOTT Get Ur Freak On(Gold Mind/EastWest/EEG)	3.79	3.62	98%	48%	3.77	99%	50%
BLU CANTRELL Hit 'Em Up Style (Oops!)(Arista)	3.79	3.84	97%	43%	3.77	98%	44%
LUDACRIS Area Codes(Def Jam/IDJMG)	3.76	3.73	92%	24%	3.83	92%	23%
P. DIDDY & FAMILY Bad Boys For Life(Bad Boy/Arista)	3.76	3.73	93%	26%	3.78	93%	26%
R.L. SNOOP DOGG AND LIL' KIM Do You Wanna Roll(J)	3.73	3.94	51%	6%	3.78	49%	6%
LIL' MO Superwoman(Gold Mind/EastWest/EEG)	3.68	3.71	87%	35%	3.74	87%	35%
BUBBA SPARXXX Ugly(Interscope)	3.67	3.57	54%	8%	3.69	53%	8%
JANET Someone To Call My Lover(Virgin)	3.59	3.61	96%	40%	3.56	96%	41%
ISLEY BROTHERS F/RONALD ISLEY Contagious(DreamWorks)	3.54	3.62	70%	22%	3.50	67%	21%
AFROMAN Because I Got High(Universal)	3.53	3.59	94%	30%	3.59	94%	30%
R. KELLY Feelin' On Yo Booty(Jive)	3.37	3.42	69%	20%	3.37	66%	19%
MICHAEL JACKSON Rock My World(Epic)	3.27	3.36	67%	15%	3.17	64%	16%

Total sample size is 589 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 12-24). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.



WHAM BAM THANK YOU JAM

J recording group LFO was one of the many performers to show their appreciation to CISS (Kiss 92) listeners in Toronto, Canada at the station's annual Wham Bam Thank You Jam. Pictured are (l-r) Kiss 92's Kid Carson, LFO's Devin, Kiss 92's Taylor Kaye, LFO's Rich, Kiss 92's Mo-d and LFO's Brad.



LIKE FATHER, LIKE SON

No Limit CEO Master P and his son Lil' Romeo performed for CISS/Toronto listeners at the Wham Bam Thank You Jam. Pictured are (back, l-r) Master P, Kiss 92's Cory Kimm and Taylor Kane, Lil' Romeo and (front) Kiss 92's Mo-d hanging out in the press tent.

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MUSIC MEETING


K 106.1 END OF SUMMER BASH

KHKS (Kiss 106.1)/Dallas recently held its fourth annual End of Summer Bash for listeners. The free show featured recording artists Willa Ford, Mandy Moore and LFO. Pictured are (l-r) KHKS morning show co-hosts Big Al Mack and Kellie Rasberry, Moore and morning show host Kidd Kraddick.



BAD GIRL

Atlantic recording artist Willa Ford dropped by the KRUF/Shreveport, LA studios while promoting the newly remixed release of her debut single, "I Wanna Be Bad." Pictured are (l-r) Atlantic's Sammy Alfano Jr., KRUF MD Bethany Parks, Ford and KRUF PD Todd Tucker and morning team Robert Wright and Erin McCarty.



PROPHETS OF MOTOWN

During their radio promotion tour, Motown R&B group Prophet Jones visited WPGC/Washington. Pictured are (l-r) PJ's P. Rowe and Goldie, WPGC MD Thea Mitchem, PJ's Hollywood and K.D. and Motown Rep. Dwight Willacy.

ARTIST
BREAKDOWN

'N SYNC

Track: "Gone"
Label: Jive



What can you say about this multiplatinum megagroup, who have done so much in their careers? There are the sold-out concerts, the dedicated fans willing to camp outside a record store to be among the first to get a copy of their latest release and the dance moves that cause millions of screaming teenage girls to lose their minds. This group's self-titled debut became a global smash in less than a year. The hype began in Germany before spreading to Europe and, finally, the U.S. For the five young men who make up this group, their stardom is nothing short of a fairy tale come true. They are 'N Sync. • Their 1998 debut album sold over 10 million copies and included four No. 1 hit singles: "I Want You Back," "Tearin' up My Heart," "(God Must Have Spent) A Little More Time on You" and "Drive Me Crazy." 'N Sync subsequently released their first Holiday album, *Home for Christmas*, and fans went nuts over it. Some boy-band haters thought 'N Sync was just a fad and would soon be forgotten. But haters or not, the group's sophomore project, *No Strings Attached*, broke records when it sold 2.4 million copies in its first week. The project included "Bye Bye Bye," "It's Gonna Be Me" and "This I Promise You" — all No. 1 songs. • Just as one 'N Sync hit falls from the No. 1 slot after spending a record number of weeks on top, it seems like another hit is in the mix for the group. "Pop" was the first single to be released from their forthcoming album, *Celebrity*. It didn't make much of an impact compared to the others; most stations were still playing tracks from *No String Attached*. But "Gone" — the followup to "Pop" — is a sure smash. It's already climbing the Pop chart with over 3,000 spins per week, and it gets New and Active honors at Rhythmic. • The solemn Pop/R&B ballad is addictive, as Justin Timberlake cries out to a lover who is no longer interested in being apart of the relationship. The harmony is incredible, but, the Hampton String Orchestra's contributions are what really bring out the emotions behind the track. What's that beat in the background? It's just Justin adding a little leverage to the hit using an old school technique — beat box. • I certainly wouldn't have thought that in three years the same five guys who hung out in our R&R offices would be where they are today. 'N Sync brought copies of their debut album for staffers during their visit, they were polite, funny and eager to entertain, and when they sang a cappella, we were sold. I knew right away that they would be successful, but not to the degree that they have been. It's amazing and truly a blessing — I just wish they'd come back to visit.

— Reneé Bell
Asst. CHR Editor



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Kickin' It In Music City U.S.A.

Urban WQQK ranks No.1 in Nashville

One of the cities where Urban radio really did its thing in the spring 2001 Arbitron is Nashville, the country music capital of the world. Yes, Urban radio continues to rise in that metro.

Why? Maybe the African-American population of Nashville, which Arbitron estimates to be 16% of the total population, helps a bit. It's 4% higher than the average black population, which is 12.3% nationally. Anyway, there is a huge success story in this market in the form of Cumulus' WQQK (92Q), which we featured in this column not long ago. Considering the spring ratings results that the station received, it certainly deserves a followup inquiry.

WQQK GM Michael Dickey, the youngest of the famed Dickey brothers who head Cumulus, spoke with me a bit about the station. I asked him to tell me why WQQK has been able to win the ratings race and how he feels about the station's continued success.

"It's absolutely wonderful," Dickey said. "I think it's a testimony to playing the hits. That's what we focused on. We played the hits, and we dayparted the radio station to reach both young and old listeners, and it has obviously worked for us. We are very proud of those numbers from the spring book."

Results And Revenue

In the spring 2001 Arbitron the station ranks No. 1 12+ with an 11.6 share. In persons 18-34 — WQQK's target demo — it pulled in a 14.6 share, making it No. 1 there, too. It is also No. 1 18-49, with a 12.7 share. The closest competitor in that demo shows up almost four full shares back. In the all-important 25-54 demo, 'QQK is again No. 1 in the market, with a 10.3 share.

How has being ranked No. 1 in the market in many demos helped WQQK's sales efforts? Does Dickey feel that the station receives its fair share of advertising dollars? "No, we're not getting our fair share," he says. "It's still an uphill battle. Our salespeople are the biggest proponents of educating the business owners and the advertising agencies about the power of the black consumer."

"We have not realized the benefits of the numbers yet. But this is a struggle we've been in since June 1997. We've made some gains from where we were in the very beginning to where we are today, but we have to continue to educate and push and make people aware of this radio station and the black consumer."

The object of the game is to be the station that has the most listeners who spend money. Our stations are winning this game in many markets, but sales departments at Urban stations are still having trouble convincing clients of their listeners' buying power. I wondered if Dickey has seen any progress in that area.

"We do see slight progress," Dickey says. "It's a slow battle. It takes a long time for people to change their buying habits, and this is supposedly a Country market. It's called Music City U.S.A., and it's known for its country music."

"Even being ranked No. 1, it's still difficult to compete in this market with an Urban station. Whether that's because this is Music City or because it's the South, who knows? It's just a matter of slowly convincing people and showing them, through the numbers and the qualitative information that, this is a viable audience that spends a lot of money."

Protection From Attack

Right now WQQK has the market to itself as the only Urban station in town, but it probably won't be long before some other broadcaster starts to lick its lips and look at ways to get some portion of the black-consumer advertising dollars in Nashville. What does Dickey plan to do to protect his station from attack?

"We're going to simply play the hits and give the best possible product that we can to the public," he says. "We can't stop someone from coming into the market and competing against us. We don't have a monopoly on it. But we do have the her-

itage. We are the franchise Urban property in the market, and we've been that for 17 years.

"WVEE/Atlanta GA has six other radio stations competing against it, and it is still No. 1 and is still the top dog. That'll be the case with us, I believe, as long as we continue our game plan and move forward. Second, it's only 16% African-American in this market. The dollars aren't really there for someone to come in. It's tough enough having one Urban.

"We tried to have two Urban stations in this market, but we couldn't get anyone to buy advertising on a second one. They are only going to buy one Urban to cover that 16% of the population. We're fortunate in that regard. There was once another Urban here, and it changed format within a year.

"This is probably one of the best-programmed Urban radio stations in the country. It does a tremendous job with the people and the talent that it has. Ken Johnson, in particular, and Jan Jeffries have a huge impact on the radio station, and they have done a wonderful job for us. Without them, I don't think that we would be in the position that we are in currently."

I told Dickey that I felt that WQQK's recently departed PD, Terry Foxx — the new PD of KHYL (V-101.1)/Sacramento — had done a magnificent job for the station. "Terry did a good job for us," Dickey replies. "Absolutely."

Ingredients For Success

I asked Foxx to give us his perspective because he programmed WQQK for two years while also hosting afternoon drive. What is the key to getting the kinds of results that WQQK did in Nashville with a low-power FM signal?

"First of all, you have to have the right mix of music, and you have to have someone who knows and understands the market," Fox replies. "The first thing that I did upon coming from Chicago to Nashville was drive around the city and get to know the entire neighborhood. It's Radio 101: Get to know your audience."

"One of the big events I started there was Come Together Day. We had 15,000 people the first year, and just over 30,000 people came out this past Memorial Day weekend. You have to let the audience know that you are part of who they are, and you



ALL IN THE FAMILY

No Limit CEO/artist Master P and son Lil' Romeo gave the listeners of WKQQ (92Q)/Nashville a li'l sumthin' to vibe to during the Eddie George Celebration. The event promoted turning dreams into reality with the slogan "Dream It, Do It."

do that by playing the right mix of music, by getting involved in the correct community events and by having the air talent talk about the things that are important.

"It's a lot more than the music. You can't get ratings like that by not putting in your blood, sweat and tears. It's a lot of hard work behind the scenes by people who are what I call the 'beekeepers.' These are people who actually go out and do the hard grunt work but never get as much credit as they should get for what they do.

"It takes a lot more than playing the hits to have a successful radio station with an 11.6 share. It takes a lot of long days of really working hard trying to get your audience in touch with what you're doing. It's selling a new concept, and you have to get everybody to buy into it."



Terry Foxx

Multiple Demos

I wondered what Foxx's thoughts were regarding mainstream Urban stations reaching out to a variety of age demographics with their approaches to programming. Continual winners like KKDA/Dallas, WEDR/Miami, WUSL/Philadelphia and WJLB/Detroit seem to get the job done for everyone in the community. How can the Urban format be successful in today's competitive market if so many Urban broadcasters continue to say that Urban stations no longer appeal to a cross section of demos?

"With stations like WEDR, KKDA and WUSL — which are in places that have been and still are strong Urban markets — there are people who think it's a given that you will be successful if you have a big enough African-American population, because you'll get them by default. There is a different scenario in Nashville, however, because the African-American population there isn't really that large.

"We superserved that segment of our audience while also doing things that served the entire Nashville community. I've worked in CHR and

CHR/Rhythmic and other general-market formats. With the new mix of people from every background in the market, we set out to reach whites, Asians, Latinos and others, as well as African Americans."

"Urban stations can reach and serve the entire community while still doing the positive job of serving their core audience of blacks. We proved it in Nashville — that you can be dominant and win by getting some of everybody to listen to your radio station. The 11.6 share that we received in Nashville came from holding on to our African-American audience while also reaching whites, yellows, browns, greens — in Nashville, that's what you have.

"You've got a lot of students from Tennessee State University, Middle Tennessee State University and Vanderbilt University, which is a very prominent university that does not have a very large African-American population as part of its student body. I guess I'm old school, but I believe that you should do great promotions and great community events so that you draw in everybody to listen to your radio station, and then you get them to participate in all of your promotions, contests and events.

"The stations you've mentioned have done an incredible job through the years of doing just what I've explained. Prior to WQQK's current ownership, when Sam Howard owned the radio station, it was doing good things. But we were able to take it to the next level by reaching out to as many ethnic backgrounds as possible and by waiting on the increases to come a little at a time."

I asked Foxx what he'd like to leave us with, pertaining to WQQK. "Nashville was a great steppingstone opportunity for me, coming from a major market and getting an opportunity to program again," he says. "I really enjoyed Nashville and the people I had the opportunity to work with. The airstaff was great, and so were all the others I had the pleasure of working with. I wish all of them continued success, and I hope the radio station continues to do well in the future."

Now the question is, who's going to become 'QQK's next PD?

"Urban stations can reach and serve the entire community while still doing the positive job of serving their core audience of blacks."

Terry Foxx

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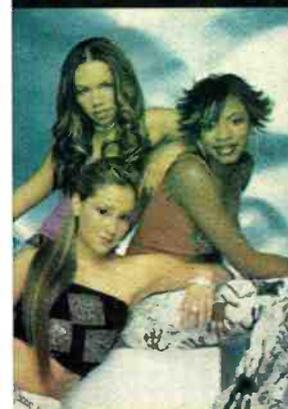
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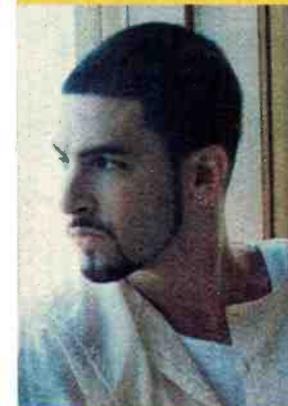
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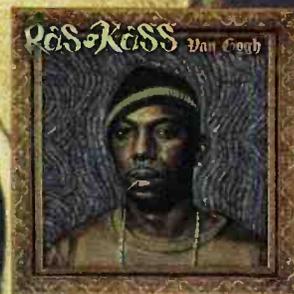
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JENNIFER LOPEZ I'm Real (Epic)	2676	+7	401912	12	63/0
2	2	GINUWINE Differences (Epic)	2635	+141	444871	13	65/0
5	3	MARY J. BLIGE Family Affair (MCA)	2517	+271	397008	9	66/0
4	4	JAY-Z Izzo (H.D.V.A.) (Roc-A-Fella/IDJMG)	2407	+70	385425	9	64/0
3	5	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	2285	-66	359051	12	65/0
6	6	ALICIA KEYS Fallin' (J)	2039	-195	312371	20	62/0
8	7	TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	2036	+156	320906	10	63/0
7	8	JAGGED EDGE Where The Party At (So So Def/Columbia)	1955	+46	331321	17	64/0
9	9	AALIYAH Rock The Boat (BlackGround)	1878	+87	312489	5	64/0
13	10	R. KELLY Feelin' On Your Booty (Jive)	1785	+150	253488	10	62/0
10	11	P. DIDDY & THE FAMILY Bad Boy For Life (Bad Boy/Arista)	1737	+25	210114	11	61/0
11	12	MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	1706	-1	288396	11	64/0
12	13	LUOACRIS Area Codes (Murder Inc./Def Jam/IDJMG)	1565	-120	236093	10	63/0
20	14	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	1540	+420	229995	6	2/0
15	15	JUVENILE Set It Off (Cash Money/Universal)	1507	+96	207862	13	57/0
14	16	USHER U Remind Me (LaFace/Arista)	1496	-93	216189	17	63/0
17	17	MICHAEL JACKSON You Rock My World (Epic)	1484	+308	227291	3	57/0
18	18	MAXWELL Lifetime (Columbia)	1368	+212	201231	8	57/0
16	19	PUBLIC ANNOUNCEMENT John Doe (RCA)	1241	-15	162958	14	50/0
19	20	BRIAN MCKNIGHT Love Of My Life (Motown)	1222	+91	193685	8	57/0
25	21	FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	1177	+236	167278	6	52/0
24	22	PETEY PABLO Raise Up (Jive)	1169	+225	148894	8	57/0
23	23	TYRESE What Am I Gonna Do (RCA)	1160	+167	168030	5	63/0
22	24	JAHEIM Just In Case (Divine Mill/WB)	1077	+2	161743	19	56/0
34	25	BUBBA SPARXXX Ugly (Interscope)	1009	+424	167522	3	51/0
26	26	TANK Slowly (BlackGround)	868	+40	100469	11	51/0
29	27	BILAL Fast Lane (Moyo/Interscope)	854	+146	111874	6	34/0
27	28	MUSIQ Girl Next Door (Def Soul/IDJMG)	827	+40	136755	8	48/0
28	29	112 Dance With Me (Bad Boy/Arista)	819	+79	141834	7	45/0
31	30	JADAKISS Knock Yourself Out (Ruff Ryders/Interscope)	765	+105	110088	5	47/0
30	31	AFROMAN Because I Got High (Universal)	730	+41	92474	3	23/0
38	32	USHER U Got It Bad (LaFace/Arista)	725	+207	102203	3	50/0
35	33	LIL' WAYNE Shine (Cash Money/Universal)	710	+125	98922	6	37/0
33	34	SUNSHINE ANDERSON Lunch Or Dinner (Soulife/Atlantic)	655	+54	57836	8	46/0
40	35	FOXY BROWN Candy (Violator/IDJMG)	649	+191	79285	2	45/0
36	36	LIL' MO Gangsta (Love 4 The Streets) (Gold Mind/EastWest/EEG)	640	+97	80310	4	51/0
32	37	COO COO CAL My Projects (Tommy Boy)	565	-46	62249	12	41/0
42	38	BABYFACE What If (Arista)	557	+121	70786	3	37/0
49	39	RAY-J Formal Invite (Atlantic)	534	+200	71092	2	45/0
37	40	HI TEK Round & Round (Rawkus/Priority)	504	-18	66228	6	21/0
39	41	PHILLY'S MOST WANTED Please Don't Mind (Atlantic)	502	-9	66588	9	44/0
47	42	MR. CHEEKS Lights, Camera, Action (Universal)	488	+148	76202	3	35/0
41	43	LIL' ROMEO The Girlies (Soulja/Priority)	471	+21	66222	4	42/0
44	44	FAITH EVANS You Gets No Love (Bad Boy/Arista)	413	+182	93660	1	0/0
45	45	ALLURE Enjoy Yourself (MCA)	406	+57	50632	3	26/0
50	46	JERMAINE OUPRI Ballin' Out Of Control (So So Def/Columbia)	401	+109	56772	2	46/0
44	47	JESSE POWELL Something In The Past (Silas/MCA)	392	+42	36907	4	22/0
46	48	ANGIE STONE Brotha (J)	363	+203	32810	1	35/0
46	49	NELLY #1 (Priority)	359	+19	37325	2	39/0
46	50	LIL' RASCALS Hardball (Columbia)	345	+77	41446	1	34/0

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Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BUBBA SPARXXX Ugly (Interscope)	+424
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	+420
MICHAEL JACKSON You Rock My World (Epic)	+308
MARY J. BLIGE Family Affair (MCA)	+271
FABOLOUS F/NATE DOGG Can't... (Desert Storm/Elektra/EEG)	+236
PETEY PABLO Raise Up (Jive)	+225
DMX Who We Be (Ruff Ryders/IDJMG)	+224
MAXWELL Lifetime (Columbia)	+212
USHER U Got It Bad (LaFace/Arista)	+207
ANGIE STONE Brotha (J)	+203
RAY-J Formal Invite (Atlantic)	+200
FOXY BROWN Candy (Violator/IDJMG)	+191
FAITH EVANS You Gets No Love (Bad Boy/Arista)	+182
TYRESE What Am I Gonna Do (RCA)	+167
TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	+156
R. KELLY Feelin' On Your Booty (Jive)	+150

Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

No Songs Qualified For Breaker Status This Week

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

66 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/2-Saturday 9/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.25 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

GHOSTFACE KILLAH

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Audience already over 3 million!

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WPHI KRRQ WPEG
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R&R Urban AC Top 30

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September 21, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	944	-3	138667	13	37/0
2	2	ALICIA KEYS Fallin' (J)	894	+27	145529	20	35/0
5	3	MAXWELL Lifetime (Columbia)	834	+75	119704	8	36/0
3	4	LUTHER VANDROSS Take You Out (J)	789	-24	132450	20	37/0
6	5	BRIAN MCKNIGHT Love Of My Life (Motown)	773	+90	112298	9	36/0
4	6	JILL SCOTT The Way (Hidden Beach/Epic)	762	-17	129174	16	36/0
10	7	GERALD LEVERT Made To Love Ya (EastWest/EEG)	617	+86	88058	10	34/0
9	8	MICHAEL JACKSON You Rock My World (Epic)	583	+50	97029	3	32/0
8	9	ERICK SERMON Music (Interscope)	553	+8	97064	13	30/0
7	10	JAHEIM Just In Case (Divine Mill/WE)	540	-83	81688	18	34/0
12	11	INDIA.ARIE Brown Skin (Motown)	483	+50	77724	13	33/0
11	12	CECE WINANS More Than What I Wanted... (Wellspring/Capitol)	473	-3	63972	8	32/0
14	13	BABYFACE What If (Arista)	453	+69	77042	6	33/0
13	14	O'JAYS Let's Ride (MCA)	433	+44	68707	6	32/0
18	15	GINUWINE Differences (Epic)	422	+102	73697	6	21/0
16	16	MUSIQ Girl Next Door (Def Soul/IDJMG)	374	+36	61993	4	29/0
17	17	JESSE POWELL Something In The Past (Silas/MCA)	358	+24	50686	10	30/0
20	18	PUBLIC ANNOUNCEMENT John Doe (RCA)	271	+36	37945	13	22/0
22	19	TYRESE What Am I Gonna Do (RCA)	270	+43	37554	5	28/0
21	20	KENNY LATTIMORE Weekend (Arista)	267	+33	35736	6	24/0
23	21	LUTHER VANDROSS Can Heaven Wait (J)	247	+27	31519	2	31/0
25	22	MARIAH CAREY Never Too Far (Virgin)	229	+22	38553	3	30/0
24	23	MARY J. BLIGE Family Affair (MCA)	227	+16	47367	5	10/0
Debut	24	SILK Ebony Eyes (Elektra/EEG)	165	+62	20800	1	18/0
Debut	25	ANGIE STONE Brotha (J)	162	+76	20652	1	18/0
27	26	FAITH EVANS F/CARL THOMAS Can't Believe (Bad Boy/Arista)	152	-20	34008	7	10/0
26	27	USHER U Remind Me (LaFace/Arista)	150	-56	34011	9	6/0
29	28	JEFF MAJORS Wade In The Water (Independent)	146	+9	20142	6	5/0
Debut	29	BLU CANTRELL I'll Find A Way (Arista)	141	+26	22145	1	19/0
Debut	30	SYLEENA JOHNSON Hit On Me (Jive)	133	+14	14405	0	19/0

Most Added®

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Will Return Next Week

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GINUWINE Differences (Epic)	+102
BRIAN MCKNIGHT Love Of My Life (Motown)	+90
GERALD LEVERT Made To Love Ya (EastWest/EEG)	+86
ANGIE STONE Brotha (J)	+76
MAXWELL Lifetime (Columbia)	+75
BABYFACE What If (Arista)	+69
SUNSHINE ANDERSON Heard It All Before (Soulife/Atlantic)	+64
MUSIQ Just Friends (Sunny) (Def Soul/IDJMG)	+63
SILK Ebony Eyes (Elektra/EEG)	+62
INDIA.ARIE Brown Skin (Motown)	+50
MICHAEL JACKSON You Rock My World (Epic)	+50
O'JAYS Let's Ride (MCA)	+44
TYRESE What Am I Gonna Do (RCA)	+43
JIMMY COZIER She's All I Got (J)	+37

37 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/2-Saturday 9/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

ATHENA CAGE Until You Come Back To Me (Priority)
Total Plays: 105, Total Stations: 12, Adds: 0

OLIVIA It's On Again (J)
Total Plays: 56, Total Stations: 6, Adds: 0

PHIL PERRY Spirit Of Love (Peak/Concord)
Total Plays: 88, Total Stations: 12, Adds: 0

PAM & DDDI Don't Have To (D.E.G./MCA)
Total Plays: 50, Total Stations: 11, Adds: 0

BRIAN CULBERTSON Nice And Slow (Atlantic)
Total Plays: 68, Total Stations: 7, Adds: 0

DAZZ BAND You Are My Starship (Major Hits)
Total Plays: 43, Total Stations: 9, Adds: 0

Songs ranked by total plays

Breakers®

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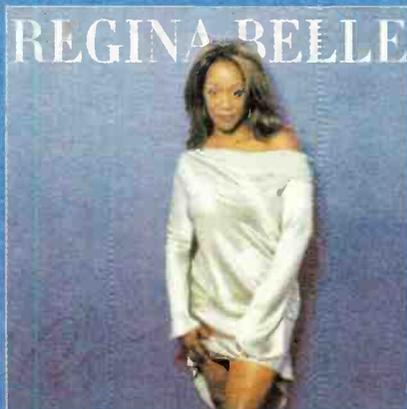
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**ARTIST
BREAKDOWN**

ARTIST: **MOWETT**
SINGLE: **"DROP TOP BENTLEY"**
LABEL: **DREAMWORKS**

I was talking to Elektra promotion assistant Jay Gross when someone walked by across the street. "Hey, dude! What up?" Gross said to the passerby. I had no idea who the brotha was, as I am blind in one eye and can't see out of the other. "Who's that?" I asked Gross, squinting. "It's Amon Parker from DreamWorks," he said. I should've left at that precise moment, because once Parker saw that it was me in the car, that's all she wrote.

Parker rushed across the street, ignoring the fact that I was rolling up my window. As he complained that I never come to visit him, I searched my purse for my mace. Damn! It was in my overnight bag. In his own promotion man way, Parker managed to convince me to go upstairs to the Dream Works office to see East Coast rep Chris Barry, who was in town.

Thinking, "How can I not see Chris?" — who played Ray Paul's "Man Enough" for Gross and I one night at dinner, saying something about "the next big hit" — I proceeded to park my car across the street and follow the guys into the building.

"Tanya, you heard the MoWett single?" Parker asked as we entered his office. "Um, yes," I replied. "I got it. It's on my desk." (Whew! Quick comeback.) "OK, then I want you to see the video," he responded. (Damn.)

With a cameo by my future ex-husband, Tank, and featuring the smoothly soulful Dave Hollister and KKB T (100.3 The Beat)/Los Angeles air talent LaLa, the video was cool, rhythmically entertaining and, from the look of it, expensive. I liked the scenery, the music and the dude with the braids. Before I could bone out, Parker gave me a package that consisted of some pictures for R&R and, of course, the MoWett CD. (Calgon and chronic, take me away!)

Ooh, sookie sookie now! I'm feelin' this beat. This bangin' track has got me stuck. All I can do is move to its dictates like a thick puppet

with braids tied to a rhythmic string. "Drop Top Bentley" is hypnotic, energetic and appealing. Dude is excited about his recent automotive addition, and he wants to floss and celebrate with his boys. (That's the way I felt when the Pinto got a new paint job last month.)

With the pricey automobile starring in this tale of material worship, it seems the Bentley is getting all the attention. (And dude thinks the women are feening for him? Please!) "When we roll through the club/The ladies starin' at us/We're flossin' deep/'Cause we're looking jiggy tonight/Everything's right/We're going straight to the bar/To get a case of Cristal/It's on, you see/Do you want to party with me?/'Cause I got my n***as here in a brand-new Bentley?" questions babyboy.

(Hell, yeah! Where y'all at? The Century Club? The Garden of Eden? B.B. King's?) Having left the Impala at the crib — and armed with money, the gat and a load of arrogance — the crew rolls in the Bentley to the clubs to ball. Filling the night with club-hopping, lady-seeking and car-flossing, this team is on the prowl — and damn if they aren't gonna find what they're looking for.



MoWett

"VIP is jumpin'/DJ play me something/So I can get some lady on the floor/Gettin' late/Club 'bout to shut down/There's another party going down/Jumpin' in the Bentley one more time/We're gonna ride all night." (How much is gas where they

are?) With Dave Hollister's soulful voice adding substance to this melodic praise of the almighty vehicle — and LaLa's lyrical skills further intensifying its festive, laid-back groove — "Drop Top Bentley" is really something to vibe to. MoWett are definitely big-pimpin' in the debut single from their forthcoming CD, *A Goodfellas Life*.

Even though the video had me going, it's the beat that I fell in love with. I became captivated by the slammin' production as soon as I heard it, but I couldn't let the DreamWorks staff see my excitement, so I wore my poker face.

Though the message is superficial — and, let's face it, many of today's themes are — this song can cause quite a bit of damage. Packing a punch with its tight production, strong vocals, catchy hook and partying video (not to mention the dude with the hat), I can see "Drop Top Bentley" rolling through many neighborhoods. Peace.

— Tanya O'Quinn
Asst. Urban Editor



A DIVA FOR REAL!

India.Arie is ready for her close-up, Mr. Deville — as soon as these two ladies get out of her way. Mixing it up here are R&R Asst. Urban Editor Tanya O'Quinn, India.Arie and adoring fan Monique Williams. India.Arie knows how to play a guitar, stir emotions with song and tease the camera.

URBAN *Going For Adds* 9/25/01

- B2K** Uh Huh (*Epic*)
- DRAMA** Big Ball (*Atlantic*)
- ERICK SERMON** I'm Hot (*J*)
- IMX** First Time (*New Line*)
- INDIA.ARIE** Strength, Courage & Wisdom (*Motown*)
- NATE DOGG** I Got Love (*Elektra/EEG*)
- ROYCE DA 5'9** You Can't Touch Me (*Game/Columbia*)

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URBAN AC *Going For Adds* 9/25/01

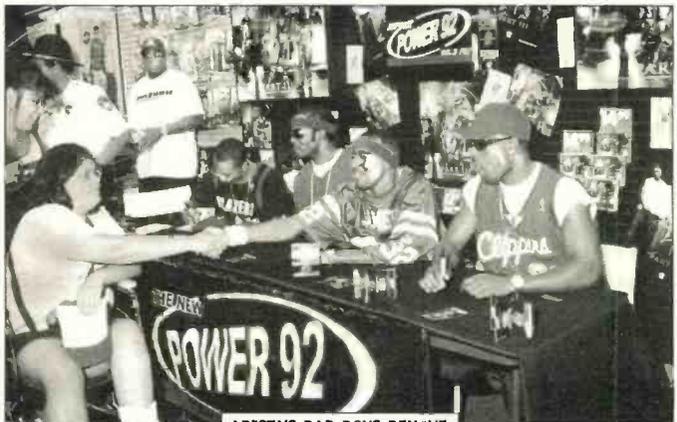
- AALIYAH** Rock The Boat (*BlackGround*)
- INDIA.ARIE** Strength, Courage & Wisdom (*Motown*)

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IS THERE A DOCTOR IN THE HOUSE?

DreamWorks recording artists Ron and Ernie Isley, along with former DreamWorks West Coast Rep Amon Parker, visited the folks at KJLH/Los Angeles recently. The staff at KJLH found themselves in the midst of an epidemic when the Isley's single "Contagious" was released. Seen here (l-r) are Parker, KJLH staffer Jerry "El Nino," KJLH morning show co-host Janine Haydell, Ron Isley, KJLH PD/MD/morning show host Cliff Winston and Ernie Isley.



ARISTA'S BAD BOYS BEHAVE

Bad Boy/Arista recording artists 112 demonstrated their softer side when the bad boys of romance signed autographs and CDs for WPWX (Power 92)/Chicago listeners.



LON HELTON
helton@rronline.com

Country Cares For America

Radio unites and consoles listeners

I doubt that everything Country radio did to help listeners or relief funds in the last 10 days could fit into a 1,000-page R&R, but as we all reflect on the unimaginable events of last week, I thought a look at what some Country stations did to aid their countrymen would serve as a fitting tribute to all of you.

As I watched coverage from around the USA, I noticed that it wasn't TV or newspapers leading the way in charity endeavors — it was radio. It was radio talking to Americans, letting them grieve by letting them share their stories. Taking care of listeners one-on-one is what radio does best. That's what it must do to remain a viable force in people's lives. Now, on to some of the wonderful work you did this past week and a half.

WNKT Boards The Yorktown

WNKT/Charleston, SC PD **Lloyd Ford** coordinated a candlelight vigil and prayer service on the deck of the *USS Yorktown*, the famous WWII aircraft carrier that is now a tourist attraction anchored in Charleston harbor, on Thursday night, Sept. 13. All five Citadel/Charleston, SC stations participated in the event, which Ford says attracted more than 4,000 people.

Leading up to the event itself, Ford hosted the 3-6pm time slot from the ship's deck, with the morning show taking over from 6-8pm. At that time all eight Citadel/Charleston stations began to simulcast the service.

When I talked with Ford the day following the tribute, he choked up as he talked about what he had witnessed the night before. "I've seen a lot of things during my life and career in radio, but last night was the most amazing thing I have ever seen — 3,000 people on the deck of an aircraft carrier, waving American flags as the sun went down," he said.

"With speeches from state senators and congressmen, this was a larger-than-life event. A woman sang 'Amazing Grace' as the song was played on the bagpipes. One group started chanting, 'USA, USA, USA,' and it was picked up by everyone. Another group started singing 'God Bless the USA,' and it spread across the deck and stopped the ceremony."

Ford noted that there were another 800 or so people gathered on the carri-

er's hangar deck and even more on the pier and a grassy knoll near the ship.

On Friday, WNKT joined with the state's South Carolina Cares fund to raise money for relief causes. A station promo proclaimed that it was time for WNKT "to move on to what's next for the community and the country and join with South Carolina to get donations." Personality Chappel Fisher launched the efforts by setting up in a local club to take donations.

One other Citadel/Charleston note not related to the Yorktown ceremony: As part of the company's service to the city during the tragedy, on the afternoon of the day of the attack the morning teams from all eight stations in the cluster went on the air together and simulcast a live talk show from 3-6pm, sharing experiences from the day and calls they got from listeners on each station.

On a personal note, you may recall that Ford recently re-entered radio programming after a couple of years away from the business. He told me that when he took the job, he had just finished watching the movie *Pay It Forward*, and on his first day at work he told his staff that's the way he wanted the station to operate. He wanted it to focus on the community and to do things for the people of Charleston. Little did he know that his first large-scale opportunity would come so soon and because of an event so tragic.

WYNY Remembers WTC Concerts

For the past four summers WYNY/New York has held weekly concerts in the World Trade Center plaza at lunchtime, with the last show of this summer taking place three weeks ago with Lyric Street's Rascal Flatts and Kortney Kayle. Among the other artists who performed before crowds of 3,000-4,000 in the plaza were The Dixie Chicks, Phil Vassar, Terri Clark and Tim Rushlow.

A number of artists who performed there, as well as many of others, called

the station in the days following the attack to talk about their WTC or New York experiences. Some of those who called were Clint Black, Phil Vassar, Tim Rushlow, Confederate Railroad's Danny Shirley, Chris Cagle, Jo Dee Messina, The Warren Bros., Rascal Flatts, Trick Pony, John Berry and Lila McCann.

WYNY PD/afternoon driver **Marty Mitchell** said, "In the days after the attack many of our listeners called to talk about those shows and how wonderful they were. Many said the shows provided some of their favorite memories of the station.

"I was looking at all the pictures from the shows last night, and I just can't believe the WTC is no longer there. It's unbelievable. I can only think of the police and firemen who helped at each week's event. I can't believe that some of the people we worked with and who came to the shows are gone."

Mitchell also said that the station is in the early stages of trying to bring together all of the people who have performed at WYNY's WTC concerts for one last big show to benefit the families of the police and firefighters who lost their lives. In the days immediately after the attack he received a lot of positive feedback about such an event from a number of artists. One major radio network has already expressed interest in carrying the concert. We'll keep you posted.

Jacksonville Hits The Road

Country outlets WQIK & WROO, along with their Clear Channel/Jacksonville sister stations and in cooperation with Home Depot, have been collecting gloves, face masks, goggles, five-gallon buckets, hard hats, work boots, white socks, white T-shirts, protective booties for dogs and other items for New York City rescue workers.

Two semi-trailer trucks donated by a pair of local residents, who also donated their driving services, were positioned at two Home Depot locations in Jacksonville and are scheduled to head to New York at noon next Wednesday. Riding along with them will be two Clear Channel representatives, one from radio and one from TV, to record and relay the events along the way and when they arrive.

WKLB Helps Boston Heal

As you might expect, this is an especially difficult time for listeners of WKLB/Boston, since two of the ill-



RADIO TEAMWORK

KSCS/Dallas teamed with three other ABC Radio outlets in Dallas and a local TV station in a campaign called "Change the World." The stations asked people to drive by the ballpark at Arlington last Friday and drop off all the pennies, nickels, dimes and quarters they had been hoarding in exchange for a red, white and blue ribbon, which station personnel tied to car antennae, or for American flags. Texas Ranger ballplayer **Doug Davis** (r) was on hand to help collect money, which thus far has surpassed \$750,000.

fated planes — the two that crashed into the World Trade Center — originated in Boston.

This message came from WKLB MD **GINNY ROGERS** two days after the tragedy: "After airing local TV audio, ABC and CNN for most of the past two days, we are now back to playing selected music, taking lots of phone calls and playing special requests. People want to talk about the friends and neighbors they've lost. It gets very emotional at times, but our air personalities have been incredible in handling the situation.

"It's interesting to talk to friends who work at Logan Airport. The stories are amazing. We live an hour north of Boston, near the ocean. It's usually very quiet, with no noise from the city. But now all you hear in the dark is the roar of military planes patrolling the skies. It's very eerie and surreal."

Last weekend was actually the weekend that WKLB had planned to hold its annual Country Cares for St. Jude's Kids radiothon. Instead, it shifted course and joined with the four other Greater Media Boston stations to raise money for the September 11th Fund. The group broadcast from the famous Faneuil Hall in Boston, the site originally planned for WKLB's St. Jude broadcast, all last weekend. A site was also set up at Quincy Marketplace. Personalities from all of the stations worked in two-hour shifts.

The group also scheduled appearances by personalities through this week, with each appearance serving as a collection opportunity. Greater Media/Boston also set up a P.O. Box to which funds could be sent.

Commenting on the music he's programming, WKLB PD **MIKE BROPHY** reported a little difficulty in scheduling music in the aftermath of the tragedy. "It's either too sad, too happy or a 'One-Way Ticket'-type song that doesn't work," he said. "We are playing Ricochet's 'Star-Spangled Banner' — we have versions with actualities [available at www.wkbl.com] — and Faith Hill and Lee Greenwood songs. Somehow 'Private Malone' works, Sons Of The Desert work, and we're playing Byron MacGregor's 'The Americans.'"

Describing the sound of the station, he said, "We do not want to beat our chests at this time. All production is off the station, except for almost dry liners by our voice guy that have a 'Best country in the world' kind of

message, leaning much more toward 'country' as a nation, not a format. We also carried short newscasts at the top and bottom of the hour through last weekend."

KSCS Says 'Change The World'

KSCS/Dallas teamed with three other ABC Radio outlets in Dallas and a local TV station in a campaign called "Change the World." The stations asked people to drive by the ballpark at Arlington last Friday and drop off all the pennies, nickels, dimes and quarters they had been hoarding through the years in exchange for a red, white and blue ribbon that station personnel tied to car antennae.

KSCS Promotion Director **DAVID BERRY** explained, "We set up a drive-through operation where many people just pulled out their ashtrays full of change and handed them to us. We dumped them out, tied ribbons on their cars, and they were off. One lady signed over her unemployment check, and three people signed over tax refunds. It was incredible. Between 6am and 7pm we raised over \$351,000."

The stations set up shop at the Grapevine Mills Mall this past Monday, where they handed out American flags, obtained from the Texas Motor Speedway, for change. "The speedway had intended to distribute 50,000 flags to racegoers last weekend, but the race was postponed," Evans said.

"Even though the race had been rescheduled and the speedway was still going to hand out the flags, they didn't want them to sit around for a few weeks, since they're so hard to come by. So they gave them to us to give away as part of 'Change the World.'" The 50,000 flags were turned into \$750,000 by the ABC Radio group this past Monday.

Berry ended our conversation by citing something that he said really moved him: "One of things that really got to me is that people kept saying that they could now go home and watch the footage on TV with a little more peace because they had done something to help."

I suspect that everyone who spent any time at all on the radio helping their listeners through the tough emotional times of the last 10 days or who raised even a dollar for any of the relief funds feels very much the same way.

God bless all of you for your efforts. And God bless America.

"One of things that really got to me is that people kept saying that they could now go home and watch the footage on TV with a little more peace because they had done something to help."

David Berry



CALVIN GILBERT
gilbert@rronline.com

Song Has New Meaning

Nashville reacts to national tragedy

Martina McBride has sung the national anthem on countless occasions, but when she performed the song at a vigil last week to mourn the terrorist attacks in New York and Washington, the song's lyrics took on an added dimension.

McBride, Kenny Chesney, Jo Dee Messina, Phil Vassar and Shannon Brown were among those performing during the Sept. 12 ceremony at Nashville's Centennial Park. Spearheaded by Clear Channel, the memorial also featured Sixpence None The Richer lead vocalist Leigh Nash and Contemporary Christian artists Michael W. Smith and The Katinas.

"We are asked to sing the national anthem all the time," McBride said. "We sing it at football games and baseball games and NASCAR races. It's always this very joyous, jubilant kind of experience." Performing the song just a day after the tragedy was a totally different experience. "The weight of those words, the real meaning of the words, really hits home when you sing it in a situation like this," she said. "It was very emotional."

Many Events Cancelled

The Centennial Park vigil was one of the few outward manifestations of Nashville's reputation as Music City. Other events were cancelled. Among them was Garth Brooks' press conference at the Country Music Hall of Fame and Museum this past Monday (Sept. 17), which was to coincide with the delivery of his duet with George Jones on "Beer Run (B Double E Double Are You In?)."

Brooks and Capitol/Nashville President Mike Dungan made the decision to postpone both the press conference and the delivery of the single. Dungan said, "We are United States citizens first and a record label second. Out of respect for the victims of today's tragedy, we have decided to postpone our event. We know that everyone joins our staff and artists in remembering the victims and their families during this horrific time."

Brooks was actually in Manhattan when the World Trade Center was attacked. He, along with manager Bob Doyle, publicist Karen Byrd and Mt. Juliet, TN schoolteacher Judy Cummings were in New York to record public service announcements for the Read Across America program.

They were en route to a recording studio when the attacks occurred.

After returning to their midtown hotel, they left Manhattan and drove through New Jersey before arranging ground transportation back to Nashville. Brooks was scheduled to be in Washington that night to receive ASCAP's Golden Note award, but that ceremony was, of course, cancelled.

Hall of Fame Inductions

The 12 newest members of the Country Music Hall of Fame will be inducted during an Oct. 4 dinner at the Hall of Fame & Museum building. The 12 honorees include 10 special inductees selected earlier this year and two new members normally scheduled to be inducted for 2001.

The special inductees include The Delmore Brothers, The Everly Brothers, Don Gibson, Homer & Jethro, Waylon Jennings, The Jordanares, The Louvin Brothers, Ken Nelson, Webb Pierce and producers Don Law and Ken Nelson. Bill Anderson is this year's inductee in the Open Category, with Sun Records founder Sam Phillips selected for the Non-Performer Category. The new Hall of Fame members will also be recognized Nov. 7 during the 35th annual CMA Awards.

Strait Ticket

Floor tickets sold out in less than six minutes for George Strait's March 3 performance at the Houston Livestock Show & Rodeo. The remaining seats in the Reliant Astrodome were sold in two hours.

The event — also touted as RODEOHOUSTON — is one of the biggest rodeos in the world, and organizers say that Strait is, by far, the most-requested performer. You'd be correct in assuming that the event leans heavily toward country acts, but the list of previous performers includes Tony Bennett, The Jackson Five, Diana Ross, Rod Stewart, Elvis Presley and Destiny's Child.

Strait's upcoming appearance takes place on the final day of the rodeo. Strait will also perform during opening-day activities at the

2003 Livestock Show & Rodeo, which moves to its new home at Reliant Stadium.

Strait's first performance at the Houston rodeo took place in 1983, when he was booked as a last-minute replacement for Eddie Rabbitt. Strait continued to sell out shows there for the next 15 years. In 1996 Strait's name was placed on the Star Trail to commemorate his entertaining more than 1 million fans. Only one other act — Charley Pride — has achieved that honor.

Chicks Notes

The Dixie Chicks have filed a counterclaim against Sony Music, which filed suit against them in July to demand that the trio honor their Monument recording contract. In the counterclaim filed Aug. 27 in New York the Chicks made several allegations against Sony, including claims that the label had breached its contract with them and defrauded them of royalties. The counterclaim also states that the Chicks will never again record for Sony.

And what was being billed as The Dixie Chicks' first concert performance of the year is being rescheduled. The Chicks were set to headline a Sept. 15 benefit concert in Austin with Shawn Colvin, Terri Hendrix and the Austin Symphony. A spokesman for the charity — the Pediatric AIDS League of Texas — said, "The circumstances surrounding the postponement are beyond the control of PAL and the talent involved." The show is expected to be rescheduled in the near future.

Bits 'N' Pieces

• Jamie O'Neal and Amy Grant have been added to the lineup for the first-annual All Star Music Bash, a benefit for the Cystic Fibrosis Foundation. Richard Marx hosts the Oct. 1 event at the Opryland Hotel with guests Vince Gill, Kenny Loggins, Michael W. Smith, Kenny Chesney, SheDAISY and Tammy Cochran.

• Newcomer Cyndi Thomson has been added to the fall leg of



PLENTY TO CELEBRATE

With multimedia success unprecedented in country music, Reba McEntire was honored by MCA/Nashville, the Creative Artists Agency and SunTrust Bank. Some 400 industry friends showed up at the Country Music Hall of Fame to offer their congratulations on a year that included a critically acclaimed starring role on Broadway in *Annie Get Your Gun*, the Girls Night Out Tour, an upcoming sitcom on the WB Network and a new CD, *Greatest Hits III — I'm a Survivor*, set for Oct. 23 release. Pictured at the party are (l-r) MCA/Nashville President Tony Brown, Hall of Fame Director Kyle Young, MCA/Nashville Chairman Bruce Hinton, McEntire and SunTrust's Brian Williams and Rod Essig.



LONDON CALLING

BNA recording artist K.T. Oslin and producer Raul Malo traveled to London to support Oslin's current album, *Live Close By, Visit Often*. Oslin and the former Mavericks lead vocalist performed a live concert broadcast on BBC 2. Pictured are (l-r) BBC 2's Nick Barraclough, Malo, Oslin and RCA Label Group Chairman Joe Galante.

Jo Dee Messina's Burn Tour, which kicks off Sept. 28 in Carbondale, IL. The shows will also feature Mascal Flatts, who were with Messina during her spring tour dates.

• Billy Ray Cyrus returned to a Toronto soundstage just days after undergoing knee surgery in Nashville. The surgery repaired an injury that stemmed from his athletic endeavors as a youth and his onstage performances. Cyrus is using a wheelchair between takes while taping his PAX TV series, *Doc*.

• *Live by Request*, Kenny Rogers' 60th album and his first live recording, is set for an Oct. 23 release by Dreamcatcher. Featuring 17 hits, the album is

from Rogers' appearance as part of the A&E Network's *Live by Request* series. The show was televised last year on A&E, and it will also be available on DVD and VHS.

• Martina McBride has been added to artist lineup of this year's Farm Aid concert, which is set for Sept. 29 in Noblesville, IN. CMT will telecast the sold-out concert, which also features Dave Matthews, Arlo Guthrie and Farm Aid founders Willie Nelson, Neil Young and John Mellencamp. McBride also performs her first live pay-per-view concert next month at the historic Orpheum Theater in Minneapolis. *Martina McBride's Greatest: Live in Concert* airs Oct. 13.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 615-244-8822 or e-mail:

gilbert@rronline.com

STEVE AZAR

THE NEW SINGLE
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FRIDAY DRIVE TIME

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TO BE ME
("TIL MONDAY)*

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PRODUCED BY
RAFF VAN HOY

R&R Country Top 50

September 21, 2001

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	CYNOI THOMSON What I Really Meant To Say (Capitol)	5605	+232	621385	25	148/1
1	2	TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	5545	-259	611553	18	150/0
2	3	BLAKE SHELTON Austin (Warner Bros.)	5494	-308	619104	22	150/0
5	4	TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	4853	+198	505140	25	148/2
8	5	ALAN JACKSON Where I Come From (Arista)	4794	+624	514500	10	150/1
6	6	BROOKS & DUNN Only In America (Arista)	4662	+95	516812	13	148/0
7	7	TIM MCGRAW Angry All The Time (Curb)	4607	+353	519716	10	149/0
9	8	PHIL VASSAR Six-Pack Summer (Arista)	3930	+179	427554	15	146/1
10	9	CARDLYN DAWN JOHNSON Complicated (Arista)	3710	+384	395179	22	146/4
12	10	MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	3367	+247	365531	13	146/2
14	11	TAMMY COCHRAN Angels In Waiting (Epic)	3291	+179	319881	25	136/4
13	12	TRICK PONY On A Night Like This (H2E/WB)	3290	+171	327746	20	141/5
16	13	REBA MCENTIRE I'm A Survivor (MCA)	3182	+368	345833	9	147/3
15	14	TRAVIS TRITT Love Of A Woman (Columbia)	3142	+275	339200	14	144/1
17	15	JEFF CARSON Real Life (I Never Was...) (Curb)	2551	+228	251036	18	135/2
19	16	TRACE ADKINS I'm Tryin' (Capitol)	2489	+317	272813	10	134/3
21	17	ANDY GRIGGS How Cool Is That (RCA)	2218	+160	214392	19	126/2
24	18	LONESTAR With Me (BNA)	2189	+523	239509	5	130/6
22	19	MARK WILLS Loving Every Minute (Mercury)	2172	+235	233911	22	125/0
25	20	KENNY CHESNEY The Tin Man (BNA)	1879	+246	199508	8	128/7
20	21	DIXIE CHICKS Heartbreak Town (Monument)	1868	-207	189436	12	126/0
23	22	CHELY WRIGHT Never Love You Enough (MCA)	1737	+57	178875	17	121/2
26	23	MARK MCGUINN That's A Plan (VFR)	1684	+213	165647	14	115/2
27	24	GARY ALLAN Man Of Me (MCA)	1578	+229	173030	12	120/10
Breaker	25	TOBY KEITH I Wanna Talk About Me (DreamWorks)	1453	+384	187632	5	107/36
32	26	BRAD PAISLEY Wrapped Around (Arista)	1278	+403	141264	3	109/20
Breaker	27	STEVE HOLY Good Morning Beautiful (Curb)	1130	+185	122612	8	96/10
29	28	JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks)	1090	+27	116815	15	99/0
30	29	CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	1085	+119	126096	11	82/5
Breaker	30	TRACY BYRD Just Let Me Be In Love (RCA)	994	+252	104026	5	90/13
33	31	JOE DIFFIE In Another World (Monument)	938	+101	90169	9	85/3
37	32	DAVID BALL Riding With Private Malone (Dualtone)	846	+313	101549	2	60/17
36	33	MONTGOMERY GENTRY Cold One Comin' On (Columbia)	740	+193	73366	5	71/10
40	34	JAMIE O'NEAL Shiver (Mercury)	723	+298	73913	2	79/10
35	35	JEFFREY STEELE Something In The Water (Monument)	567	+7	58061	4	61/3
39	36	COLLIN RAYE Ain't Nobody (Gonna Take...) (Epic)	522	+91	44456	6	62/0
38	37	AARON TIPPIN Always Was (Lyric Street)	509	+4	38685	7	59/1
42	38	BRIAN MCCOMAS Night Disappear With You (Lyric Street)	491	+80	51771	5	61/3
41	39	TIM RUSHLOW Crazy Life (Scream)	467	+44	46076	9	51/2
48	40	JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	465	+189	49886	2	62/20
43	41	KENNY ROGERS Beautiful (All That You...) (Dreamcatcher)	449	+63	41705	4	52/3
45	42	SARA EVANS Saints & Angels (RCA)	415	+107	39558	2	58/11
44	43	CHAD BROCK Tell Me How (Warner Bros.)	397	+67	39118	4	46/5
47	44	GEORGE JONES The Man He Was (Bandit/BNA)	356	+73	33371	7	24/0
50	45	TRACY LAWRENCE Life Don't Have To Be So Hard (Atlantic)	314	+118	39097	2	37/6
46	46	PAT GREEN Carry On (Republic/Universal)	312	+23	29228	2	47/8
49	47	SHANNON BROWN Baby I Lied (BNA)	311	+57	25751	2	50/10
Debut	48	CONFEDERATE RAILROAD That's What Brothers Do (Audium)	262	+85	21788	1	35/4
Debut	49	JAMESON CLARK Don't Play Any Love Songs (Capitol)	216	+45	20305	1	23/4
Debut	50	CLINT BLACK W/LISA H. BLACK Easy For Me To Say (RCA/RLG)	161	+152	26603	1	14/12

150 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of Sunday 9/2-Saturday 9/8. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song being played on more stations is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points/plays for three consecutive weeks and below No. 1 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
TOBY KEITH I Wanna Talk About Me (DreamWorks)	36
BRAD PAISLEY Wrapped Around (Arista)	20
JO DEE MESSINA W/TIM MCGRAW Bring On... (Curb)	20
DAVID BALL Riding With Private Malone (Dualtone)	17
STEVE AZAR I Don't Have To Be (Till...) (Mercury)	17
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	15
TRACY BYRD Just Let Me Be In Love (RCA)	13
CLINT BLACK W/LISA H. BLACK Easy For... (RCA/RLG)	12
SARA EVANS Saints & Angels (RCA)	11
GARY ALLAN Man Of Me (MCA)	10
STEVE HOLY Good Morning Beautiful (Curb)	10
JAMIE O'NEAL Shiver (Mercury)	10
MONTGOMERY GENTRY Cold One Comin' On (Columbia)	10
SHANNON BROWN Baby I Lied (BNA)	10
DIXIE CHICKS Some Days You Gotta Dance (Monument)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALAN JACKSON Where I Come From (Arista)	+624
LONESTAR With Me (BNA)	+523
BRAD PAISLEY Wrapped Around (Arista)	+403
CARDLYN DAWN JOHNSON Complicated (Arista)	+384
TOBY KEITH I Wanna Talk About Me (DreamWorks)	+384
REBA MCENTIRE I'm A Survivor (MCA)	+368
TIM MCGRAW Angry All The Time (Curb)	+353
TRACE ADKINS I'm Tryin' (Capitol)	+317
DAVID BALL Riding With Private Malone (Dualtone)	+313
JAMIE O'NEAL Shiver (Mercury)	+298

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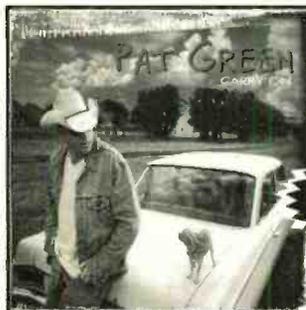
TOBY KEITH
I Wanna Talk About Me (DreamWorks)
71% of our reporters on it (107 stations)
36 Adds • Moves 28-25

STEVE HOLY
Good Morning Beautiful (Curb)
65% of our reporters on it (96 stations)
10 Adds • Moves 31-27

TRACY BYRD
Just Let Me Be In Love (RCA)
61% of our reporters on it (90 stations)
13 Adds • Moves 34-30

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total Plays.



PAT GREEN CARRY ON

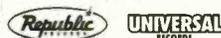
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September 21, 2001

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	CYNDI THOMSON What I Really Meant To Say (Capitol)	1077	-70	41065	8	30/0
2	2	BROOKS & DUNN Only In America (Arista)	1061	-62	40804	8	30/0
4	3	TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	1049	-62	40490	8	30/0
6	4	ALAN JACKSON Where I Come From (Arista)	1040	+14	40644	8	30/0
7	5	TIM MCGRAW Angry All The Time (Curb)	977	-13	37970	8	30/0
3	6	TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	954	-160	36501	8	28/0
10	7	CAROLYN DAWN JOHNSON Complicated (Arista)	838	+8	33058	8	30/0
9	8	PHIL VASSAR Six-Pack Summer (Arista)	832	-67	33215	8	28/0
5	9	BLAKE SHELTON Austin (Warner Bros.)	809	-246	28685	8	26/0
11	10	TRICK PONY On A Night Like This (H2E/WB)	776	+16	31084	8	30/0
12	11	TRAVIS TRITT Love Of A Woman (Columbia)	767	+10	30857	8	30/0
13	12	MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	747	-10	29383	8	30/1
16	13	TAMMY COCHRAN Angels In Waiting (Epic)	680	+50	24772	8	27/0
14	14	REBA MCENTIRE I'm A Survivor (MCA)	647	-37	25149	8	30/0
17	15	LONESTAR With Me (BNA)	588	-5	23619	8	30/0
18	16	TRACE ADKINS I'm Tryin' (Capitol)	577	-4	22574	8	29/0
21	17	JEFF CARSON Real Life (I Never Was...) (Curb)	539	+35	20845	8	28/1
19	18	MARK WILLS Loving Every Minute (Mercury)	530	-16	21154	8	28/0
25	19	GARY ALLAN Man Of Me (MCA)	466	+25	19019	8	27/0
24	20	KENNY CHESNEY The Tin Man (BNA)	459	+1	17859	8	26/0
23	21	ANDY GRIGGS How Cool Is That (RCA)	459	-25	18150	8	24/1
28	22	BRAD PAISLEY Wrapped Around (Arista)	458	+84	18353	7	28/2
27	23	CHELY WRIGHT Never Love You Enough (MCA)	414	+22	16909	8	26/1
26	24	MARK MCGUINN That's A Plan (VFR)	411	0	15235	8	25/1
29	25	TRACY BYRD Just Let Me Be In Love (RCA)	381	+11	14903	7	25/0
31	26	TOBY KEITH I Wanna Talk About Me (DreamWorks)	380	+79	14848	3	25/4
30	27	JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks)	353	+30	14285	8	23/0
22	28	DIXIE CHICKS Heartbreak Town (Monument)	337	-159	14196	8	16/0
32	29	CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	293	+26	13497	8	18/0
33	30	JOE DIFFIE In Another World (Monument)	241	-2	9698	8	19/0
34	31	MONTGOMERY GENTRY Cold One Comin' On (Columbia)	239	+36	9492	4	20/2
41	32	DAVID BALL Riding With Private Malone (Dualtone)	233	+136	9017	2	16/5
35	33	STEVE HOLY Good Morning Beautiful (Curb)	230	+29	9287	8	15/0
39	34	JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	225	+119	8685	2	17/4
37	35	JAMIE O'NEAL Shiver (Mercury)	194	+53	7842	4	21/4
36	36	AARON TIPPIN Always Was (Lyric Street)	160	-3	6953	8	12/0
44	37	JEFFREY STEELE Something In The Water (Monument)	142	+61	5209	2	16/4
49	38	SARA EVANS Saints & Angels (RCA)	138	+78	4628	2	17/6
38	39	COLLIN RAYE Ain't Nobody (Gonna Take...) (Epic)	138	0	5089	8	15/1
43	40	BRIAN MCCOMAS Night Disappear With You (Lyric Street)	95	+11	3640	2	10/0
47	41	TRACY LAWRENCE Life Don't Have To Be So Hard (Atlantic)	92	+26	4007	2	8/2
40	42	CONFEDERATE RAILROAD That's What Brothers Do (Audium)	88	-11	4146	7	9/0
45	43	CHAD BROCK Tell Me How (Warner Bros.)	87	+18	3503	3	10/1
42	44	GEORGE JONES The Man He Was (Bandit/BNA)	86	-9	3142	8	6/0
46	45	PAT GREEN Carry On (Republic/Universal)	82	+13	4564	3	7/1
—	46	ELBERT WEST Unpredictable (Broken Bow)	55	-1	2475	5	5/0
Debut	47	SHANNON BROWN Baby I Lied (BNA)	54	+1	2271	1	5/0
48	48	KENNY ROGERS Beautiful (All That You...) (Dreamcatcher)	52	-13	1886	2	5/0
50	49	TIM RUSHLOW Crazy Life (Scream)	51	-7	2900	8	4/0
Debut	50	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	47	+21	1645	1	8/6

 33 Country Indicator reporters in markets 144-205. Songs ranked by total plays for the airplay week of Sunday 9/2-Saturday 9/8.
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Most Added

ARTIST TITLE LABEL(S)	ADDS
SARA EVANS Saints & Angels (RCA)	6
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	6
DAVID BALL Riding With Private Malone (Dualtone)	5
C. BLACK W/LISA H. BLACK Easy For Me... (RCA/RLG)	5
TOBY KEITH I Wanna Talk About Me (DreamWorks)	4
JAMIE O'NEAL Shiver (Mercury)	4
JO DEE MESSINA W/T. MCGRAW Bring On... (Curb)	4
JEFFREY STEELE Something In The Water (Monument)	4
BRAD PAISLEY Wrapped Around (Arista)	2
MONTGOMERY GENTRY Cold One Comin' On (Columbia)	2
TRACY LAWRENCE Life Don't Have To Be... (Atlantic)	2
ALISON KRAUSS The Lucky One (Rounder)	2
DARRYL WORLEY Sideways (DreamWorks)	2
MARTINA MCBRIDE When God Fearin' Women... (RCA)	1
JEFF CARSON Real Life (I Never Was...) (Curb)	1
CHELY WRIGHT Never Love You Enough (MCA)	1
MARK MCGUINN That's A Plan (VFR)	1
ANDY GRIGGS How Cool Is That (RCA)	1
COLLIN RAYE Ain't Nobody (Gonna Take...) (Epic)	1
CHAD BROCK Tell Me How (Warner Bros.)	1

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVID BALL Riding With Private Malone (Dualtone)	+136
JO DEE MESSINA W/T. MCGRAW Bring On... (Curb)	+119
BRAD PAISLEY Wrapped Around (Arista)	+84
TOBY KEITH I Wanna Talk About Me (DreamWorks)	+79
SARA EVANS Saints & Angels (RCA)	+78
JEFFREY STEELE Something In The Water (Monument)	+61
JAMIE O'NEAL Shiver (Mercury)	+53
TAMMY COCHRAN Angels In Waiting (Epic)	+50
MONTGOMERY GENTRY Cold One... (Columbia)	+36
JEFF CARSON Real Life (I Never Was...) (Curb)	+35
JESSICA ANDREWS Helplessly... (DreamWorks)	+30
STEVE HOLY Good Morning Beautiful (Curb)	+29
CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	+26
TRACY LAWRENCE Life Don't Have To Be... (Atlantic)	+26
GARY ALLAN Man Of Me (MCA)	+25
CHELY WRIGHT Never Love You Enough (MCA)	+22
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	+21
CHAD BROCK Tell Me How (Warner Bros.)	+18
TRICK PONY On A Night Like This (H2E/WB)	+16
ALAN JACKSON Where I Come From (Arista)	+14
BLAKE SHELTON All Over Me (Warner Bros.)	+14
PAT GREEN Carry On (Republic/Universal)	+13
RASCAL FLATTS See Me Through (Lyric Street)	+12
TRACY BYRD Just Let Me Be In Love (RCA)	+11
BRIAN MCCOMAS Night Disappear... (Lyric Street)	+11
TRAVIS TRITT Love Of A Woman (Columbia)	+10
ALISON KRAUSS The Lucky One (Rounder)	+10
DARRYL WORLEY Sideways (DreamWorks)	+10
CAROLYN DAWN JOHNSON Complicated (Arista)	+8
TIM MCGRAW My Next Thirty Years (Curb)	+8

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8.

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R&R Bullseye Country Callout

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES September 21, 2001

BULLSEYE song selection is based on the top 35 titles from the R&R Country chart for the airplay week of August 19-25.



Password of the Week:

Christopher

Question of the Week: Think about the music you hear on your favorite country radio station. Now think about music you'd like to hear more of or less of on that station. On a scale of 1 to 5 — 1 meaning you'd like to hear it less, and 5 meaning you'd like to hear it more — how do you feel about:

• Music from the '70s (Don Williams, Crystal Gayle, Waylon Jennings, Willie Nelson)

• Music from the '80s (The Judds, Randy Travis, Restless Heart)

• Music from the '90s (Clint Black, Trisha Yearwood, John Michael Montgomery)

• Today's hits (Toby Keith, The Dixie Chicks, Lonestar, Tim McGraw)

This is *wave two*, bringing the total sample to 400 persons.

Total Sample

More '70s: 43%

Less '70s: 26%

More '80s: 54%

Less '80s: 12%

More '90s: 79%

Less '90s: 4%

More Today's Hits: 80%

Less Today's Hits: 7%

P1

More '70s: 44%

Less '70s: 25%

More '80s: 54%

Less '80s: 11%

More '90s: 77%

Less '90s: 5%

More Today's Hits: 79%

Less Today's Hits: 10%

P2

More '70s: 43%

Less '70s: 28%

More '80s: 48%

Less '80s: 12%

More '90s: 81%

Less '90s: 2%

More Today's Hits: 83%

Less Today's Hits: 6%

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 8/19-25.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON Where I Come From (Arista)	41.8%	73.5%	13.5%	94.8%	4.8%	3.0%
TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	38.3%	70.3%	19.5%	98.3%	5.0%	3.5%
BLAKE SHELTON Austin (Warner Bros.)	37.0%	70.3%	17.3%	97.5%	3.3%	6.8%
TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	34.3%	70.0%	18.0%	96.8%	4.3%	4.5%
TAMMY COCHRAN Angels In Waiting (Epic)	38.5%	69.0%	17.0%	96.3%	4.0%	6.3%
CHRIS CAGLE Laredo (Capitol)	29.5%	68.0%	21.3%	97.8%	3.8%	4.8%
KEITH URBAN Where The Blacktop Ends (Capitol)	34.0%	67.8%	19.5%	97.8%	6.0%	4.5%
PHIL VASSAR Six-Pack Summer (Arista)	26.8%	67.8%	16.0%	92.8%	5.3%	3.8%
TRICK PONY On A Night Like This (H2E/WB)	23.3%	66.8%	20.8%	93.3%	4.3%	1.5%
CYNDI THOMSON What I Really Meant To Say (Capitol)	28.5%	64.0%	22.3%	93.8%	3.8%	3.8%
JO DEE MESSINA Downtime (Curb)	24.5%	63.5%	22.0%	94.8%	4.5%	4.8%
BROOKS & DUNN Only In America (Arista)	24.3%	63.5%	22.0%	94.3%	5.3%	3.5%
TRAVIS TRITT Love Of A Woman (Columbia)	27.5%	61.0%	21.8%	88.0%	4.0%	1.3%
TIM MCGRAW Angry All The Time (Curb)	26.8%	60.8%	20.0%	88.5%	6.3%	1.5%
JOE DIFFIE In Another World (Monument)	24.3%	59.8%	23.5%	88.0%	3.8%	1.0%
MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	21.0%	57.3%	26.8%	93.3%	7.8%	1.5%
MARK WILLS Loving Every Minute (Mercury)	21.3%	56.3%	25.8%	90.0%	6.3%	1.8%
SONS OF THE DESERT What I Did Right (MCA)	21.0%	54.8%	25.5%	88.8%	6.0%	2.5%
CLAY WALKER If You Ever Feel Like Lovin' Me Again (Giant/WB)	20.0%	53.3%	24.3%	81.0%	3.0%	0.5%
REBA MCBENTIRE I'm A Survivor (MCA)	19.8%	52.8%	27.5%	89.5%	7.5%	1.8%
TRACE ADKINS I'm Tryin' (Capitol)	14.5%	51.0%	25.5%	79.3%	1.8%	1.0%
JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks)	19.8%	50.8%	26.0%	88.0%	10.5%	0.8%
TOBY KEITH I Wanna Talk About Me (DreamWorks)	17.5%	48.0%	21.8%	80.8%	10.0%	1.0%
DIXIE CHICKS Heartbreak Town (Monument)	17.0%	47.8%	27.0%	84.0%	7.0%	2.3%
KENNY CHESNEY The Tin Man (BNA)	20.0%	46.8%	26.5%	80.0%	5.5%	1.3%
MARK MCGUINN That's A Plan (VFR)	12.5%	46.8%	24.3%	79.3%	7.3%	1.0%
CAROLYN DAWN JOHNSON Complicated (Arista)	18.5%	46.5%	26.3%	87.8%	11.8%	3.3%
ANDY GRIGGS How Cool Is That (RCA)	13.0%	45.8%	24.3%	79.3%	8.0%	1.3%
STEVE HOLY Good Morning Beautiful (Curb)	15.8%	42.3%	22.3%	67.8%	2.5%	0.8%
JEFF CARSON Real Life (Curb)	11.8%	40.5%	24.5%	70.3%	4.3%	1.0%
GARY ALLAN Man Of Me (MCA)	12.5%	38.8%	37.0%	86.3%	8.8%	1.8%
BRAD PAISLEY Wrapped Around (Arista)	12.5%	38.5%	23.5%	68.0%	5.0%	1.0%
CHELY WRIGHT Never Love You Enough (MCA)	13.8%	35.3%	32.0%	79.3%	9.3%	2.8%
LONESTAR With Me (BNA)	12.3%	34.8%	20.0%	64.8%	9.0%	1.0%
TRACY BYRD Just Let Me Be In Love (RCA)	10.0%	29.8%	25.5%	61.0%	4.8%	1.0%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC, Harrisburg, PA., Providence, Rochester, NY., Springfield, MA., Hartford, Portland, ME., Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL., Charleston, SC., Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI., Ft Wayne, IN., Rockford, IL., Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. **WEST:** Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2001 R&R Inc. © 2001 Bullseye Marketing Research Inc.

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The New Album Gallery



Martina McBride
Greatest Hits (RCA)

"I'd like to be known as someone who records songs that are intelligent and emotional," Martina McBride says. "I don't want to be thought of as 'fluff.' Night after night, you have to be able to stand up there and believe in what you're singing. And I'm really lucky — I still love everything that I have done. I think I have chosen well." It's hard to argue with her assessment, given the 13 tracks featured on her *Greatest Hits*

album. The collection includes tried-and-true hits such as "Independence Day," "Wild Angels," "Wrong Again," "A Broken Wing" and "I Love You," along with four new tracks. In addition to the current hit, "When God-Fearin' Women Get the Blues," the other new material includes "Where Would You Be," "Concrete Angel" and "Blessed." McBride notes, "When the idea for this album first came up, I really struggled with it. I thought, 'Wait a minute. Nobody's going to perceive this as some kind of an end, are they?' I'm far from done. When I realized that I could put on four new songs, it was a big help to me, creatively. That made me feel like I wasn't closing a door; I was opening one. I think this album puts some space between what I have done and what I am going to do in the future. I loved the fact that we could put lots of hits on it, but also that it was saying, 'Now let's see what the next 10 years hold.'"



Gene Watson
From the Heart (RMG)

Alan Jackson calls Gene Watson "a real country singer with a voice that can't be duplicated," while Chely Wright refers to him as "one of the most distinctive and soulful voices in music — period." Watson is also one of country music's most enduring entertainers. Having won his battle with colon cancer, Watson returned to the studio earlier this year to record

From the Heart, his first project for independent RMG Records.

Watson says, "I have been holding onto some of these songs for the past five or six years. When I come across a good song, the next session I go into might not be the right session for it, but that doesn't mean I got rid of it. I hang onto something until the time is right. I think if I ever did have a talent, it's the talent of knowing a good song." In co-producing the album with Ray Pennington, Watson chose material by the likes of Eddy Raven, Skip Ewing, Bill Anderson and Leslie Satcher. In addition to the current single, "Next to Nothin'," other highlights include remakes of Lefty Frizzell's "I Never Go Around Mirrors" and Ray Price's "Take Me as I Am or Let Me Go."

PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R c/o Heidi Van Alstyne: 10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067



Jeff Carson
Real Life (Curb)

Like many artists, Jeff Carson's career was off to a strong start when it stalled a few years ago. But, unlike many artists, Carson has bounced back with a major hit, the title track of his new Curb album, *Real Life*. After scoring hits with "Not on Your Love" and "The Car," Carson had low visibility in the late '90s. He used that time to hone his songwriting skills, co-writing two songs for his own album and another original — "Until Forever's Gone" — for Kenny Rogers' latest project. Produced by Max T. Barnes and Justin Niebank, *Real Life* also features material provided by a who's who of Nashville songwriters, including Harlan Howard, Neil Thrasher, Craig Wiseman, Tom Shapiro, Jim Weatherly and Mark D. Sanders.



The Derailers
Here Come The Derailers (Lucky Dog)

After releasing four albums that created a sizable following nationally, The Derailers have delivered their first project for Sony/Nashville's Lucky Dog imprint. The quartet take a roots-oriented approach to their music, with influences from Buck Owens, Texas honky-tonk and rockabilly sources. The bandmembers had a hand in writing most of the songs, but the only country cover tune is a remake of Charlie Rich's '60s hit "Mohair Sam." *Here Come The Derailers* was produced by Kyle Lehning, who is best known for his work on Randy Travis' early albums. Guitarist-vocalist Brian Hofedt says, "Kyle really understood what we were getting at and had a clear idea of what we are all about. He was so intuitive about our connections that it was a great experience from top to bottom."

C O U N T R Y
FLASHBACK

1 YEAR AGO

• No. 1: "It Must Be Love" — Alan Jackson

5 YEARS AGO

• No. 1: "So Much For Pretending" — Bryan White

10 YEARS AGO

• No. 1: "Where Are You Now" — Clint Black

15 YEARS AGO

• No. 1: "Both To Each Other" — Eddie Rabbitt & Juice Newton

20 YEARS AGO

• No. 1: "Party Time" — T.G. Sheppard

25 YEARS AGO

• No. 1: "If You've Got The Money" — Willie Nelson

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September 21, 2001

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America's Best Testing Country Songs 12+ For The Week Ending 9/21/01.

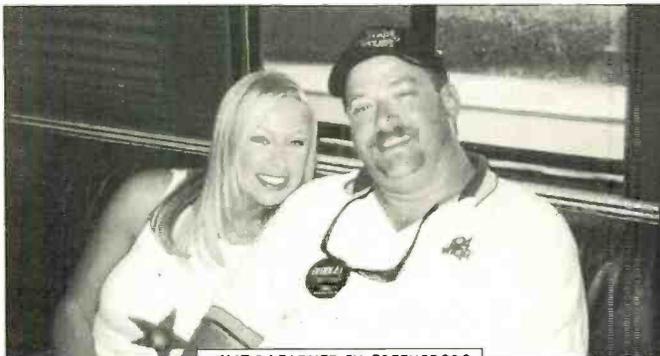
Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
BLAKE SHELTON Austin (Warner Bros.)	4.10	4.18	99%	34%	4.10	99%	33%
TOBY KEITH I'm Just Talkin' About Tonight (DreamWorks)	3.98	3.98	99%	31%	4.12	98%	25%
CYNDI THOMSON What I Really Meant To Say (Capitol)	3.95	3.96	97%	25%	3.89	95%	23%
TIM MCGRAW Angry All The Time (Curb)	3.94	3.90	96%	20%	3.92	96%	20%
BRAD PAISLEY Wrapped Around (Arista)	3.93	3.98	64%	5%	3.94	62%	5%
JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	3.92	-	49%	5%	3.82	48%	6%
JEFF CARSON Real Life (I Never Was The Same Again) (Curb)	3.92	3.76	76%	12%	3.96	72%	11%
ALAN JACKSON Where I Come From (Arista)	3.92	3.98	96%	21%	3.99	97%	20%
CAROLYN DAWN JOHNSON Complicated (Arista)	3.90	3.82	96%	24%	3.88	95%	23%
CLAY WALKER If You Ever Feel Like Lovin' Me Again (Giant/WB)	3.90	-	55%	3%	3.89	59%	4%
MARK WILLS Loving Every Minute (Mercury)	3.90	3.84	91%	14%	3.91	89%	11%
TRICK PONY On A Night Like This (H2E/WB)	3.90	3.84	93%	17%	3.95	92%	14%
TOBY KEITH I Wanna Talk About Me (DreamWorks)	3.87	-	77%	12%	3.90	76%	12%
KENNY CHESNEY The Tin Man (BNA)	3.86	3.76	85%	12%	3.86	85%	10%
KEITH URBAN Where The Blacktop Ends (Capitol)	3.86	3.84	98%	31%	3.90	98%	28%
TRACE ADKINS I'm Trying (Capitol)	3.85	3.82	77%	9%	3.91	78%	7%
GARY ALLAN Man Of Me (MCA)	3.85	3.86	76%	9%	3.77	73%	9%
TRISHA YEARWOOD I Would've Loved You Anyway (MCA)	3.84	3.88	98%	31%	3.97	97%	27%
TRAVIS TRITT Love Of A Woman (Columbia)	3.84	3.79	91%	16%	3.91	92%	14%
LONESTAR With Me (BNA)	3.82	3.82	66%	8%	3.78	65%	7%
JESSICA ANDREWS Helplessly, Hopelessly (DreamWorks)	3.80	3.68	86%	15%	3.76	84%	14%
CHELY WRIGHT Never Love You Enough (MCA)	3.80	3.79	88%	17%	3.80	86%	15%
BROOKS & DUNN Only In America (Arista)	3.80	3.84	98%	28%	3.82	99%	26%
PHIL VASSAR Six-Pack Summer (Arista)	3.80	3.83	96%	27%	3.82	96%	26%
TAMMY COCHRAN Angels In Waiting (Epic)	3.69	3.72	95%	33%	3.82	95%	30%
MARTINA MCBRIDE When God Fearin' Women Get The Blues (RCA)	3.69	3.70	97%	24%	3.71	97%	23%
ANDY GRIGGS How Cool Is That (RCA)	3.67	3.61	81%	15%	3.66	80%	13%
DIXIE CHICKS Heartbreak Town (Monument)	3.63	3.58	91%	24%	3.49	88%	26%
REBA MCENTIRE I'm A Survivor (MCA)	3.53	3.52	91%	22%	3.58	91%	20%
MARK MCGUINN That's A Plan (VFR)	3.33	3.28	67%	16%	3.27	61%	14%

Total sample size is 801 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.



SMILINGLY, CHARITABLY

WMZQ/Washington Asst. PD/MD Jon Anthony meets up with DreamWorks recording artist Jessica Andrews and Epic recording artist Billy Gilman after spending three hours in a dunk tank to raise money for St. Jude. Pictured (l-r) before their concert at the Patriotic Center in Washington, DC are Andrews, Anthony and Gilman.



WHAT I LEARNED IN GREENSBORO

Epic recording artist Tammy Cochran is living it up in North Carolina at the Fourth of July Greensboro Street Festival. Pictured (l-r) are Cochran and WTQR/Greensboro PB Paul Franklin.

COUNTRY

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WINNING NIGHT!

DreamWorks recording artist Toby Keith performed a special concert at the El Rey Theatre in Los Angeles recently to celebrate the West Coast debut of his new album, *Pull My Chain*. More than 800 KZLA/L.A. listeners attended the concert, during which Keith also premiered his new video for "I Wanna Talk About Me." Pictured (l-r) are DreamWorks Sr. Exec./Promotion & Artist Development Scott Borchetta, Keith and KZLA OM R.J. Curtis.



MIKE KINOSHIAN
mkinosox@rronline.com

Nights Now A Safe Bet

Delilah brings success to lackluster daypart

Until recently the typical AC ruled in middays and afternoons, was fairly competitive in morning drive and virtually disappeared at night. But the latter part of that equation has been neutralized for a growing legion of ACs (and even a handful of Hot ACs) over the past 4 1/2 years, thanks to the efforts of Seattle-based Delilah.

Multifaceted Input

The nightly *Delilah* program is now cheerfully carried by approximately 210 affiliates, and the show's popularity has been well-documented in past columns, including a profile of its charismatic host in this year's AC special (R&R 7/20). But what hasn't been addressed heretofore in print — and the source of the greatest irony for the format — is how the once-ignored nighttime daypart is now the key to success for many of the records on our chart.

In addition to researching and overseeing the music that airs on the requests-intensive show, veteran pro-

grammer and consultant Mike Bettelli serves as *Delilah*'s PD. "We try to make sure that the gold category includes the best-tested soft AC music we can find," he says.

Music in general, Bettelli maintains, is a critical component of the show. "Delilah would say exactly the same thing," he says. "It's not only the calls and her personality, but how the songs connect with the calls. A song's lyrics have to touch some emotion. We get calls from people who are happy, sad or coping with tragedy. We code songs for the particular emotion they touch."

As it is at virtually every AC or Hot AC station, a weekly music

meeting is conducted by the *Delilah* staff to review potential hits. "Delilah usually stops by to listen to a couple of songs," explains Bettelli, who earlier this year celebrated his 10th anniversary with Jones/Broadcast Programming. "She gets e-mail about certain songs and may ask to hear them. She also listens to [Sandusky/Seattle ACs] KLSY and KRWM and might want to know how a song she heard is doing."

A song's chart position, Bettelli says, plays an important role in the selection process. "We want to make sure that a song is popular and familiar before we let it have current status. R&R is the primary chart we use and the biggest indicator of whether a record will be successful. I also look at as many other charts as possible to see what's new."

In addition to chart performance, Bettelli's music research includes weekly tracking of format playlists. While he doesn't wish to divulge specific call letters, he says, "It's a pretty large list of stations; our present profile is about 25. It gives me a snapshot of current plays, as well as gold airplay."

No Power Plays

Given the show's tremendous clout, it's possible that current songs without *Delilah*'s endorsement — and the associated significant aggregate nighttime plays — may be locked out of the top 10. "Many record-label people have called and told me that," Bettelli says, "but it doesn't sway our decisions one way or the other."

"We know that we can have a big impact when we start playing something, but we never really feel that we can make or break a record. We have good dialogue with many label people, and it's in our best interest to stay in front of them when they have new songs. I love hearing from them any time — except Tuesdays."

Record companies have complained when songs have been added one week and pulled the next because that can result in serious week-to-week play erosion. In some cases companies have called Bettelli to request that their songs not be added at all.

"If they don't want us to play their

Luring Listeners With Talk

For nearly five years *Delilah* has proven to be a viable nighttime solution for many mainstream and Soft ACs. Now another woman is hoping to replicate those strong evening numbers for Hot ACs with her own syndicated venture.

Licensed clinical psychologist Dr. Lori Pollick has been doing a nightly love, sex and relationships show on Hot AC KFMB-FM (Star 100.7)/San Diego since December 2000, and her *Love Soup* program went national Sept. 4 via Santa Cruz, CA-based Fisher Entertainment. Pollick's celebrity status isn't something she planned for. "I've had my own private practice the past 16 years and never thought about radio," she says.

A phone call in October of last year to Dr. Lori, as she calls herself on the air, from KFMB VP/GM/MD Tracy Johnson's assistant, Dayna Monroe, got the ball rolling. "We'd been looking to put a show of this type on the air and needed to find someone who could host it," recalls Johnson. "Dayna called a few people in the profession, and someone suggested Dr. Lori."

It took little more than a brief phone conversation for Monroe to be able to enthusiastically let Johnson know that she'd found the perfect host. "It surprised me how quickly it happened," Pollick recounts. "I was very skeptical at first, because I'm a therapist, not a broadcaster."

Ball Of Confusion

Especially because of her name, inevitable comparisons are made between Dr. Lori and Premier Radio Networks' Dr. Laura Schlessinger. But, Johnson contends, "Anyone who hears Dr. Lori can't confuse her with Dr. Laura at all. On the other hand, we had to give it a lot of consideration, and it certainly was a concern of ours at first."

"If someone calls her Dr. Laura, I don't think it's because they think they're talking to Dr. Laura Schlessinger. It's the name recognition Schlessinger has that causes that confusion. Dr. Lori is a personable and warm personality, both on- and off-air, so using her real name made sense."

Another struggle involved the show's title, but, Johnson recalls, "Our sales manager said that it was like *E!*'s *Talk Soup* for relationships."

Fielding a wide variety of calls, Pollick especially welcomes callers to whom she can offer real help. "It's like a mini therapy session," the New York-born, Los Angeles-raised therapist says. "My absolute favorites — the ones that really get to my heart — are when I get an emotional response and hear that the person has figured out the problem. That's the most impacting experience for me."

Listeners are also encouraged to offer support to earlier callers. "That way, it's not just my opinion," Pollick says. "I also like it when people are very lively, even if they disagree with me. I look forward to doing the show so much because it's always a surprise. You never know what you're going to get. It's very exciting and energizes me."

A Different Filter

Since Pollick was a radio novice, Star MD Jen Sewell was brought in early on to act as her sidekick and handle station formatics. But, by design, Sewell soon started taking a more background role, and the doctor became more proactive. Several weeks ago Pollick began doing the show solo.

"She did a great job of working with a co-host, but it's now a more dynamic and diverse show," says Johnson. Dr. Lori, who earned her Ph.D. from United States International University, adds, "I've always focused on the callers, and I believe that's my job. It's very comfortable, and I'm just being myself."

Love Soup's conception and execution result in a female-oriented version of Westwood One's Dr. Drew Pinsky-hosted *Loveline*. According to Johnson, *Loveline* de-emphasizes relationships and is more about sex. "Ours is the reverse of that," he says. "Lori will take calls about absolutely anything and everything, but there's a different filter on it. Our target audience is adult women. Our greatest appeal so far is among women 18-34, slightly better among women 25-34."

Continued on Page 69



Dr. Lori Pollick

Doing Double Duty

Arranged by market size, these R&R AC reporters are also *Delilah* affiliates.

Hot ACs are designated by an asterisk.

Mkt. Calls/City

3 WLIT/Chicago	73 KSII/El Paso*
6 KVIL/Dallas	74 KMG/Albuquerque
11WPCH/Atlanta	75 KEFM/Omaha
14 KRWM/Seattle	76 WJBR-FM/Wilmington, DE
15 KESZ/Phoenix	77 KWAV/Monterey
17 WLTE/Minneapolis	85 KURB/Little Rock*
18 WKJY/Long Island	88 KRBB/Wichita
19 KEZK/St. Louis	91 KGFM/Bakersfield
22 WSHH/Pittsburgh	92 KLT/Des Moines
24 WDOK/Cleveland	94 KXLY-FM/Spokane
26 WRRM/Cincinnati	96 KKKI/Colorado Springs
28 KBAY/San Jose	97 WLRQ/Melbourne
30 KUDL/Kansas City	99 WTFM/Johnson City
31 WLTO/Milwaukee	102 KTDY/Lafayette, LA
32 KQXT/San Antonio	103 WAJF/Ft. Wayne, IN
34 WSNY/Columbus, OH	104 WMXY/Youngstown, OH*
35 WSNE/Providence*	110 WSRW/Worcester, MA
38 WWDE/Norfolk	111 WAHR/Huntsville, AL
39 KSNE/Las Vegas	115 WEBE/Bridgeport, CT
41 WMGF/Orlando	116 WBBQ/Augusta, GA
43 WMAG/Greensboro	120 WCZR/Flint, MI
45 WRVR/Memphis	124 WMEZ/Pensacola, FL
46 WRCH/Hartford	126 WHCB-FM/Canton, OH
48 WRSN/Raleigh	128 KRNO/Reno, NV
49 WOBM-FM/Monmouth	134 KVKI/Shreveport, LA
50 WJYE/Buffalo	137 WMJY/Biloxi, MS
51 WEAT/West Palm Beach	140 WFPG-FM/Atlantic City, NJ
54 WVEZ/Louisville	141 WSWT/Peoria, IL
55 KMGL/Oklahoma City	149 WPEZ/Macon, GA
56 WLQT/Dayton	150 WGFY/Rockford, IL
57 WYSF/Birmingham	156 WKY/Evansville, IN
58 WTVR-FM/Richmond	160 WXCO/Erie, PA
59 WHUD/Westchester	166 WNSN/South Bend, IN
60 WMYI/Greenville, SC	169 KYMG/Anchorage, AK
62 KMXX/Tucson	177 WKYE/Johnstown, PA
66 WLHT/West Palm Rapids	179 WFAZ/Kalamazoo, MI*
68 WMGS/Wilkes Barre	185 KMAJ-FM/Topeka, KS
69 WLEV/Allentown	189 KSBL/Santa Barbara, CA
70 WJXB/Knoxville	206 KDAT/Cedar Rapids, IA

song, we've promised that we won't," he says. "But I can't imagine why any record label wanting to sell CDs would make such a request. There are a lot of good songs we can add, and we're always looking for space. Whenever I say that we'll honor a request, they quickly retract it."

With only a few exceptions, the *Delilah* show tends to skew soft. "We shy away from things that are really ultra-up-tempo," says Bettelli, who programmed then-Full Service AC (now News/Talk) powerhouse KOMO/Seattle throughout the 1980s. Santana's "Smooth" is an example of a song that he'd suggest that a *Delilah* affiliate play in other dayparts but

that wasn't added to the show.

Conversely, some songs first broken by *Delilah* have gone on to enjoy tremendous acceptance in other dayparts. "The classic example that everyone mentions is Bob Carlisle's 'Butterfly Kisses,'" Bettelli says. "We also jumped on Lonestar's 'Amazed' very early. Many other people weren't believers that another country act could cross over, but we had a special feeling about that song."

That's What Friends Are For

Most Soft AC programmers would concur that the format is song-driven, but, Bettelli says,

Continued on Page 69

R&R AC Top 30



September 21, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
	1	FAITH HILL There You'll Be (Warner Bros.)	2144	+86	269087	17	104/0
3	2	DIDO Thankyou (Arista)	2042	+67	237675	28	98/0
2	3	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1980	-39	237465	39	98/0
5	4	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1928	+116	240570	42	104/0
4	5	ENYA Only Time (Reprise)	1830	-6	195783	32	100/0
6	6	BACKSTREET BOYS More Than That (Jive)	1555	-51	206996	21	99/0
7	7	DIAMOND RIO One More Day (Arista)	1504	+23	142780	21	91/0
9	8	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1385	+74	181761	20	74/1
8	9	BBMAK Ghost Of You And Me (Hollywood)	1264	-85	124508	20	88/0
10	10	'N SYNC This I Promise You (Jive)	1202	-80	149853	48	99/0
17	11	S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	1132	+168	175902	14	65/1
13	12	O-TOWN All Or Nothing (J)	1070	+48	158978	12	85/1
11	13	LIONEL RICHIE Angel (Island/IDJMG)	1064	-69	165366	30	94/0
12	14	LEANN RIMES I Need You (Curb)	1063	-12	120886	75	87/0
14	15	ERIC CLAPTON Believe In Life (Duck/Reprise)	1057	+57	106810	13	94/0
15	16	DON HENLEY Taking You Home (Warner Bros.)	1045	+53	117276	70	90/0
16	17	JO DEE MESSINA Burn (Curb)	1044	+54	97011	15	92/2
19	18	MARIAH CAREY Never Too Far (Virgin)	917	+136	128526	6	77/6
20	19	JIM BRICKMAN Simple Things (Windham Hill)	905	+130	87521	6	87/1
18	20	ELTON JOHN I Want Love (Rocket/Universal)	885	+88	107822	3	98/0
21	21	BBMAK Back Here (Hollywood)	776	+81	79755	55	78/0
22	22	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	652	-4	92679	10	47/0
23	23	HUEY LEWIS & THE NEWS Let Her Go And Start Over (Silvertone)	624	+6	66658	7	77/1
Breaker	24	LONESTAR I'm Already There (BNA)	521	-34	74329	3	65/16
26	25	JESSICA ANDREWS Who I Am (DreamWorks)	416	+47	65228	7	49/1
30	26	LEANN RIMES Soon (Curb)	269	+120	43134	2	52/15
27	27	JANET Someone To Call My Lover (Virgin)	262	+12	29901	6	34/0
28	28	NEIL DIAMOND You Are The Best Part Of Me (Columbia)	237	+10	26715	6	41/2
29	29	CHARLIE WILSON Without You (Major Hits)	208	+9	26755	6	40/5
Debut	30	SUGAR RAY When It's Over (Lava/Atlantic)	154	+11	10576	1	10/1

105 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/2-Saturday 9/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

JOHN MELLENCAMP Peaceful World (Columbia)
Total Plays: 135, Total Stations: 17, Adds: 1

JOURNEY With Your Love (Columbia)
Total Plays: 114, Total Stations: 23, Adds: 3

BABYFACE What If (Arista)
Total Plays: 112, Total Stations: 26, Adds: 3

ALICIA KEYS Fallin' (J)
Total Plays: 98, Total Stations: 13, Adds: 0

EDWIN MCCAIN Write Me A Song (Lava/Atlantic)
Total Plays: 88, Total Stations: 20, Adds: 5

JOHN WAITE Fly (Gold Circle)
Total Plays: 63, Total Stations: 18, Adds: 7

SERAH I'm Not In Love (Great Northern)
Total Plays: 48, Total Stations: 12, Adds: 1

'N SYNC Gone (Jive)
Total Plays: 41, Total Stations: 23, Adds: 11

Songs ranked by total plays

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ARTIST TITLE LABEL(S)	ADDS
LONESTAR I'm Already There (BNA)	16
LEANN RIMES Soon (Curb)	15
'N SYNC Gone (Jive)	11
JOHN WAITE Fly (Gold Circle)	7
MARIAH CAREY Never Too Far (Virgin)	6
MARC ANTHONY Tragedy (Columbia)	6
CHARLIE WILSON Without You (Major Hits)	5
EDWIN MCCAIN Write Me A Song (Lava/Atlantic)	5
ENRIQUE IGLESIAS Hero (Interscope)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)	+184
S CLUB 7 Never Had A Dream... (A&M/Interscope)	+168
LONESTAR Amazed (BNA)	+141
MARIAH CAREY Never Too Far (Virgin)	+136
JIM BRICKMAN Simple Things (Windham Hill)	+130
LEANN RIMES Soon (Curb)	+120
LEE ANN WOMACK I Hope You Dance (MCA/Universal)	+116
ELTON JOHN I Want Love (Rocket/Universal)	+88
FAITH HILL There You'll Be (Warner Bros.)	+86
BACKSTREET BOYS Shape Of My Heart (Jive)	+82
BBMAK Back Here (Hollywood)	+81

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LONESTAR

I'm Already There (BNA)

TOTAL PLAYS/DECREASE	TOTAL STATIONS/ADDS	CHART
521/-34	65/16	24

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



"See the color of roses sail across America
I couldn't wait to find you - I'm looking for a miracle
somewhere out of the blue - in the heart of getting by."

Peter Cetera

"Just Like Love"

Going For Adds September 24th

Barry O'Connell, DDE Music
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Jon Konjoyan, JK Promotion
323.874.7507 - joykon@aol.com

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RateTheMusic.com
BY MEDIABASE™

America's Best Testing AC Songs 12+ For The Week Ending 9/21/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
MATCHBOX TWENTY If You're Gone(Lava/Atlantic)	4.00	3.98	97%	26%	4.04	98%	25%
FAITH HILL There You'll Be(Warner Bros.)	3.92	4.01	97%	28%	3.94	99%	29%
DIAMOND RIO One More Day(Arista)	3.88	3.80	77%	18%	3.94	82%	18%
LONESTAR I'm Already There(BNA)	3.87	3.86	68%	10%	3.86	72%	7%
JOURNEY With Your Love(Columbia)	3.86	3.86	54%	5%	3.91	60%	4%
LEE ANN WOMACK I Hope You Dance(MCA/Universal)	3.83	3.85	96%	38%	3.87	99%	39%
BBMAK Back Here(Hollywood)	3.80	3.82	86%	24%	3.90	87%	22%
LIONEL RICHIE Angel(Island/IDJMG)	3.78	3.87	91%	24%	3.89	93%	23%
TRAIN Drops Of Jupiter (Tell Me)(Columbia)	3.78	3.66	76%	23%	3.79	73%	19%
BBMAK Ghost Of You And Me(Hollywood)	3.78	3.76	82%	18%	3.79	85%	18%
BACKSTREET BOYS More Than That(Jive)	3.78	3.68	94%	28%	3.94	94%	25%
S CLUB 7 Never Had A Dream Come True(A&M/Interscope)	3.78	3.75	75%	17%	3.85	74%	14%
ENYA Only Time(Reprise)	3.76	3.71	86%	25%	3.79	89%	25%
ELTON JOHN I Want Love(Rocket/Universal)	3.75	3.77	63%	10%	3.82	67%	9%
DON HENLEY Taking You Home(Warner Bros.)	3.75	3.77	90%	27%	3.87	92%	25%
LEANN RIMES I Need You(Curb)	3.73	3.74	96%	34%	3.77	98%	34%
JIM BRICKMAN Simple Things(Windham Hill)	3.69	3.72	55%	6%	3.68	62%	7%
'N SYNC This I Promise You(Jive)	3.65	3.70	99%	46%	3.80	99%	45%
UNCLE KRACKER Follow Me(Top Dog/Lava/Atlantic)	3.64	3.67	88%	31%	3.78	87%	26%
O-TOWN All Or Nothing(J)	3.62	3.65	77%	24%	3.66	78%	23%
NEIL DIAMOND You Are The Best Part Of Me(Columbia)	3.60	3.66	62%	11%	3.68	70%	13%
JESSICA ANDREWS Who I Am(DreamWorks)	3.56	3.65	62%	17%	3.46	64%	20%
ERIC CLAPTON Believe In Life(Duck/Reprise)	3.55	3.63	73%	14%	3.64	81%	14%
HUEY LEWIS & THE NEWS Let Her Go And Start Over(Silvertone)	3.54	3.60	60%	9%	3.54	64%	11%
LEANN RIMES Soon(Curb)	3.48	-	42%	8%	3.44	43%	10%
DIDO Thankyou(Arista)	3.46	3.39	95%	40%	3.53	94%	41%
CHARLIE WILSON Without You(Major Hits)	3.41	3.38	43%	7%	3.39	47%	8%
JO DEE MESSINA Burn(Curb)	3.40	3.34	71%	21%	3.40	75%	22%
JANET Someone To Call My Lover(Virgin)	3.27	3.16	70%	24%	3.22	69%	24%
MARIAH CAREY Never Too Far(Virgin)	2.95	3.06	67%	26%	2.79	67%	28%

Total sample size is 290 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

Nights Now Safe Bet

Continued from Page 67

"Delilah makes no secret that she's a child of the '70s, and there are a few artists who are special to our show. She just loves Bette Midler, Barbra Streisand and Lionel Richie. Donny Osmond flew up here for Delilah's birthday and is another who has 'favored artist' status, as is Jim Brickman. It's generally because she's met an artist and there's a genuine affection that goes both ways."

At least 10 songs — five of which are requests — are played every hour during Delilah's nightly program. "Some of those may

fall into our current category, but we usually play a couple of currents and one recurrent an hour," says Bettelli.

Many markets have had their versions of a Love Songs-type show, but few hosts have enjoyed Delilah's extraordinary level of success. "She's definitely a personality, and you don't hear too many personalities in that day-part," opines Bettelli.

"The people I usually hear on these shows read liners and take the same kind of calls every night. Delilah has something to say and is someone who talks to her audience. We can also pick and choose from among the many calls that come in every night and air the most compelling."

San Diego's Demo Toppers

Here's how San Diego's two major format players performed this spring among three important female demos.

Calls	W 18-34	W 25-54	W 35-64
KFMB-FM	8.9 (No. 1)	8.5 (No. 1)	6.0 (No. 4)
KYXY	6.2 (No. 4)	6.6 (No. 2)	7.6 (No. 1)

• Thanks to a 16% spring-spring increase, Midwest Television Hot AC KFMB-FM (Star 100.7) supplants CHR/Pop KHST for top women 18-34 honors. KYXY's 22% gain from a year ago boosts the Infinity Soft AC from seventh to fourth.

• An ever-so-slight year-to-year bump enables Star (+2%) to retain its top spot among females 25-54, while KYXY (+5%) improves from third to second.

• Last spring's women 35-64 leader, Smooth Jazz K1FM, now shares the title with last spring's runner-up, KYXY (+6%), while Star (-15%) slips from third to fourth.

AC

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9/25/01

STEVIE NICKS Sorcerer (Reprise)

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MUSIC MEETING

Luring Listeners With Talk

Continued from Page 67

The concept of such a show on a Hot AC might sound familiar, since Johnson slotted *The Love Doctor* shortly after he launched Star in the mid-1990s. "It was wildly successful," he says, "but this show is 10 times better because Lori's warmth and personality. She relates to listeners on their level, is nonjudgmental and really cares. In a very short period of time listeners feel they know her, and she's making a difference in people's lives."

Regardless of what Johnson aired at night before, he says, "We'd finish poorly in our target demo. After putting Lori on, we went from 13th to second, and our cume has increased dramatically among women 25-34."

Date Radio

Delilah's approximately 210 Jones Network affiliates are nearly all mainstream or Soft ACs, whereas *Love Soup* appears to be sparking interest among Hot ACs. "It puts on a compelling personality at night and gives listeners a chance to make a date with the radio station," Johnson says. "It also gives people a reason to remember that they listened to radio at night."



Tracy Johnson

R&R Hot AC Top 30

Powered By



September 21, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	SUGAR RAY When It's Over (Lava/Atlantic)	3094	-13	306245	17	83/0
1	2	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3067	-80	297998	29	82/0
3	3	LIFEHOUSE Hanging By A Moment (DreamWorks)	2865	-72	287116	30	82/0
4	4	SMASH MOUTH I'm A Believer (Interscope)	2553	-149	255868	12	78/0
5	5	DAVE MATTHEWS BAND The Space Between (RCA)	2500	-34	256551	21	80/0
7	6	FIVE FOR FIGHTING Superman (Aware/Columbia)	2216	+21	215714	15	81/0
6	7	INCUBUS Drive (Immortal/Epic)	2173	-184	227044	26	76/0
11	8	ENYA Only Time (Reprise)	1986	+262	209269	6	75/1
9	9	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	1983	+68	183433	11	57/0
8	10	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1832	-110	173150	31	77/0
10	11	MICHELLE BRANCH Everywhere (Maverick)	1813	+7	173886	12	76/0
13	12	3 DOORS DOWN Be Like That (Republic/Universal)	1631	+51	143330	12	71/2
12	13	EVE 6 Here's To The Night (RCA)	1520	-174	162419	25	66/1
14	14	BARENAKED LADIES Falling For The First Time (Reprise)	1514	-13	151995	11	69/0
15	15	WISEGUYS Start The Commotion (Mammoth/Hollywood)	1467	-22	148666	8	55/2
16	16	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1307	-71	137607	49	77/0
17	17	NELLY FURTADO Turn Off The Light (DreamWorks)	1295	+48	113294	7	58/1
18	18	BETTER THAN EZRA Extra Ordinary (Beyond)	1265	+62	115646	9	58/2
21	19	VERVE PIPE Never Let You Down (RCA)	850	+24	62758	8	42/0
19	20	FUEL Bad Day (Epic)	849	+9	54941	8	45/1
23	21	U2 Stuck In A Moment... (Interscope)	772	+75	93631	4	49/4
22	22	JANET Someone To Call My Lover (Virgin)	763	+11	65389	6	29/2
20	23	MELISSA ETHERIDGE I Want To Be In Love (Island/IDJMG)	728	-111	75666	9	52/0
24	24	MACY GRAY Sweet Baby (Epic)	621	+19	55630	6	36/1
26	25	AFRO-CELT... F/P.GABRIEL When You're Falling (Real World/Virgin)	486	+12	52533	5	26/1
Debut	26	CRANBERRIES Analyse (MCA)	433	+136	34816	1	39/5
27	27	O-TOWN All Or Nothing (J)	423	+5	29037	5	16/1
28	28	COLDPLAY Trouble (Netwerk/Capitol)	416	+28	29088	3	33/1
Debut	29	CALLING Wherever You Will Go (RCA)	392	+119	35196	1	33/6
30	30	JENNIFER PAIGE These Days (Edel America/Hollywood)	381	+21	27238	2	27/1

85 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/2-Saturday 9/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

CAKE Short Skirt/Long Jacket (Columbia)
Total Plays: 371, Total Stations: 18, Adds: 0

MATCHBOX TWENTY Last Beautiful People (Lava/Atlantic)
Total Plays: 354, Total Stations: 41, Adds: 12

JOHN MELLENCAMP Peaceful World (Columbia)
Total Plays: 350, Total Stations: 31, Adds: 5

SUGARBOMB Hello (RCA)
Total Plays: 340, Total Stations: 23, Adds: 0

WEEZER Island In The Sun (Geffen/Interscope)
Total Plays: 316, Total Stations: 18, Adds: 1

PETE YORN Life On A Chain (Columbia)
Total Plays: 308, Total Stations: 25, Adds: 0

ALANA DAVIS I Want You (Elektra/EEG)
Total Plays: 267, Total Stations: 23, Adds: 0

MICHAEL JACKSON You Rock My World (Epic)
Total Plays: 242, Total Stations: 16, Adds: 5

LEONA NAESS I Tried To Rock You But You... (MCA)
Total Plays: 188, Total Stations: 20, Adds: 1

ALIEN ANT FARM Smooth Criminal (DreamWorks)
Total Plays: 181, Total Stations: 9, Adds: 0

BLACK CROWES Soul Singing (V2)
Total Plays: 153, Total Stations: 15, Adds: 2

ALICIA KEYS Fallin' (J)
Total Plays: 142, Total Stations: 10, Adds: 2

KINA Have A Cry (DreamWorks)
Total Plays: 130, Total Stations: 10, Adds: 0

LAURA DAWN I Would (Extasy)
Total Plays: 113, Total Stations: 18, Adds: 5

R.E.M. All The Way To Reno... (Warner Bros.)
Total Plays: 79, Total Stations: 9, Adds: 0

EDWIN MCCAIN Write Me A Song (Lava/Atlantic)
Total Plays: 79, Total Stations: 9, Adds: 2

TRAVIS Side (Epic)
Total Plays: 72, Total Stations: 11, Adds: 3

TRAIN Something More (Columbia)
Total Plays: 29, Total Stations: 18, Adds: 18

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
TRAIN Something More (Columbia)	18
MATCHBOX TWENTY Last Beautiful... (Lava/Atlantic)	12
LIFEHOUSE Breathing (DreamWorks)	8
CALLING Wherever You Will Go (RCA)	6
CRANBERRIES Analyse (MCA)	5
JOHN MELLENCAMP Peaceful World (Columbia)	5
LAURA DAWN I Would (Extasy)	5
MICHAEL JACKSON You Rock My World (Epic)	5
U2 Stuck In A Moment... (Interscope)	4
ELTON JOHN I Want Love (Rocket/Universal)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MATCHBOX TWENTY Last Beautiful... (Lava/Atlantic)	+295
ENYA Only Time (Reprise)	+262
CRANBERRIES Analyse (MCA)	+136
CALLING Wherever You Will Go (RCA)	+119
JOHN MELLENCAMP Peaceful World (Columbia)	+88
U2 Stuck In A Moment... (Interscope)	+75
WEEZER Island In The Sun (Geffen/Interscope)	+69
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	+68
BETTER THAN EZRA Extra Ordinary (Beyond)	+62
LENNY KRAVITZ Dig In (Virgin)	+62

Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

No Songs Qualified For Breaker Status This Week

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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September 21, 2001

RateTheMusic.com
BY MEDIABASE™

America's Best Testing Hot AC Songs 12+ For The Week Ending 9/21/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
FUEL Bad Day(Epic)	4.14	4.14	81%	10%	4.19	80%	9%
3 000RS 00WN Be Like That(Republic/Universal)	4.12	4.19	86%	12%	4.14	87%	13%
MATCHBOX TWENTY Last Beautiful Girl(Lava/Atlantic)	4.12	3.83	52%	5%	4.26	52%	3%
LIFEHOUSE Hanging By A Moment(DreamWorks)	4.09	4.08	98%	44%	4.11	98%	46%
TRAIN Drops Of Jupiter (Tell Me)(Columbia)	4.05	4.05	99%	43%	4.06	99%	44%
FIVE FOR FIGHTING Superman (It's Not Easy)(Aware/Columbia)	4.04	4.03	82%	14%	4.07	84%	16%
INCUBUS Drive(Immortal/Epic)	4.01	3.96	96%	37%	3.99	96%	40%
EVE 6 Here's To The Night(RCA)	3.99	4.02	94%	26%	3.97	93%	27%
CALLING Wherever You Will Go(RCA)	3.99	-	38%	3%	4.04	41%	4%
STAIN'D It's Been Awhile(Flip/Elektra/EEG)	3.94	4.01	95%	37%	3.93	93%	40%
DAVE MATTHEWS BAND The Space Between(RCA)	3.93	3.90	97%	33%	3.97	97%	32%
VERVE PIPE Never Let You Down(RCA)	3.91	3.94	53%	5%	3.87	55%	5%
BETTER THAN EZRA Extra Ordinary(Beyond)	3.87	3.91	66%	10%	3.85	71%	13%
MATCHBOX TWENTY If You're Gone(Lava/Atlantic)	3.87	3.82	97%	47%	3.94	98%	48%
MICHELLE BRANCH Everywhere(Maverick)	3.85	3.95	78%	16%	3.76	79%	18%
BARENAKED LADIES Falling For The First Time(Reprise)	3.81	3.83	76%	12%	3.76	78%	15%
COLDPLAY Trouble(Nettwerk/Capitol)	3.80	3.75	50%	6%	3.73	51%	6%
ENYA Only Time(Reprise)	3.75	3.75	66%	14%	3.86	68%	12%
SUGAR RAY When It's Over(Lava/Atlantic)	3.75	3.73	98%	41%	3.68	98%	45%
U2 Stuck In A Moment You Can't Get Out Of(Interscope)	3.71	3.62	65%	10%	3.72	66%	11%
SMASH MOUTH I'm A Believer(Interscope)	3.66	3.69	98%	30%	3.65	98%	31%
CAKE Short Skirt/Long Jacket(Columbia)	3.66	3.67	63%	12%	3.59	62%	13%
AFRO CELT SOUND SYSTEM... When You're Falling(Real World/Virgin)	3.58	-	38%	6%	3.63	38%	6%
WISEGUYS Start The Commotion(Mammoth/Hollywood)	3.52	3.57	83%	28%	3.62	86%	27%
NELLY FURTADO Turn Off The Light(DreamWorks)	3.29	3.38	80%	25%	3.26	79%	26%
UNCLE KRACKER Follow Me(Top Dog/Lava/Atlantic)	3.25	3.15	98%	62%	3.28	98%	64%
MELISSA ETHERIDGE I Want To Be In Love(Island/IDJMG)	3.09	3.10	67%	22%	3.12	72%	23%
MACY GRAY Sweet Baby(Epic)	2.66	2.66	57%	24%	2.72	56%	21%

Total sample size is 900 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Women 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.



CAP HEAD

KOST/Los Angeles morning show ("Mark & Kim") producer Rodrigo Hernandez hands out flags to generate American spirit, following last week's terrorist activities.



CAP HEAD

Two youngsters display a serious attitude during Hot AC KPEK/Albuquerque's candlelight vigil last Friday night (9/14).

HOT AC

Going For Adds 9/24/01

- JEWEL Standing Still (Atlantic)
- NATALIE MERCHANT Just Can't Last (Elektra/EEG)
- STELLA SOLEIL You (Universal)
- STEVIE NICKS Sorcerer (Reprise)
- STROKE 9 Kick Some Ass (Cherry/Universal)
- SUGAR RAY Answer The Phone (Lava/Atlantic)

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CAROL ARCHER

archer@ronline.com

Nothing Succeeds Like A Client's Success

▣ Cadillac's R*Works says a sponsorship with WNUA produced dramatic sales

R*Works, General Motors' Chicago-based Midwest regional promotional division, has two goals: a customer's consideration of an eventual purchase of a Cadillac and immediate sales. Higher-end customer awareness is important to Cadillac, but so is retail orientation in the broader market.

Less than two years ago, when WNUA/Chicago LSM Tony Macaluso approached R*Works about creating a partnership with the station, neither party realized how fruitful their relationship would become. Had Cadillac made only half the automobile sales the arrangement actually generated, the company would still have considered the program wildly successful. I spoke with Macaluso, along with R*Works Regional Marketing Manager Kate Hardy, to learn more about how Smooth Jazz benefits Cadillac.

Macaluso says it took him more than a year to close the deal, but its launch marked the beginning of Cadillac's Smooth Jazz winning streak in Chicago. After the auto manufacturer enclosed a bounce-back card with the station's charity CD sampler (now in its 14th year), response was so overwhelming that Macaluso had no difficulty going to the next level with WNUA's media package.

The Package

Macaluso proposed that R*Works sponsor an exclusive hour during Ramsey Lewis' morning show on WNUA, along with a performance by the legendary jazz pianist at a private Cadillac concert. One year later the WNUA sponsorship expanded to include a major tie-in with the station's trip-a-day and specific opportunities to display the Cadillac logo at events. Lewis later also signed an exclusive service agreement with R*Works to become an official Cadillac spokes-



person, and that's become another critical component of the sponsorship program.

"The Smooth Jazz demo is a perfect match with Cadillac," Macaluso says. "They go hand in hand. The greatest thing is that this is Ramsey's only endorsement, and he doesn't need a script to praise the product because he loves his DeVille DTS."

Title sponsor Cadillac hosted a private, invitation-only concert at Chicago's Cadillac Palace Theater last winter, to which about 1,800 prospective customers — mined from Cadillac's and WNUA's databases — were invited. Lewis performed at this exclusive event surrounded by brand-new Cadillac models never before seen by the public; one was Cadillac's new SUV, the Escalade. After he finished playing, audience members trooped onstage for more than an hour to meet Lewis, have their photos taken with him and get his autograph — and they had ample opportunity to check out the Cad-

dies onstage at the same time.

The Spectacular Results

Everyone who attended Lewis' Cadillac holiday concert last year was asked to supply information, including an automotive buying history. R*Works then tracked the attendees' car-buying patterns after the concert. The results of the promotion were so spectacular that they could never have been predicted.

Each concertgoer was given a one-month window to come into a dealership for the opportunity to test-drive a Cadillac, with a seven-CD Ken Burns' *Jazz* boxed set as an incentive. More than 200 people who attended the concert responded by test-driving Cadillacs. That's a better than 10% response rate!

If one considers that many of the couples who attended the concert may have been married and thus represented households rather than single individuals, response to the test-drive offer may actually have been higher — closer to 20%. Within six months of the event, 57 Cadillacs were sold to people who attended Ramsey Lewis' December 2000 concert. The results achieved by Cadillac, in partnership with WNUA and Lewis, were off the charts by any standard.

Naturally, both R*Works and WNUA are interested in continuing such results-oriented promotions, and R*Works plans to increase its dollar commitment to WNUA in 2002. Although the radio-sales market is down, R*Works believes it gets its money's worth by advertising on Smooth Jazz. Today R*Works is WNUA's largest client.

Repeating The Success

Cadillac's holiday concert will be repeated in 2001, this time spotlighting other new vehicles — the EXT and CTS series, "introductory" luxury vehicles costing in the low \$30,000s that are intended to compete with BMW's 3- and 5-series models. Whereas this year's

Smooth Jazz Selling Points

Don't let your sales team step onto the street without these facts from Smooth Jazz's exceptional qualitative and demographic profile at their fingertips. The data is from Interep's 2001 Smooth Jazz format report.

- Compared to those of most other music formats, Smooth Jazz's listeners are well-educated, affluent adults with lots of discretionary income. Twenty-five percent of audience members live in households with annual incomes over \$100,000, making SJ listeners 82% more likely than the average adult to live in such an affluent home.
- Smooth Jazz also has one of the lowest median ages among traditionally upscale formats. Core listeners are positioned in the 35-54 age group, and the format is a leader in all major consumer demographic groups, including 18-49, 25-54 and 35-64. Compared to other formats, Smooth Jazz has one of the highest concentrations of baby boomers aged 35-54.
- Smooth Jazz audiences are active consumers: They index far above average in their purchases of foreign and domestic luxury cars, vacation and business travel, home computers, fine wines and microbrewed beer, concert attendance and other entertainment options, investment accounts and health club memberships.
- Uniquely, Smooth Jazz attracts male and female listeners almost equally — 53% male, 47% female.
- Smooth Jazz has one of the most diverse listening bases in radio, crossing all ethnic and racial groups.



A RINGING ENDORSEMENT

WNUA/Chicago morning host and jazz icon Ramsey Lewis (r) performed at a private, invitation-only holiday concert. After the performance he spent an hour signing autographs for audience members, and concertgoers had ample opportunity to check out two new Cadillac models, including the Escalade SUV (seen right), onstage before those models hit the market.



ERIC MARIENTHAL TURNS UP THE HEAT

Peak Records saxophonist Eric Marienthal (r) organizes an annual benefit for High Hopes, a nonprofit organization dedicated to helping people recover from traumatic brain injuries. This year's event, an Evening of Hope, was the third Marienthal has mounted. It featured Phil Perry, Vesta Williams and a special appearance by Lou Rawls and raised more than \$75,000. Marienthal is seen here with KTWV (The Wave)/Los Angeles midday personality Talaya Trigueros, who shares his devotion to charitable causes.

target was people in the SUV market, in 2002 a younger demo will be sought. The rest of the world will see the new line when Cadillac launches it on Super Bowl Sunday, but concertgoers will get a two-month head start.

Hardy says any sponsorship begins with an inquiry about how to reach Cadillac's target market most effectively. "Our current customers definitely listen to jazz, and so do our competitors' customers. Smooth Jazz demographics fit us well. Then you factor in a renowned jazz musician like Ramsey Lewis. He is Chicago, so, when we sponsor him, it's really a local Chicago thing. Plus, everything we're going to do with WNUA and Ramsey is going to be

first-class because that's what Cadillac represents.

"To leverage our brand, we looked at the various opportunities WNUA offers, such as the trip-a-day and the charity sampler CD, then we arranged on-air endorsements from Ramsey because they are so credible in his case. When we do these types of promotions — and we do a lot of advertising anyway, just to bring awareness of the vehicles — it's not about making the sale today, but about driving consideration. We tied in corporate sponsorship with Ken Burns' *Jazz* and got Ramsey Lewis and the Palace Theater, but it was up to us to get the right people to the concert. WNUA got us to the right people."

More than 200 people who attended the Ramsey Lewis Cadillac holiday concert responded by test-driving Cadillacs. Better than that's a 10% response rate. Within six months of the event, 57 Cadillacs were sold to people who attended the December 2000 concert.

September 21, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LEE RITENOUR F/DAVE GRUSIN Get Up Stand Up (GRP/VMG)	850	-10	121728	17	43/0
2	2	MARC ANTOINE Mas Que Nada (GRP/VMG)	780	-40	95647	18	39/0
3	3	DAVE KOZ The Bright Side (Capitol)	759	+35	100236	14	39/0
5	4	JEFF KASHIWA Around The World (Native Language)	714	+8	86478	23	34/0
4	5	PIECES OF A DREAM R U Ready (Heads Up)	676	-30	89876	24	36/0
6	6	BRIAN CULBERTSON Get It On (Atlantic)	666	-11	80794	20	36/0
7	7	EUGE GROOVE Sneak A Peek (Warner Bros.)	632	+10	89876	16	40/1
11	8	URBAN KNIGHTS High Heel Sneakers (Narada)	586	+70	76417	8	39/0
9	9	STEVE COLE From The Start (Atlantic)	579	+43	76350	14	42/1
8	10	RICHARD ELLIOT Crush (GRP/VMG)	566	+29	85485	6	43/0
12	11	HIL ST. SOUL Until You Come Back To Me (Dome/Select-O-Hits)	493	-3	53179	22	35/0
10	12	WAYMAN TISDALE Can't Hide Love (Atlantic)	457	-70	71219	25	32/0
13	13	JIMMY SOMMERS 360 Groove (Higher Octave)	449	-3	48923	11	36/0
15	14	FATBURGER Evil Ways (Shanachie)	442	+12	69200	14	31/0
16	15	JEFF LORBER Ain't Nobody (Samson/Gold Circle)	438	+47	61262	8	39/3
14	16	AL JARREAU It's How You Say It (GRP/VMG)	401	-46	34874	14	30/0
17	17	SPYRO GYRA Open Door (Heads Up)	381	+10	32768	14	34/0
19	18	PETER WHITE Turn It Out (Columbia)	375	+30	46470	4	42/7
21	19	KIM WATERS Until Dawn (Shanachie)	365	+33	64710	8	35/2
20	20	RICK BRAUN Use Me (Warner Bros.)	360	+22	45117	6	33/0
23	21	WILL DOWNING Is This Love (GRP/VMG)	358	+71	37686	5	26/0
Breaker	22	RUSS FREEMAN East River Drive (Q/Atlantic)	325	+2	49637	7	26/1
Breaker	23	JOYCE COOLING Mm-Mm Good (GRP/VMG)	264	+53	40360	2	34/9
24	24	ERIC MARIENTHAL One Day In Venice (Peak/Concord)	223	+6	22845	11	21/0
Debut	25	CHRIS BOTTI Streets Ahead (Columbia)	217	+104	16937	1	25/3
28	26	DIDO Thankyou (Arista)	199	+10	14344	6	15/2
27	27	SPECIAL EFX Everyone's A Star (Shanachie)	196	-10	25796	6	19/1
30	28	GERALD VEASLEY Do I Do (Heads Up)	187	+28	50618	3	14/0
29	29	ERIC CLAPTON Believe In Life (Duck/Reprise)	150	-15	8081	4	12/0
—	30	YULARA Om Namah Shivaya (Higher Octave)	125	-9	7113	5	13/1

43 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 9/2-Saturday 9/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

New & Active

RANDY CRAWFORD Permanent (Warner Bros.)
Total Plays: 112, Total Stations: 8, Adds: 0

MARIAH CAREY Never Too Far (Virgin)
Total Plays: 97, Total Stations: 8, Adds: 1

BOZ SCAGGS Payday (Virgin)
Total Plays: 91, Total Stations: 9, Adds: 1

KEVIN TONEY Strut (Shanachie)
Total Plays: 84, Total Stations: 8, Adds: 1

JIM BRICKMAN Serenade (Windham Hill)
Total Plays: 81, Total Stations: 8, Adds: 0

BRENDA RUSSELL Walkin' In New York (Hidden Beach/Epic)
Total Plays: 76, Total Stations: 8, Adds: 2

PAUL JACKSON JR. Rock Steady (Blue Note)
Total Plays: 76, Total Stations: 6, Adds: 0

JAARED Love's Taken Over (Marimeli)
Total Plays: 57, Total Stations: 5, Adds: 0

FOUR 80 EAST Drive Time (Higher Octave)
Total Plays: 54, Total Stations: 7, Adds: 1

PAUL TAYLOR Hypnotic (Peak/Concord)
Total Plays: 43, Total Stations: 5, Adds: 3

SHEILA E Heaven (Concord)
Total Plays: 34, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added

ARTIST TITLE LABEL(S)	ADDS
JOYCE COOLING Mm-Mm Good (GRP/VMG)	9
DIANA KRALL The Look Of Love (GRP/VMG)	9
PETER WHITE Turn It Out (Columbia)	7
ACOUSTIC ALCHEMY Wish You Were Near (Higher Octave)	6
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	3
CHRIS BOTTI Streets Ahead (Columbia)	3
PAUL TAYLOR Hypnotic (Peak/Concord)	3
KIM WATERS Until Dawn (Shanachie)	2
DIDO Thankyou (Arista)	2
BRENDA RUSSELL Walkin' In New York (Hidden Beach/Epic)	2
LESETTE WILSON Too High (Warlock)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRIS BOTTI Streets Ahead (Columbia)	+104
WILL DOWNING Is This Love (GRP/VMG)	+71
URBAN KNIGHTS High Heel Sneakers (Narada)	+70
JOYCE COOLING Mm-Mm Good (GRP/VMG)	+53
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	+47
STEVE COLE From The Start (Atlantic)	+43
JIM BRICKMAN Serenade (Windham Hill)	+36
DAVE KOZ The Bright Side (Capitol)	+35
KIM WATERS Until Dawn (Shanachie)	+33
ALFONZO BLACKWELL Funky Shuffle (Shanachie)	+32

Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

RUSS FREEMAN

East River Drive (Q/Atlantic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
325/2	26/1	22

JOYCE COOLING

Mm-Mm Good (GRP/VMG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
264/53	34/9	23

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

HIGHER OCTAVE MUSIC PRESENTS:

ACOUSTIC ALCHEMY

"Wish You Were Near" 3:20

The 1st single from their forthcoming album **AART!**

Already On:

WQCD WN WV KBZN KEZL
KRQS KRVR KSBR JRN

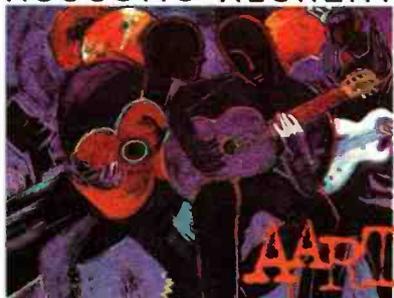
Radio Promotion: Peer Pressure 818/991-7668

Label Contact: Higher Octave Music 310/589-1515

Publicity by Millman Heavy Industries - Los Angeles

Booking: Paul Goldman - Monterey Peninsula Artists

ACOUSTIC ALCHEMY



HIGHER OCTAVE MUSIC

- 9/21 Philadelphia, PA - Zanzibar Blue
- 9/22 Philadelphia, PA - Zanzibar Blue
- 9/23 Alexandria, VA - Birchmere
- 9/24 Annapolis, MD - Ram's Head
- 9/25 New York, NY - CD101 Cruise
- 9/27 Boston, MA - Scullers
- 9/28 Boston, MA - Scullers
- 9/29 Huntington, NY - IMAC
- 9/30 Pawling, NY - Town Crier
- 10/1 Rochester, NY - Milestones
- 10/5 Milwaukee, WI - Shank Hall
- 10/6 Chicago, IL - Isaac Hayes Club
- 10/7 St. Paul, MN - Fitzgerald Theater
- 10/9 Denver, CO - Soiled Dove
- 10/12 San Juan Capistrano, CA - Coach House
- 10/13 Avalon, CA - Avalon Casino Ballroom
- 10/14 Temecula, CA - Thornton Winery
- 10/18-21 Seattle, WA - Jazz Alley

* more dates to be announced

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Randy Crawford
Permanent
Warner Bros.

Heads

Having established her name in the '70s through her work with Bootsy Collins, George Benson and The Crusaders — with whom she recorded her breakthrough single, "Street Life" — **Randy Crawford** has certainly stood the test of time. Her Warner Bros. career spans nearly 15 years and almost that many albums; albums that have often shown the vocalist stretching between stylistic extremes. Her newest release, *Permanent*, follows in that vein, with her signature silky voice alternating between emotional ballads and bumpy R&B numbers. From its haunting opener, the delicate and stirring "Wild Is the Wind," the album maintains a sense of musical and lyrical drama throughout. "Wind" sets the tone for much of the album, displaying an emotional philosophy of pensive but romantic abandon. By the time "Permanent" kicks in, however, it's clear that Crawford is not satisfied with misty deliberation alone. The track's slow, steady pulse is quickly brought to a vibrant climax that features bright rhythms and Crawford's own powerful background vocals. "Sweetest Thing," textured with percolating keyboard work and floating strings, doesn't drop the beat for a moment and would have been a worthy contender with the title track for the album's first single. "Fire and Rain" (not a James Taylor cover) provides a slow, driving R&B pulse before *Permanent* returns to a more brooding sequence that includes the classic "Alfie." "Alfie" was a song by Burt Bacharach expressing my philosophy of life in a nutshell," says Crawford. She had been searching for the right context to interpret the renowned composer's work and asked album producer Pete Smith to rework the tune with a modern arrangement. Considering the poignancy of last week's events, songs like "Alfie" and "Free the Child" from *Permanent* may be worth another listen.



— Peter Petro,
Asst. Smooth Jazz Editor

Publicist Sheryl Feuerstein has made a habit of staying behind the scenes, saving the media attention for her artists. But over the years she's developed a reputation for creativity and follow-through within various media industries, and she's leveraged that reputation to help her own artists shine ever brighter. ■ Having founded the publicity firm SFPR & Co. 10 years ago, in early 2001 Feuerstein embarked on Eastwest Media with partner Helene Greece, who brought her own company, Third Floor Media, into the fold. From her West Coast office Feuerstein represents the Henry Mancini Institute, Peak Records (Eric Marienthal, The Ripping-tons, Phil Perry, Paul Taylor), Patti Austin, Jeff Lorber, The New York Voices and the Catalina Island JazzTrax Festival. Greece runs the New York office of Eastwest, which emphasizes straight-ahead acts like Terence Blanchard, Jane Monheit, Charlie Hayden, Columbia Jazz and The Village Vanguard. ■ Feuerstein entered the world of publicity years ago, working with such rock acts as Rod Stewart, 10cc and Deep Purple and later representing classic soul artists Kool & The Gang for Phonogram/Mercury. By the mid-'80s she was eager to try her hand at film and television and landed a job at the prestigious PR firm Solters/Roskin/Friedman. It was there that she took on clients for GRP under the Dave Grusin-Larry Rosen regime, and she soon had the jazz bug. ■ A brief hiatus from music followed, when Feuerstein represented *Knots Landing* for Lorimar Television and did corporate public relations for the entertainment division of Burson-Marsteller. Her varied entertainment background has given her a formidable combination of contacts and expertise, enabling her to cross-pollinate various sources and maximize media exposure. It was that rare attribute that helped her score Chris Botti's acting debut on *One Life to Live* a few years ago. ■ Feuerstein has also established a relationship between Russ Freeman and The Rippingtons and the American Music Therapy Association. Prompted by fan letters describing how the Rippis' music had helped in the healing process in cases of illness and trauma, Feuerstein began bringing exposure to this very special aspect of the group's presence. "Russ has been a spokesperson for music therapy ever since," she says. "His summer tour was dubbed the Life in the Tropics Music Therapy Tour. We distributed pamphlets at each of the venues, Russ spoke about music therapy at the end of the concerts, and a portion of CD sales at each venue went to music-therapy activities. When scheduling permits, Russ and some members of the band perform at hospitals or hospices where patients receive music therapy. That's become such a wonderful situation to be involved in because it's win-win for music therapy and for The Rippingtons, in terms of media attention."

UNDER THE RADAR

R&R'S EXCLUSIVE BAROMETER FOR NEW MUSIC



Sheryl Feuerstein

SMOOTH JAZZ *Going For Adds*

ARNOLD MCCULLER Nick Of Time (*What's Cool*)
BONEY JAMES See What I'm Sayin? (*Warner Bros.*)
TOM GRANT Restless (*Doubleplay*)

9/24/01

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When Terrorists Attack

□ The Rock response to America's tragedy

The historic events of Sept. 11 (is it a coincidence that the numeric date was 911?) have forever changed our world. Close to home, the terrorist attacks of last week made many in the industry realize the insignificance of our little corner of the universe. The fights for ads, spin increases, presents, bands for radio shows, etc., are trivial in light of the truly hellish Tuesday experienced in New York, at the Pentagon and at the Pennsylvania crash site.

Mayor Rudolph Giuliani's early appeal to New Yorkers to try to get their lives back to normal was good advice for all in our nation. For those not involved in the recovery efforts, including the radio and records communities, we had no choice but to return to our jobs. After going back to work last Wednesday, I e-mailed the format's reporters to let them know we would not publish a Sept. 14 issue. I also asked them how their stations responded to the tragic events. Here's what some of them said.

Terrie Carr WDHA/Morristown

I have spoken to all but one of my friends who work on Park Avenue in New York. I'm hoping the last one is safely at a hotel and will call soon. The saddest thing ever is looking out the window of my home in New Jersey and not seeing "my towers." Instead, just a puff of white smoke. I can't stop crying.

WDHA chose to stay the course with music on Sept. 11, with reports from our newsroom three times per hour. We have canceled all station events, promotions, specialty programming, live commercials and station giveaways. We have also altered our music slightly to fit the mood of our listeners by opening the phones and e-mail for requests.

We had an amazing response from listeners who supported the station's decision to continue to broadcast music. Comments included, "Thanks for keeping your music going during this period of horror," and, "Sometimes music is a respite (even if only for a moment) when life gives you a barrage of terrifying information."

Listeners also want to help, so we are broadcasting volunteer info for blood donations, etc. WDHA has been home to many of our listeners for 20-plus years, and we always want them to have a safe haven in their station.

To all of our families and friends across the river and throughout the nation, our hearts and thoughts are with you and all Americans.

Robin Lee WZZO/Allentown

We bought over 2,000 flags, ranging from 18 by 20 inches on sticks to 6 feet by 10 feet. We gave out the flags in our parking lot and took donations, raising more than \$40,000 in

the first eight hours for the American Red Cross. We also set up people at two locations that are about 40 minutes away — still in our area — so people would have a closer place to donate money and get a flag. Donations ranged from \$1 to \$2,500.

Bruce Patrick KEZO/Omaha

In Omaha, KEZO and the seven other radio stations in the Journal Broadcast Group cluster (KBBX, KKCD, KMXM, KOMJ, KOSR, KQCH & KSRZ) teamed with local ABC affiliate KETV and the radio stations of the Waitt Media cluster in Omaha to raise money and collect medical supplies for the victims of the New York and DC attacks. As of 2:30pm Wednesday, more than \$70,000 had been raised, as well as a tremendous amount of medical supplies.

Michael Walter WEBN/Cincinnati

The *WEBN Dawn Patrol* stayed on the air through noon with updates on the 10s and the temporary abandonment of our smartass nature. From noon to 3pm we ran commercial-free national newfeeds with locally inserted relevant information to quench our audience overwhelming thirst for details. Beginning at 3pm and throughout the remainder of the day, the music was tailored to reflect the mood of the community, and special low-key imaging was implemented to convey that WEBN was and is ready to be there for the community and provide a little rock 'n' roll reprieve from the tragedy of the day.

As evening approached and Wednesday morning dawned, the airstaff took to the phones to listen as the tristate area vented on issues ranging from outrage over the "bombing" to anger over fuel-price gouging and identifying specific service stations that appeared to be taking advantage of the short-lived paranoia by jacking up prices, sometimes as much as 400%.

While it may have done nothing but remind people to keep their heads, we feel we've at least given voice to their frustration and, perhaps, helped lessen it by doing so. Plans are in the works to combine with the other Clear Channel/Cincinnati properties to conceive and execute an appropriate event to assist whatever or-

ganizations we can in whatever ways they deem beneficial.

WEBN will continue to lead the way in Cincinnati as an ironically tasteful means of taking the first steps on the road back to our cherished abnormalcy.

Doug Podell WRIF/Detroit

The *Drew & Mike Show* stayed on till 2pm, commercial-free. They went back and forth between TV coverage and taking calls and e-mail from listeners. Then we carried the local NBC feed (with permission) until 6pm. We started to ease back into music and spots at that time. We held back all contests and event promos and any extreme production. WRIF had its web page updated with info on blood donations, school closings, etc., by 5pm and has now added more information on what's become the WRIF crisis information page.

Rick Schmidt And Mike Oliviero WTBT & WXTB (98Rock)/ Tampa

Bubba The Love Sponge was on the air when the first plane hit and was fortunate enough to have CNN on at the time, so the show began coverage immediately at 8:45am. Many of the stations here and in Jacksonville and West Palm Beach, where Bubba also airs, waited 45 minutes to begin full coverage, while we had coverage within minutes.

We had people from New York on the air immediately and had eyewitness accounts of the second plane hitting the World Trade Center when it happened. Bubba and his team continued to acquire information that many news services did not air until much later.

Bubba stayed on the air until 2pm, and we went into long-form programming until noon on Wednesday the 12th. We fielded a lot of callers with their thoughts, opinions and stories. WTBT's Ron Diaz stayed on-air until 8:30pm Tuesday.

We had a few tribute songs — one produced by Manson on the 98Rock morning show with Don Henley's "End of the Innocence" and one with Jimi Hendrix's "The Wind Cries Mary" by Carl Harris, our Creative Services Director.

We got with Florida blood services and organized a blood drive at noon

"I think we will get back to normal soon and just be a Rock station again. If we change for any length of time, then the terrorists changed our way of life — and I'll be damned if I let that happen to me or my station."

Jim Stone

Wednesday with all of our Clear Channel stations. For once we dropped our competitive juices and had other stations in the market there. Everyone worked together professionally, and we agreed to have all the stations play WFLA, our AM News station. We continued supporting blood drives on both sides of Tampa Bay, at Tropicana Field and Legends Field, with all our stations involved. Clear Channel set up a fund for the American Red Cross in conjunction with the Bay News 9 cable channel as well.

Shannon Norris WBVR/Ft. Wayne, IN

On a personal note, I was shocked and amazed at these events. Throughout the day I remained calm and virtually unemotional, trying to report to our listeners the facts as they surfaced. Not until later that night did I cry for the poor souls and their families. It's still choking me up, but I'm making an effort to contain my emotions. Listeners' responses are pretty predictable. They're angry and feeling very patriotic. One young man called to tell me that he enlisted in the armed forces that morning.

On a broadcast note, we rebroadcast News/Talk WOWO-AM's signal, and it turned into a "network" broadcast of our company's radio stations. We continued with that for most of the day. Later we took the station van to gas stations (where long lines had developed) and handed out small American flags. We continue to urge people to give blood or money to the Red Cross. So many people feel helpless. There's more that could be done, but I feel helpless, too, and I don't know where we could begin.

Charley Lake WLWQ/Columbus, OH

WLWQ went to a modified News/Talk format within minutes of the second plane's crash into the World Trade Center. We carried CBS News coverage of the unfolding events, and we broke from that three times per hour with local updates (where to give blood, donate money, etc.), urged listeners to fly the American flag and played the national anthem during each break.

On Wednesday our morning show was on from 5:30am-noon with a variety of guests — the mayor, terrorism experts from Ohio State, security experts, citizens of New York and DC, airport personnel and so on — and took phone calls from listeners who told stories and vented their feelings. We returned to more-or-less

regular programming at noon Wednesday, but we are still doing newsbreaks three times per hour and still playing the national anthem.

John Griffin KOMP/Las Vegas

Here in Vegas we were impacted like the rest of the country. Hoover Dam, the Stratosphere Tower and the Eiffel Tower at the Paris Hotel were all closed. Our morning show went from music to news. We tied in with the ABC TV affiliate at certain times and did our own local coverage that continued throughout the day and into Wednesday.

We set up camp at the local blood bank Tuesday and Wednesday, and we had our mayor on the air numerous times over those two days. Wednesday morning all local stations, along with City Hall, showed respect with a moment of silence. I had our Production Director, Dave Martin, put together an amazing version of U2's "Peace on Earth" with actualities of the events. To hear it, click on www.soundfxonline.com.

Bob O'Dell WAQX/Syracuse

All day Tuesday our four stations, WAQX, WLTI, WNSS & WNTQ, broadcast ABC News coverage, uninterrupted and commercial-free, with local news cut-ins. Thursday morning, from 6am-noon, personalities from all our stations broadcast live from the Burdick Warehouse at Penn Cann Mall to raise money for the Citadel Relief Fund. All money raised will go to those in need through the Salvation Army, the American Red Cross and the Firefighters Memorial Fund through the help of their central New York and northern Key Bank locations.

Mike Karolyi WCCC/Hartford

I first heard about the tragedy from Howard Stern. Listening in my office, I heard Howard say that a plane had hit the World Trade Center. Not comprehending the reality of this, I headed for our regular Tuesday-morning promotions meeting.

Once the meeting was over we came out to find not one, but two planes had hit the World Trade Center, one plane had hit the Pentagon and another had crashed in Pennsylvania. What the hell is going on?

WCCC stayed with *The Howard Stern Show*. Howard gave not only Hartford listeners, but listeners around the United States, insight that no other national radio broadcaster could give.

Continued on Page 78


September 21, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	891	-15	78094	25	42/0
2	2	NICKELBACK How You Remind Me (Roadrunner)	846	+11	71083	9	43/0
5	3	OZZY OSBOURNE Gets Me Through (Epic)	794	+264	73321	2	38/0
4	4	TANTRIC Astounded (Maverick)	623	+20	44028	15	36/0
3	5	TOOL Schism (Volcano)	584	-42	47115	19	30/0
6	6	INCUBUS I Wish You Were Here (Immortal/Epic)	573	+80	45723	5	35/0
7	7	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	490	+1	38843	12	32/0
10	8	FUEL Bad Day (Epic)	451	0	33588	15	31/0
9	9	LINKIN PARK Crawling (Warner Bros.)	449	-5	36215	21	23/0
8	10	3 DOORS DOWN Be Like That (Republic/Universal)	448	-18	37997	16	27/0
11	11	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	413	-33	39337	32	22/0
13	12	LIVE Simple Creed (Radioactive/MCA)	399	+8	27466	8	31/0
14	13	FUEL Hemorrhage (In My Hands) (Epic)	388	0	31531	55	33/0
12	14	BLACK CROWES Soul Singing (V2)	385	-56	30088	14	30/0
18	15	STAIN'D Fade (Flip/Elektra/EEG)	381	+68	36995	5	29/0
17	16	DAYS OF THE NEW Hang On To This (Outpost/Interscope)	373	+40	29381	7	32/0
15	17	DROWNING POOL Bodies (Wind-up)	354	-3	25491	20	24/0
20	18	DISTURBED Down With The Sickiness (Giant/Reprise)	330	+30	26115	14	25/0
16	19	GODSMACK Greed (Republic/Universal)	299	-35	32087	27	22/0
26	20	GODSMACK Bad Magick (Republic/Universal)	296	+96	22280	2	26/0
22	21	STAIN'D Outside (Flip/Elektra/EEG)	273	+22	25242	18	19/0
19	22	SALIVA Your Disease (Island/IDJMG)	257	-55	18537	30	19/0
23	23	STONE TEMPLE PILOTS Hollywood Bitch (Atlantic)	251	+12	21689	4	24/0
21	24	CULT Rise (Lava/Atlantic)	228	-27	19116	20	25/0
24	25	TANTRIC Breakdown (Maverick)	228	-1	15553	36	22/0
37	26	BUSH Speed Kills (Atlantic)	214	+81	19765	2	9/0
27	27	BEAUTIFUL CREATURES Wasted (Warner Bros.)	207	+9	11812	8	21/0
25	28	CALLING Wherever You Will Go (RCA)	202	-16	13368	15	19/0
28	29	SALIVA Click Click Boom (Island/IDJMG)	202	+39	14482	6	13/0
32	30	U2 Stuck In A Moment... (Interscope)	161	+15	12132	5	18/0
29	31	ADEMA Giving In (Arista)	160	0	10246	10	15/0
34	32	P. O. D. Alive (Atlantic)	156	+16	11450	6	15/0
31	33	SEVEN CHANNELS Breathe (Palm Pictures)	152	+3	8100	9	18/0
30	34	CULT Breathe (Lava/Atlantic)	147	-3	9280	4	19/0
33	35	SYSTEM OF A DOWN Chop Suey (American/Columbia)	146	+2	12082	7	13/0
38	36	ALIEN ANT FARM Smooth Criminal (DreamWorks)	142	+13	7451	6	9/0
40	37	LIT Lipstick And Bruises (RCA)	139	+30	9204	3	15/0
35	38	SEVEN MARY THREE Sleepwalking (Mammoth)	137	-3	8755	5	16/0
47	39	DEFAULT Wasting My Time (TVT)	125	+50	8820	2	15/0
36	40	MEGADETH Dread & The Fugitive Mind (Sanctuary/SRG)	120	-17	8034	6	17/0
39	41	CRAVING THEO Stomp (Columbia)	117	+3	6106	5	17/0
43	42	JOHN MELLENCAMP Peaceful World (Columbia)	114	+18	9539	2	8/0
41	43	JOE BONAMASSA Miss You, Hate You (Okeh/Epic)	109	+8	5102	4	10/0
45	44	SOIL Halo (J)	101	+20	7718	6	12/0
48	45	EVERCLEAR Rock Star (Posthuman/Priority)	82	+10	6171	2	9/0
49	46	BREAKING POINT Coming Of Age (Wind-up)	80	+10	4607	3	8/0
Debut	47	MESH Maybe Tomorrow (Label)	76	+10	3935	1	12/0
46	48	TRANSMATIC Come (Immortal/Virgin)	76	-1	7367	2	11/0
Debut	49	DAVE NAVARRO Hungry (Capitol)	69	+38	4519	1	10/0
-	50	COLOR Are You With Me? (Melisma/Arista)	67	+5	4167	3	7/0

44 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/2-Saturday 9/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.25 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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Will Return Next Week

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
OZZY OSBOURNE Gets Me Through (Epic)	+264
GODSMACK Bad Magick (Republic/Universal)	+96
BUSH Speed Kills (Atlantic)	+81
INCUBUS I Wish You Were Here (Immortal/Epic)	+80
STAIN'D Fade (Flip/Elektra/EEG)	+68
DEFAULT Wasting My Time (TVT)	+50
LENNY KRAVITZ Dig In (Virgin)	+41
DAYS OF THE NEW Hang On... (Outpost/Interscope)	+40
3 DOORS DOWN Kryptonite (Republic/Universal)	+39
SALIVA Click Click Boom (Island/IDJMG)	+39
A PERFECT CIRCLE Judith (Virgin)	+38
DAVE NAVARRO Hungry (Capitol)	+38
DISTURBED Down With The Sickiness (Giant/Reprise)	+30
LIT Lipstick And Bruises (RCA)	+30
GODSMACK Keep Away (Republic/Universal)	+23

Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

No Songs Qualified For Breaker Status This Week

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Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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R&R Active Rock Top 50

Powered By



September 21, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE (LABELS)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (Q)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	TOOL Schism (Volcano)	1659	-3	153784	19	53/0
2	2	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	1585	-22	134509	12	53/0
3	3	NICKELBACK How You Remind Me (Roadrunner)	1509	+108	120937	9	51/0
5	4	DISTURBED Down With The Sickness (Giant/Reprise)	1437	+102	126666	16	53/0
4	5	LINKIN PARK Crawling (Warner Bros.)	1392	-3	117394	24	52/0
6	6	DROWNING POOL Bodies (Wind-up)	1347	+23	111505	21	53/0
8	7	INCUBUS I Wish You Were Here (Immortal/Epic)	1060	+57	83522	5	51/0
17	8	OZZY OSBOURNE Gets Me Through (Epic)	1048	+370	98882	2	45/0
9	9	TANTRIC Astounded (Maverick)	970	-22	70230	15	47/0
7	10	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	931	-118	71126	26	53/0
13	11	STAIN'D Fade (Flip/Elektra/EEG)	926	+130	83967	6	48/0
11	12	ADEMA Giving In (Arista)	909	+48	70886	11	51/0
12	13	SYSTEM OF A DOWN Chop Suey (American/Columbia)	903	+65	76332	9	53/0
10	14	GODSMACK Greed (Republic/Universal)	859	-60	86645	28	50/0
14	15	SALIVA Click Click Boom (Island/IDJMG)	819	+49	58451	8	46/0
15	16	LIVE Simple Creed (Radioactive/MCA)	719	-25	53527	7	46/0
16	17	SALIVA Your Disease (Island/IDJMG)	712	-29	55416	31	44/0
18	18	ALIEN ANT FARM Smooth Criminal (DreamWorks)	655	+54	50931	11	30/0
24	19	GODSMACK Bad Magick (Republic/Universal)	617	+193	50622	3	49/0
19	20	P.O.D. Alive (Atlantic)	579	+33	45107	7	44/0
21	21	SLIPKNOT Left Behind (Roadrunner)	562	+65	47371	6	45/0
20	22	SOIL Halo (J)	541	+6	56538	11	42/0
27	23	BUSH Speed Kills (Atlantic)	503	+146	42961	2	23/0
22	24	STONE TEMPLE PILOTS Hollywood Bitch (Atlantic)	423	-17	36107	4	33/0
23	25	DAYS OF THE NEW Hang On To This (Outpost/Interscope)	416	-10	35821	6	31/0
26	26	MUDVAYNE Death Blooms (No Name/Epic)	357	-23	29664	11	34/0
30	27	LINKIN PARK In The End (Warner Bros.)	316	+68	23214	3	25/0
32	28	LIT Lipstick And Bruises (RCA)	260	+39	17759	3	23/0
31	29	SYSTEMATIC Deep Colors Bleed (Music Company/Elektra/EEG)	257	+3	19050	9	29/0
28	30	SEVEN CHANNELS Breathe (Palm Pictures)	246	-50	23801	9	27/0
29	31	CRAVING THEO Stomp (Columbia)	243	-15	22136	6	28/0
34	32	MESH Maybe Tomorrow (Label)	214	+31	21035	4	17/0
39	33	STATIC-X Black And White (Warner Bros.)	194	+35	16579	3	21/0
40	34	DEFAULT Wasting My Time (TVT)	182	+55	10784	2	20/0
38	35	PRIMER 55 This Life (Island/IDJMG)	172	+12	14714	5	18/0
36	36	MEGADETH Dread & The Fugitive Mind (Sanctuary/SRG)	172	-4	19778	6	17/0
35	37	SUM 41 Fat Lip (Island/IDJMG)	172	+4	16035	6	7/0
33	38	AFROMAN Because I Got High (Universal)	152	-39	17385	5	7/0
37	39	BEAUTIFUL CREATURES Wasted (Warner Bros.)	150	-21	14577	7	15/0
41	40	BUTTHOLE SURFERS The Shame Of Life (Surfdog/Hollywood)	147	+11	10851	4	12/0
43	41	REVEILLE What You Got (Elektra/EEG)	127	-12	15515	3	16/0
42	42	LIFER Boring (Republic/Universal)	122	-20	9242	6	18/0
44	43	SKRAPE Sunshine (RCA)	122	-4	9130	3	16/0
Debut	44	LENNY KRAVITZ Dig In (Virgin)	119	+97	14739	1	1/0
45	45	BREAKING POINT Coming Of Age (Wind-up)	95	+6	7738	2	12/0
46	46	FROM ZERO The Other Side (Arista)	95	-5	6433	3	9/0
49	47	CULT Breathe (Lava/Atlantic)	90	+6	7220	2	9/0
47	48	GORILLAZ Clint Eastwood (Virgin)	90	0	4955	2	3/0
48	49	VISION OF DISORDER Southbound (TVT)	87	-6	6175	3	11/0
Debut	50	ONESIDEZERO New World Order (Maverick)	81	+12	4347	1	10/0

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Will Return Next Week



Most Increased Plays

ARTIST TITLE (LABELS)	TOTAL PLAY INCREASE
OZZY OSBOURNE Gets Me Through (Epic)	+370
GODSMACK Bad Magick (Republic/Universal)	+193
BUSH Speed Kills (Atlantic)	+146
STAIN'D Fade (Flip/Elektra/EEG)	+130
NICKELBACK How You Remind Me (Roadrunner)	+108
DISTURBED Down With The Sickness (Giant/Reprise)	+102
LENNY KRAVITZ Dig In (Virgin)	+97
LINKIN PARK In The End (Warner Bros.)	+68
SYSTEM OF A DOWN Chop Suey (American/Columbia)	+65
SLIPKNOT Left Behind (Roadrunner)	+65
INCUBUS I Wish You Were Here (Immortal/Epic)	+57
STAIN'D Outside (Flip/Elektra/EEG)	+55
DEFAULT Wasting My Time (TVT)	+55
ALIEN ANT FARM Smooth Criminal (DreamWorks)	+54

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54 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/2-Saturday 9/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.15 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

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September 21, 2001

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 America's Best Testing Active-Rock Songs
 12+ For The Week Ending 9/21/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
NICKELBACK How You Remind... (Roadrunner)	4.11	4.02	82%	9%	3.91	83%	14%
SYSTEM OF...Chop Suey (American/Columbia)	4.09	4.03	75%	10%	4.03	78%	13%
DISTURBED Down With The... (Giant/Reprise)	4.03	4.08	91%	24%	4.01	93%	27%
TOOL Schism (Volcano)	3.99	4.04	92%	31%	3.96	95%	34%
GODSMACK Bad Magic (Republic/Universal)	3.96	4.01	70%	9%	3.89	76%	11%
ADEMA Giving In (Arista)	3.90	3.83	67%	8%	3.69	68%	12%
LINKIN PARK In The End (Warner Bros.)	3.90	3.88	73%	10%	3.75	72%	13%
STAIN'D Fade (Flip/Elektra/EEG)	3.89	3.84	84%	14%	3.73	86%	17%
GODSMACK Greed (Republic/Universal)	3.89	3.87	93%	34%	3.84	95%	38%
STATIC-X Black And White (Warner Bros.)	3.86	-	47%	5%	3.83	53%	8%
DROWNING POOL Bodies (Wind-up)	3.81	3.81	93%	30%	3.77	96%	33%
LINKIN PARK Crawling (Warner Bros.)	3.80	3.77	95%	38%	3.69	95%	45%
PUDDLE OF... Control (Flawless/Geffen/Interscope)	3.79	3.81	86%	22%	3.62	89%	27%
SLIPKNOT Left Behind (Roadrunner)	3.79	3.79	67%	11%	3.72	70%	14%
MUDVAYNE Death Blooms (No Name/Epic)	3.78	3.76	63%	11%	3.65	69%	15%
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	3.74	3.74	98%	54%	3.57	98%	60%
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.74	3.73	92%	32%	3.74	95%	34%
LINKIN PARK One Step Closer (Warner Bros.)	3.72	3.71	95%	44%	3.64	97%	51%
SOIL Halo (J)	3.71	3.66	50%	7%	3.58	57%	10%
SALIVA Your Disease (Island/IDJMG)	3.66	3.61	91%	35%	3.58	92%	40%
TANTRIC Astounded (Maverick)	3.64	3.57	78%	19%	3.62	81%	22%
SEVEN CHANNELS Breathe (Palm Pictures)	3.62	3.51	42%	5%	3.50	44%	9%
INCUBUS I Wish You Were Here (Immortal/Epic)	3.61	3.59	73%	13%	3.41	74%	17%
P.O.D. Alive (Atlantic)	3.57	3.52	74%	14%	3.43	77%	18%
SALIVA Click Click Boom (Island/IDJMG)	3.54	3.50	75%	16%	3.54	81%	18%
BUSH Speed Kills (Atlantic)	3.44	-	42%	6%	3.30	46%	8%
DAYS OF THE NEW Hang On... (Outpost/Interscope)	3.39	3.26	45%	8%	3.18	50%	13%
STONE TEMPLE PILOTS Hollywood Bitch (Atlantic)	3.30	3.35	67%	16%	3.20	74%	21%
LIVE Simple Creed (Radioactive/MCA)	3.19	3.19	63%	16%	3.08	69%	21%
AFROMAN Because I Got High (Universal)	3.14	3.13	87%	40%	3.21	89%	39%

Total sample size is 873 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, a Division of Premiere Radio Networks.

ROCK

Going For Adds

9/25/01

DOPE Now Or Never (Epic)
 FLAW Payback (Republic/Universal)
 OLEANDER Halo (Republic/Universal)
 OYSTERHEAD Mr. Oysterhead (Elektra/EEG)
 POWERMAN 5000 Relax (Hollywood)
 STEREOMUD Steppin' Away (Loud/Columbia)

Listen now to these and other hot/new releases on Music Meeting, the industry's No. 1 online destination for new music. www.rmmusicmeeting.com

ACTIVE ROCK

Going For Adds

9/25/01

DOPE Now Or Never (Epic)
 FLAW Payback (Republic/Universal)
 OLEANDER Halo (Republic/Universal)
 POWERMAN 5000 Relax (Hollywood)
 STEREOMUD Steppin' Away (Loud/Columbia)

Listen now to these and other hot/new releases on Music Meeting, the industry's No. 1 online destination for new music. www.rmmusicmeeting.com

When Terrorists Attack

Continued from Page 75

Him broadcasting live from New York, with Crazy Cabbie reporting from the streets, painted a picture so vivid that television was irrelevant.

Following *The Howard Stern Show* I did the most difficult radio show I have ever done. All of a sudden Metallica, Tool and Ozzy didn't seem as important. We decided to do a talk show with constant updates from New York: Washington, DC; and Pennsylvania. We also gave our listeners information on how they could help locally with blood donations, etc.

We did play a few songs, but our selections were ones that seemed appropriate — "The Star-Spangled Banner" by Jimi Hendrix, "Don't Tread on Me" by Metallica and "One" by Creed. These songs were played around listener reactions and opinions.

With Connecticut so close to New York, we had many listeners calling us with stories. I had one truck driver who was in New York when this happened. He told us his story and wanted us to let his family know that he was alive and that he loved them. That was one of a hundred calls that we aired throughout the day.

WCCC had already planned a Free Rock Luau for Sept. 14 with Darwin's Waiting Room, Reveille and Nonpoint. The Luau is a big party, a celebration. It didn't seem right to have the show go on as planned, so we changed it. Listeners will still get to see the show for free, and, if they wish, they can make donations at the door for the World Trade Center Relief Fund — P.O. Box 5028, Albany, NY 12205. The fund will help the families of those who lost their lives in this tragedy. WCCC will also do an "All-American Weekend," featuring only American bands.

Greg Stevens

KSJO/San Francisco

In this market, Clear Channel did the following on Tuesday, Sept. 11.

5:50am: The first reports were made by the morning shows on KSJO & KUFX. Music was dropped shortly after, and stations became all-info.

6:30am: KCNL began simulcasting KSJO's *Lamont & Tonelli* morning show, in turn becoming all-info.

7:30am: KCNL, KSJO & KUFX merged into one triplecast for an all-info program hosted by combined morning shows *Lamont & Tonelli* and Greg Kihn and Chris Jackson from KUFX. That live show, with local and some national network audio (no music or commercials from 6:30am), continued until 3pm, including live phoners as eyewitnesses and survivors in New York, DC and Pennsylvania, as well as relatives and friends here in the Bay Area, representatives from the Red Cross and other officials, etc.

3pm: Individual stations broke the triplecast but continued all-info until 7pm local time.

Tuesday, 7pm, through Wednesday: Music programming and local hosts, with info updates hourly and as needed.

Jim Stone

WXRX/Rockford, IL

We started with simulcasting Talk WNTA, and, after everything settled down a little, we went to hourly reports. We

pulled all of our "attitude stuff" immediately and just went with straight-ahead imaging. We didn't really make an issue of it, other than the news. We thought people should just soak in what was going on. The blood bank was so full that they asked us to tell people not to come down but to make appointments for the next day.

On Wednesday we gave people the opportunity to call in and speak their minds about what happened. You could just feel that people had something to say — they didn't care, they just wanted to let go. We threw in a couple of records that had a patriotic feel to them, or as much patriotism as Rock radio can have. I did enjoy hearing Jimi Hendrix at about 5pm. We asked everyone to hang American flags to show that you can do what you want to us, but we will hold our heads high. We were as gung-ho about America as we could be. Sometimes it may have been corny, but it was what people wanted. I had phone calls with people in tears.

I think we will get back to normal soon and just be a Rock station again. After all, that is what we do. If we change for any length of time, then the terrorists changed our way of life — and I'll be damned if I let that happen to me or my station.

Paul Marshall

KRXQ (98Rock)/Sacramento

When the news broke on Tuesday morning, all thoughts of formatics and revenue were deemed secondary. KRXQ, along with the entire Entercom/Sacramento cluster, immediately devoted all efforts to newsgathering and providing information to our listeners. Our GM, John Geary, sent the message that we would run commercial-free until further notice.

Although we're not a News station, we felt it was only right to do our part to make sure all important contact info and updates from the East Coast were broadcast with extreme temperance. We felt it was important to make sure the Sacramento public remained calm.

Our morning show, *Rob, Arnie & Dawn*, remained on the air for seven hours. At noon PD Pat Martin and I went on the air in tandem. We opened the phone lines, which were ringing constantly. Sacramento was at once angry, confused and frightened. By the time 9pm rolled around, we had taken too many calls to count, just letting people vent, trying to maintain public calm and being as soothing as we could — and never once giving the station phone numbers.

As I write this, I've just finished my second day of Talk radio. After nine hours on-air yesterday and five today, it's been a pretty strange 48 hours. But we feel there's no real joy in any music right now. No song could provide an adequate escape from the current mood of Americans. Some other stations chose to resume normal programming Tuesday as if life hadn't changed. For us, life changed pretty significantly.

Our morning show producer's father witnessed the events from a sidewalk in Manhattan. Morning co-host Arnie States' father was supposed to be flying during the time the attacks began. My brother, a member of the Navy, was mobilized from Rhode Island. A close friend of mine was scheduled to be on the Boston-to-L.A. flight that never made it.

It's impossible to think about music meetings, spins and rotations right now. Eventually, we'll return to normal here at 98 Rock, but not today.



JIM KERR
jimkerr@rronline.com

The Solace Of Radio

□ Radio was needed, and radio was there

Like many of you, when I was a young boy growing into adulthood, one of my steadfast friends and sources of solace was radio. When I didn't understand the world, KDKA/Pittsburgh's Doug Hoerth would help explain it to me. When I couldn't find a way to vent some of my emotions, the music I heard on the radio let me know that I wasn't alone.

My feelings are far from unique. Radio affects all of us that way, and music affects us that way too. They are friends that are always there for us, and in difficult moments a friend can make all the difference in the world.

There are so many examples that I could highlight in both radio and music. Generally, though, both have had an equal impact on my life, usually at the same time. I believe Bruce Springsteen's "My Hometown" was the No. 1 song on WDVE/Pittsburgh the

day my father was laid off from the steel industry. If it wasn't, to my ears it certainly seemed that way.

To this day, I don't think I can ever repay my debt to radio and the music it played for getting me through those tough times. Music has saved more than one life, and radio has as well.

My own examples aren't exceptional; they are common, even. I really don't think I can overestimate the power that radio has to touch us all in immeasurably good ways.

Being there for people in tough times is a fundamental part of radio. It has always been that way, from the *Hindenburg* disaster to

Television or the Internet may have been our news source, but radio was our friend.

today. While the industry has changed profoundly over the years, I am intensely proud that the stations that we all work for or with still touch millions of people's lives. It is something that I was reminded of in indelible terms on Tuesday, Sept. 11, 2001.

The Only Thing To Do

Like millions of Americans, I found out about the horrible tragedy from the radio. I was listening to KKMR/Dallas when the jock broke in and announced what had occurred. Again, like many of you, I couldn't grasp the magnitude of what was happening.

When something that horrible and overwhelming touches us, I believe that the first things we want are knowledge and whatever understanding that we can get. I needed — we all needed — the solace of information. Of course, radio was there.

I turned to Infinity's News outlet, KRLD, and the first thing I heard was something like, "The World Trade Center has just collapsed." In moments like this, none of the big questions can be

answered — if they ever can be. I just wanted to know what was happening. How was our world changing at that moment? As has happened innumerable times in the past and in innumerable situations great and minor, radio gave us the information we needed.

Alternative radio stations across the country abandoned music for news. It was the only thing to do. Our format did what it had to do to continue to be our trusted friend: It moved out of the way and led us to what was really important at the time. For some it was a simulcast of a sister News station, for some it was a network news feed, and for others it was local talent supplementing the national news. For every station it was nothing more than the desire to provide our listeners, our friends, with what they needed most.

As the tragedy unfolded, our needs changed. We still wanted information, but we *needed* the comfort of friends. We needed to share our thoughts, our words, our feelings. We needed the succor of our community, and once again radio was there. Phone lines were open, and jocks worked emotionally exhausting shifts, taking call after call.

A Friend In Need

Television or the Internet may have been our news source, but radio was our friend. As I listened to anguished callers on KDGE/Dallas and jocks who were sensitive and responsive, all I could think was how proud I was of our industry.

Time has passed, and the music is returning — to this publication, to radio, to the thoughts of our entire industry. This is as it should be. Not because life goes on — life will go on; it must go on — but because, after we have over information, we need to know that there is still beauty in the world.

Many, if not all of us, will be re-

mindful of that beauty by the music that we play or hear on the radio. It will touch us. It will move us. It will provide the joy that our community has been lacking in the recent past.

Playing music and working in the music industry, we have taken these things for granted for too long. We can't let ourselves forget that, as people, as citizens and as friends, we need music, and we need radio.

As has happened innumerable times in the past and in innumerable situations great and minor, radio gave us the information we needed.

We are all participants in this important responsibility, and our participation should make us proud. The music that radio plays will once again be our solace, as it always has been and always will be.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 214-370-5544 or e-mail: jimkerr@rronline.com



LINING UP TO HELP

KTBB/Houston held a 12-hour fund-raising drive to help victims of last week's horrible tragedy. Broadcasting from the parking lot of a Kroger's, the station raised over \$13,000.



GOING THE EXTRA MILE

WNNX/Atlanta morning team Barnes, Leslie & Jimmy broadcast from morning to night for two days last week at Lenox Square, taking donations for the Red Cross. The team helped raise over \$200,000.

R&R **Alternative Top 50**

Powered By



September 21, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (K)	PERSON CHART	TOTAL STATIONS/ ADDS
1	1	ALIEN ANT FARM Smooth Criminal (DreamWorks)	2679	-35	267462	16	73/0
2	2	NICKELBACK How You Remind Me (Roadrunner)	2673	+207	249900	8	73/0
6	3	INCUBUS I Wish You Were Here (Immortal/Epic)	2300	+216	253441	5	74/0
3	4	SUM 41 Fat Lip (Island/IDJMG)	2231	-67	231893	23	72/0
5	5	TOOL Schism (Volcano)	2112	+3	225651	19	68/0
4	6	GORILLAZ Clint Eastwood (Virgin)	2079	-46	231710	13	63/0
7	7	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	1961	+88	173515	12	65/0
8	8	DISTURBED Down With The Sickness (Giant/Reprise)	1834	+127	158474	14	60/0
9	9	LINKIN PARK Crawling (Warner Bros.)	1712	+28	178263	27	64/0
11	10	DROWNING POOL Bodies (Wind-up)	1561	+59	145992	11	62/0
16	11	STAINO Fade (Flip/Elektra/EEG)	1512	+267	180087	6	65/0
12	12	STAINO It's Been Awhile (Flip/Elektra/EEG)	1457	-25	182910	25	71/0
10	13	WEEZER Hash Pipe (Geffen/Interscope)	1398	-101	184704	22	63/0
14	14	ADEMA Giving In (Arista)	1388	+54	135232	12	62/0
13	15	WEEZER Island In The Sun (Geffen/Interscope)	1383	+2	140972	11	59/0
19	16	SYSTEM OF A DOWN Chop Suey (American/Columbia)	1308	+135	138569	8	58/0
22	17	LIT Lipstick And Bruises (RCA)	1213	+160	108276	3	69/0
20	18	JIMMY EAT WORLD Bleed American (DreamWorks)	1183	+86	116828	13	59/0
23	19	LINKIN PARK In The End (Warner Bros.)	1174	+151	144326	10	43/0
15	20	CAKE Short Skirt/Long Jacket (Columbia)	1160	-176	104379	13	57/0
18	21	AFROMAN Because I Got High (Universal)	1122	-76	128409	6	51/0
17	22	BLINK-182 The Rock Show (MCA)	1097	-131	108054	19	65/0
21	23	LIVE Simple Creed (Radioactive/MCA)	1058	-40	101301	7	59/0
25	24	SALIVA Click Click Boom (Island/IDJMG)	1046	+168	82809	5	55/0
26	25	P.O.D. Alive (Atlantic)	1042	+245	98164	6	55/0
35	26	BUSH Speed Kills (Atlantic)	1007	+382	117281	2	45/0
27	27	BUTTHOLE SURFERS The Shame Of Life (Surfdog/Hollywood)	777	+14	63296	7	47/0
29	28	BEN FOLDS Rockin' The Suburbs (Epic)	735	-8	57920	8	40/0
30	29	TANTRIC Astounded (Maverick)	714	-42	44679	8	42/0
33	30	HANDSOME DEVIL Makin' Money (Dirty Martini/RCA)	698	+63	42730	6	47/0
34	31	STONE TEMPLE PILOTS Hollywood Bitch (Atlantic)	669	+42	62870	4	46/0
31	32	LONG BEACH DUB ALLSTARS Sunny Hours (DreamWorks)	623	-66	49792	7	40/0
41	33	BLINK-182 Stay Together For The Kids (MCA)	594	+228	85257	6	33/0
	Debut 34	LENNY KRAVITZ Dig In (Virgin)	485	+376	72271	1	9/0
37	35	SLIPKNOT Left Behind (Roadrunner)	448	+6	47290	6	37/0
38	36	BAD RONALD Let's Begin (Shoot The Sh**) (Reprise)	446	+25	30855	5	32/0
43	37	DEFAULT Wasting My Time (TVT)	436	+126	43563	2	32/0
39	38	U2 Stuck In A Moment... (Interscope)	436	+42	44335	4	27/0
47	39	GODSMACK Bad Magick (Republic/Universal)	408	+149	27979	2	36/0
42	40	SUGARCULT Stuck In America (Ultimatum/Artemis)	396	+46	31893	4	30/0
48	41	DAVE NAVARRO Hungry (Capitol)	323	+106	25993	2	33/0
44	42	PETE YORN For Nancy (Columbia)	320	+32	28525	3	23/0
46	43	SEVEN CHANNELS Breathe (Palm Pictures)	317	+28	26077	3	18/0
45	44	COLOPLAY Trouble (Nettwerk/Capitol)	264	-5	19853	3	23/0
	Debut 45	REMY ZERO Save Me (Elektra/EEG)	232	+68	28341	1	20/0
50	46	MESH Maybe Tomorrow (Label)	224	+19	19517	2	18/0
49	47	STATIC-X Black And White (Warner Bros.)	214	+9	12825	2	18/0
	Debut 48	REVELLE What You Got (Elektra/EEG)	199	+26	14017	1	19/0
	Debut 49	ONESIOZERO New World Order (Maverick)	195	+39	7286	1	18/0
	Debut 50	TRAVIS Side (Epic)	194	+51	21713	1	15/0

Most Added®

www.rradds.com

Will Return Next Week

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BUSH Speed Kills (Atlantic)	+382
LENNY KRAVITZ Dig In (Virgin)	+376
STAINO Fade (Flip/Elektra/EEG)	+267
P.O.D. Alive (Atlantic)	+245
BLINK-182 Stay Together For The Kids (MCA)	+228
INCUBUS I Wish You Were Here (Immortal/Epic)	+216
NICKELBACK How You Remind Me (Roadrunner)	+207
SALIVA Click Click Boom (Island/IDJMG)	+168
LIT Lipstick And Bruises (RCA)	+160
LINKIN PARK In The End (Warner Bros.)	+151
GODSMACK Bad Magick (Republic/Universal)	+149
SYSTEM OF A DOWN Chop Suey (American/Columbia)	+135
DISTURBED Down With The Sickness (Giant/Reprise)	+127
DEFAULT Wasting My Time (TVT)	+126
DAVE NAVARRO Hungry (Capitol)	+106

Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

No Songs Qualified For Breaker Status This Week

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

74 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 9/2-Saturday 9/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song being played on more stations is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs that are down in plays for three consecutive weeks and below No.25 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

Change

your tune.

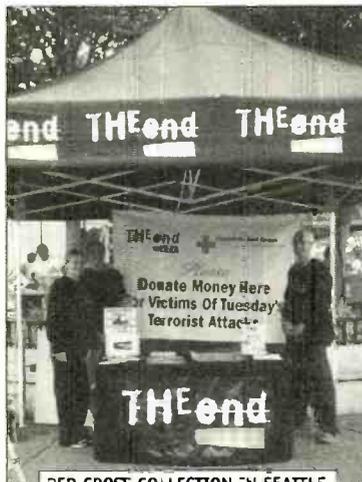
If you sing the blues every time you have to stage a promotion, we can help. **Banners on a Roll** – our continuous, high-impact, never-ending, weatherproof banner – can jazz up your events and promotions. Call today for a free estimate.

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SHOWING THEIR PRIDE

WSFM/Wilmington, NC showed its pride by flying the United States flag from its tower. Rumor has it that the station's GM climbed the tower himself to unfurl the flag on the day of the tragedy.



RED CROSS COLLECTION IN SEATTLE

KNDD/Seattle broadcast live as the station gathered money for and gave out information about the American Red Cross and its relief efforts in New York.



EVERYONE TOOK PART

Spouses and children joined WRAX/Birmingham's air talents as the entire station hit the streets to raise money for victims of Tuesday's tragedy.



GIVING HIS LAST PENNY

A young boy empties his penny jar for victims of Tuesday's disaster at another KZON/Phoenix Aid America stop for the American Red Cross.



LOADING UP TO HELP

WPLY/Philadelphia rallied the community together to donate badly needed items for the rescue mission in New York, including goggles and other eye protection, boxes, towels, blankets and syringes.



AID AMERICA

Alternative KZON/Phoenix and sister stations KMLE and KOOL put together a series of remotes over several days across Phoenix to benefit the American Red Cross. Here is a huge card for the disaster's victims that was put together at one stop.

TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 214-370-5544 or e-mail: jimkerr@ronline.com



image with attitude

adding a little attitude to:

- WXDX - Pittsburgh
KWOD - Sacramento
- WXBE/WXAR - Wilkes Barre
WWWX - Green Bay
- WIOT - Toledo
KFMA - Tucson

Call 212.735.1111



September 21, 2001

RateTheMusic.com
 BY MEDIABASE™

 America's Best Testing Alternative Songs
 12+ For The Week Ending 9/21/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
NICKELBACK How You... (Roadrunner)	4.34	4.27	79%	7%	4.33	82%	7%
LINKIN PARK In The End (Warner Bros.)	4.16	4.20	76%	8%	4.14	75%	9%
LINKIN PARK Crawling (Warner Bros.)	4.12	4.11	97%	28%	4.13	97%	30%
STAINED It's Been Awhile (Flip/Elektra/EEG)	4.07	4.05	99%	49%	4.03	98%	53%
STAINED Fade (Flip/Elektra/EEG)	4.04	4.06	81%	10%	3.98	83%	10%
INCUBUS I Wish You... (Immortal/Epic)	4.04	4.03	73%	7%	3.94	76%	8%
ALIEN ANT FARM Smooth... (DreamWorks)	4.02	4.13	95%	28%	3.94	96%	30%
SUM 41 Fat Lip (Island/IDJMG)	3.96	3.96	93%	28%	3.90	93%	29%
INCUBUS Drive (Immortal/Epic)	3.93	4.01	97%	47%	3.90	98%	50%
PUDDLE...Control (Flawless/Geffen/Interscope)	3.91	3.93	84%	17%	3.85	88%	19%
ADEMA Giving In (Arista)	3.91	3.92	53%	7%	3.85	65%	7%
TOOL Schism (Volcano)	3.90	3.81	88%	26%	3.94	90%	27%
DISTURBED Down With The... (Giant/Reprise)	3.87	3.87	35%	21%	3.84	89%	24%
P.O.D. Alive (Lava/Atlantic)	3.85	3.77	65%	8%	3.78	64%	6%
SYSTEM OF...Chop Suey (American/Columbia)	3.85	3.73	57%	10%	3.82	69%	9%
WEEZER Hash Pipe (Geffen/Interscope)	3.82	3.73	93%	32%	3.79	93%	33%
TANTRIC Astounded (Maverick)	3.72	3.73	66%	12%	3.68	72%	13%
DROWNING POOL Bodies (Wind-up)	3.72	3.67	88%	25%	3.68	90%	27%
SALIVA Your Disease (Island/IDJMG)	3.72	3.79	87%	27%	3.72	90%	23%
WEEZER Island In The Sun (Geffen/Interscope)	3.71	3.68	74%	13%	3.65	72%	13%
BLINK-182 The Rock Show (MCA)	3.71	3.73	97%	35%	3.64	96%	35%
JIMMY EAT WORLD Bleed... (DreamWorks)	3.70	3.67	48%	6%	3.61	50%	5%
GORILLAZ Clint Eastwood (Virgin)	3.69	3.68	90%	27%	3.70	90%	27%
311 You Wouldn't Believe (Volcano)	3.69	3.70	75%	16%	3.58	78%	18%
SALIVA Click Click Boom (Island/IDJMG)	3.67	3.70	65%	11%	3.64	67%	11%
BUSH Speed Kills (Atlantic)	3.66	-	44%	6%	3.59	47%	6%
BUTTHOLE SURFERS The Shame... (Surfdog/Hollywood)	3.62	3.48	37%	7%	3.56	49%	8%
LIVE Simple Creed (Radioactive/MCA)	3.49	3.55	61%	11%	3.51	64%	12%
LIT Lipstick And Bruises (RCA)	3.46	-	36%	7%	3.39	37%	7%
BEN FOLDS Rockin' The Suburbs (Epic)	3.46	3.33	48%	9%	3.40	50%	9%

Total sample size is 816 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.



LAUGHTER AS MEDICINE

WJSE/Atlantic City sponsored a "Healing Through Laughter" show on Saturday, Sept. 15. Almost 1,000 people showed up. All proceeds went to relief efforts for the recent tragedy. Starring in the show were "Stuttering John" Melendez, Lisa Pearlman, Modi, Jim Florentine and Craig Gass. Seen here are WJSE President Al Parinello, the comedians and WJSE personality Jason Ulanet.



AN ARTIST CONNECTION

Originating from WNNX/Atlanta PD Chris Williams' disappointment with traditional passive artist drops, the "I Am 99X" campaign continues to identify artists actively supporting the station by having them declare that they are 99X. This theme has carried over to the station's database program: Here's one of the new 99X limited-edition database cards featuring Stone Temple Pilots.

ALTERNATIVE Going For Adds

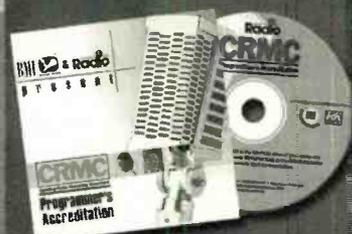
CRASHPALACE Evolution (Trauma)
 CUSTOM Hey Mister (Artist Direct)
 FLAW Payback (Republic/Universal)
 N.E.R.D. Lapdance (Virgin)
 SUM 41 In Too Deep (Island/IDJMG)

9/25/01

Listen now to these and other hot/new releases on Music Meeting, the industry's No. 1 online destination for new music. www.rmmusicmeeting.com

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Ryan Adams Strikes Gold

□ A new age of singer-songwriters is upon us

By Nicole Sandler

If you know Nicole Sandler, you know that she's passionate — about radio, about music and, of course, about her daughter, Alison. Over the past year or so she's gotten to know Ryan Adams well and has become enamored of his music. This week I asked her to give us some insight into this enigmatic, talented new recording artist.

Instant Classic

A few weeks ago I received what has quickly become my favorite new album since, perhaps, The Counting Crows' *August and Everything After*. It's by an artist with whom I'm already intimately familiar (in a musical sort of way), but, if my instincts are correct, Ryan Adams will soon be a household name, and his new solo album, *Gold*, will be heralded by music lovers everywhere as the album of the decade.

When you listen to the great classic rock albums of all time, they all have a certain timeless quality. That indiscernible, indescribable something is present in great abundance on Adams' *Lost Highway* debut. *Gold* is a perfect name for the album, which, though brand-new, is a classic record in just about every sense of the term.

One of the most unusual things about Adams as an artist is his chameleonlike quality: He changes styles, and even voices, the way many of us change clothing. And he does it all with an amazing amount of credibility. He's transitioned from the alt-country he concentrated on with Whiskeytown to classic rock as a solo artist.

In addition, he already has two more completed albums in the can: a raucous rock record done with his Nashville-based band, The Pink Hearts, and a self-described "Eagles-ish" album called *48 Hours* (for the amount of time it took to record it!).

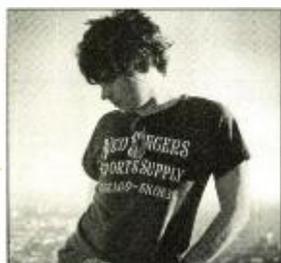
Never says he wants to do a country album, and one about outer space. Talk about variety.

Creative Flow

Prolific is certainly a word that describes Adams. *Gold* was originally conceived as a double album. However, in the end it was decided that 16 songs would be contained on a single disc and that a limited-edition EP would accompany the first pressing.

"Ryan wanted to offer his die-hard fans something special, so the first fans to buy this record will have music that you can't get anywhere else," explains Lost Highway Sr. VP/Promotion & Artist Development Chris Stacey. "Ryan creates so much that you just sort of let him do his thing, then go around behind him and collect whatever he has created. Then the record-company guys like me get to do our thing."

Frank Callari, Adams' manager and Lost Highway Sr. VP/A&R, says, "You can't slow him down even if you try. Why interrupt such a creative flow? If he's not recording, he's writing songs or, at the moment, a play and a book. If he's not writing something, he's on tour. He's like a shark that has to keep moving to survive."



Ryan Adams

In a recent interview I conducted with Adams regarding the release of *Gold*, he protested quite loudly the notion that this record could bring him the same type of frenzied attention and accolades that accompanied the release of Whiskeytown's major-label debut, *Strangers Almanac*.

Fact is, he's already been dubbed the "It" guy by both the *New York Times* and *Entertainment Weekly*. In addition, he's been called alt-country's answer to Kurt Cobain and Paul Westerberg. Clearly, the buzz has been growing with the release of each successive album. *Gold* will likely take him over the top.

Into The Limelight

Adams' first solo album, *Heartbreaker*, was released on the indie label Bloodshot to great critical acclaim, and it sold more than anyone expected. Adams then found a new home with Lost Highway, which chose to release the long-finished, oft-bootlegged but never-released Whiskeytown swan song, *Pneumonia*.

Immediately following the final mixing of that album, Adams went back into the studio with producer Ethan Johns to record the album that I'm sure won't be the last of Adams' to be called a masterpiece, *Gold*.

To hear Adams declare, "I do not want to be in the limelight, and I do not want to be a star. I will not fucking be a star. It will not happen, because I don't want it to," as he recently did, one has

to wonder if, perhaps, the singer doth protest too much.

When I ask Stacey about that proclamation, he says, "You can't be this good and not become famous. I would assume that Ryan would be OK with fame as long as he achieves it credibly."

Callari answers along the same lines: "I don't think he has any interest in being famous for fame's sake. He maintains an integrity level toward his work. He has a high standard of artistic quality that will inevitably make him famous because he's that talented. If there's fame in his future, that's how he'd like to achieve it."

Bad Reputation

I've had numerous opportunities over the past few months to speak with Adams at length, and I guess I've become something of an expert on him. If I had to pick an artist with whom to be aligned, he'd be at the top of the list.

I've been known to be quite passionate about music I love, and I've been a Ryan Adams fan since first listen. I truly believe that he's an artist who will be with us for the long term. But I didn't always feel that way.

While Ryan Adams is able to evoke the feel of some of the finest musicians in rock's short history, he's doing it with originality.

The first time I saw Adams perform was at the Mint, a tiny L.A. club that was packed to the gills on the Whiskeytown buzz. It was 1997. *Strangers Almanac* had just been released and had already become one of my all-time favorite albums. I'd heard about Adams' drinking and legendarily unpredictable live shows, and he didn't disappoint on any level. The show was musically brilliant, but he was a mess. It was during that performance that I told myself that

If my instincts are correct, Ryan Adams will soon be a household name, and his new solo album, *Gold*, will be heralded by music lovers everywhere as the album of the decade.

this guy would either become a superstar or drink himself to death.

After the club cleared out, I encountered him sitting at the bar, nursing a cocktail, and introduced myself. After I admitted my love for the album, he told me I had to hear his early stuff, walked me over to the merchandise corner and gave me a copy of a two-single set of records that predated *Strangers Almanac*. He said something to the effect that he had to stop giving this shit away, or he'd never make any money, but he wanted me to have it. So much for the "asshole" reputation I'd heard so much about.

Apparently, though, all the attention paid to him during the months that followed did take its toll. Turmoil brewed within the band, and, at the end of the *Strangers Almanac* tour, the only two original members remaining were Adams and fiddle player and singer Caitlin Carey. That did little to change Adams' reputation for erratic behavior.

From There To Here

Whiskeytown returned to the studio to record what would be their final album. The band, however, was history long before the album was ever released. Outpost Records got swallowed up in the Universal-Polygram merger, and Whiskeytown and *Pneumonia* were homeless.

In the three years that *Pneumonia* sat on a shelf, Adams moved to New York and out of the limelight. When I next met up with him, I was both happy that he was still standing and surprised to see that he was incredibly lucid.

He had just remixed *Pneumonia* with Ethan Johns, and the two of them were back in the studio, recording *Gold*. I spent a few hours with both of them in that studio, recording an interview to be used on the world-premiere broadcast of *Pneumonia*. It seemed that Adams had come to terms with the creative process, gotten his drinking under control and (though he doesn't like to admit it) grown up a bit.

Adams' erratic behavior is still an issue with some of his critics. "I don't think he is going out making a bunch of apologies for the things he did when he was younger, but I do think that he would handle situations differently now," Stacey says.

"He said to me one time, 'Chris, I'll bet when you were in college at age 19 or 20 you were doing keg stands and puking at some frat party. It's just that when I was doing crazy stuff, I got written about.' I thought that was a great point."

The Music Says It All

So what is it about *Gold* that has me so excited? What makes it so special? Why do I call it classic rock? If you've listened, you likely already understand. Though it's all undeniably Ryan Adams, there are definite nods to some of our rock 'n' roll heroes.

If I were Rip Van Winkle awakening after 25 years and someone played me "Answering Bell," I might think I was listening to an outtake from Van Morrison's *Moondance*. Upon hearing "Tina Toledo's Street Walkin' Blues" (an amazing song about a girl who moonlights as a hooker to make ends meet), I'd be convinced that I was hearing *Exile*-era Stones.

One of the most unusual things about Ryan Adams as an artist is his chameleonlike quality: He changes styles, and even voices, the way many of us change clothing.

Bob Dylan is certainly represented on "Nobody Girl," while "Somehow, Someday" is somewhat reminiscent of some of the best Eagles music. You'll also hear a hint of Neil Young on "Wildflowers," and echoes of The Band. The Who and others from our libraries make appearances throughout this very listenable record.

When I told Adams that I heard early Leon Russell in "The Rescue Blues" and "Sylvia Plath," he responded with an excited, "Leon Russell — that's right on! I was sort of going for a Leon Russell and The Shelter People kind of vibe for 'Rescue Blues.' But it also reminds me of The Faces and the Stones."

It's an interesting thing, though: While Adams is able to evoke the feel of some of the finest musicians in rock's short history, he's doing it with originality. "Five years from now I hope that Ryan is viewed as one of the people who brought real rock 'n' roll and real songwriting back to the mainstream," Stacey says.

R&R Triple A Top 30

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September 21, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PETE YORN Life On A Chain (Columbia)	471	-28	34179	21	23/0
2	2	AFRO-CELT... F.P. GABRIEL When You're Fallin'g (Real World/Virgin)	451	-7	31720	16	24/0
3	3	DAVE MATTHEWS BAND The Space Between (RCA)	403	-8	35870	22	24/0
4	4	FIVE FOR FIGHTING Superman (Aware/Columbia)	382	+2	19032	16	17/0
7	5	U2 Stuck In A Moment... (Interscope)	370	+49	22093	5	24/1
6	6	BLUES TRAVELER Back In The Day (A&M/Interscope)	341	+19	24149	10	18/0
5	7	MELISSA ETHERIOGE I Want To Be In Love (Island/IDJMG)	301	-22	18099	12	20/0
8	8	BETTER THAN EZRA Extra Ordinary (Beyond)	295	-15	14998	11	19/0
9	9	INCUBUS Drive (Immortal/Epic)	288	-21	18313	25	18/0
13	10	JOHN MELLENCAMP Peaceful World (Columbia)	284	+34	28016	3	16/1
12	11	JOHN HIATT My Old Friend (Vanguard)	276	+26	18538	6	20/0
14	12	DAVID GRAY Sail Away (ATO/RCA)	273	+25	16583	7	19/1
11	13	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	266	+10	23842	32	24/0
10	14	CAKE Short Skirt/Long Jacket (Columbia)	252	-23	19092	12	14/0
18	15	RYAN ADAMS New York, New York (Lost Highway/IDJMG)	250	+33	17415	3	18/1
16	16	TRAIN Something More (Columbia)	248	+13	15808	6	21/3
15	17	STEVIE NICKS Sorcerer (Reprise)	234	-2	17062	7	19/0
20	18	JOHN MAYER No Such Thing (Aware/Columbia)	219	+29	15067	4	17/1
21	19	WEEZER Island In The Sun (Geffen/Interscope)	200	+15	16620	5	13/0
27	20	CRANBERRIES Analyse (MCA)	197	+74	14316	2	18/2
23	21	R.E.M. All The Way To Reno... (Warner Bros.)	192	+24	11670	4	20/4
19	22	3 DOORS DOWN Be Like That (Republic/Universal)	182	-13	10828	7	9/0
24	23	SUZANNE VEGA Widow's Walk (A&M/Interscope)	178	+13	12682	3	19/2
22	24	SHAWN COLVIN Bound To You (Columbia)	164	-10	6231	7	12/0
26	25	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	151	+9	9115	6	7/1
25	26	BARENAKED LADIES Falling For The First Time (Reprise)	131	-26	3886	6	10/0
Breaker	27	BOZ SCAGGS Payday (Virgin)	125	+11	10123	2	15/2
29	28	TORI AMOS Strange Little Girl (Atlantic)	117	+4	6516	3	11/0
Debut	29	LENNY KRAVITZ Dig In (Virgin)	98	+81	11236	1	14/14
Debut	30	JONATHA BROOKE Steady Pull (Bad Dog)	90	+8	3341	1	11/0

Most Added

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ARTIST TITLE LABEL(S)	ADDS
LENNY KRAVITZ Dig In (Virgin)	14
JOSH JOPLIN GROUP I've Changed (Artemis)	9
R.E.M. All The Way To Reno... (Warner Bros.)	4
TRAIN Something More (Columbia)	3
JUDE King Of Yesterday (Maverick/WB)	3
DAVE MATTHEWS BAND When The World Ends (RCA)	3
SUZANNE VEGA Widow's Walk (A&M/Interscope)	2
CRANBERRIES Analyse (MCA)	2
BOZ SCAGGS Payday (Virgin)	2
ALANA DAVIS I Want You (Elektra/EEG)	2
ELTON JOHN Birds (Rocket/Universal)	2
MATCHBOX TWENTY Last Beautiful People (Lava/Atlantic)	2
NORTH MISSISSIPPI ALLSTARS Snakes In... (Tone-Cool)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LENNY KRAVITZ Dig In (Virgin)	+81
CRANBERRIES Analyse (MCA)	+74
U2 Stuck In A Moment... (Interscope)	+49
JOHN MELLENCAMP Peaceful World (Columbia)	+34
RYAN ADAMS New York... (Lost Highway/IDJMG)	+33
BOB SCHNEIDER Bullets (Universal)	+30
JOHN MAYER No Such Thing (Aware/Columbia)	+29
SHELBY LYNNE Wall In Your Heart (Island/IDJMG)	+27
JOHN HIATT My Old Friend (Vanguard)	+26
DAVID GRAY Sail Away (ATO/RCA)	+25

Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

BOZ SCAGGS Payday (Virgin)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
125/11	15/2	27

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

New & Active

GARBAGE Androgyny (Almo Sounds/Interscope)
Total Plays: 84, Total Stations: 7, Adds: 1

ACTUAL TIGERS Standing By (Network)
Total Plays: 82, Total Stations: 8, Adds: 0

ALANA DAVIS I Want You (Elektra/EEG)
Total Plays: 80, Total Stations: 10, Adds: 2

SHELBY LYNNE Wall In Your Heart (Island/IDJMG)
Total Plays: 68, Total Stations: 9, Adds: 0

LEONA NAESS I Tried To Rock You But You... (MCA)
Total Plays: 64, Total Stations: 8, Adds: 1

INCUBUS I Wish You Were Here (Immortal/Epic)
Total Plays: 62, Total Stations: 3, Adds: 0

BOB SCHNEIDER Bullets (Universal)
Total Plays: 59, Total Stations: 8, Adds: 0

GRANT LEE PHILLIPS Spring Released (Zoe/Rounder)
Total Plays: 52, Total Stations: 7, Adds: 0

SEMISONIC Over My Head (Hollywood)
Total Plays: 52, Total Stations: 6, Adds: 0

ALEJANDRO ESCQVEDO Velvet Guitar (Bloodshot)
Total Plays: 51, Total Stations: 3, Adds: 0

Songs ranked by total plays

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R&R Triple A Top 50 Indicator

September 21, 2001

R&R'S EXCLUSIVE COMBINED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	PETE YORN Life On A Chain (Columbia)	561	-31	37772	8	32/0
2	2	AFRO-CELT... F.P. GABRIEL When You're Falling (Real World/Virgin)	553	-15	35422	8	33/0
7	3	U2 Stuck In A Moment... (Interscope)	440	+45	24449	7	31/1
3	4	DAVE MATTHEWS BAND The Space Between (RCA)	429	-13	36358	8	26/0
4	5	FIVE FOR FIGHTING Superman (Aware/Columbia)	426	-1	21860	8	21/0
6	6	BLUES TRAVELER Back In The Day (A&M/Interscope)	417	+19	25200	8	25/0
5	7	MELISSA ETHERIDGE I Want To Be In Love (Island/IDJMG)	397	-25	21217	8	28/0
8	8	JOHN HIATT My Old Friend (Vanguard)	384	+32	23094	8	31/0
9	9	DAVID GRAY Sail Away (ATO/RCA)	364	+25	20427	8	26/1
15	10	RYAN ADAMS New York, New York (Lost Highway/IDJMG)	353	+54	22994	6	29/1
14	11	JOHN MELLENCAMP Peaceful World (Columbia)	351	+45	30758	6	25/3
10	12	BETTER THAN EZRA Extra Ordinary (Beyond)	322	-14	15434	8	22/0
11	13	STEVIE NICKS Sorcerer (Reprise)	320	-2	19300	8	26/0
12	14	CAKE Short Skirt/Long Jacket (Columbia)	296	-25	21882	8	18/0
13	15	INCUBUS Drive (Immortal/Epic)	288	-21	18313	8	18/0
18	16	R.E.M. All The Way To Reno... (Warner Bros.)	281	+25	16332	8	29/4
16	17	TRAIN Something More (Columbia)	276	+14	17653	8	24/3
21	18	JOHN MAYER No Such Thing (Aware/Columbia)	266	+30	18389	8	24/1
19	19	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	266	+10	23842	8	24/0
17	20	SUZANNE VEGA Widow's Walk (A&M/Interscope)	258	-2	17299	6	29/2
20	21	SHAWN COLVIN Bound To You (Columbia)	232	-17	9195	8	20/0
28	22	CRANBERRIES Analyse (MCA)	222	+71	16183	5	23/3
24	23	WEEZER Island In The Sun (Geffen/Interscope)	208	+15	16796	8	14/0
25	24	BOZ SCAGGS Payday (Virgin)	198	+33	13604	5	24/4
26	25	TORI AMOS Strange Little Girl (Atlantic)	183	+21	10100	7	18/0
23	26	3 DOORS DOWN Be Like That (Republic/Universal)	182	-13	10828	8	9/0
30	27	STAINED It's Been Awhile (Flip/Elektra/EEG)	151	+9	9115	8	7/1
33	28	JONATHA BROOKE Steady Pull (Bad Dog)	141	+13	6391	7	17/0
32	29	ACTUAL TIGERS Standing By (Nettwerk)	138	+3	7306	8	16/0
31	30	NANCI GRIFFITH Where Would I Be (Elektra/EEG)	132	-5	7176	8	15/0
27	31	BARENAKED LADIES Falling For The First Time (Reprise)	131	-26	3886	8	10/0
29	32	DELBERT MCCLINTON Squeeze Me In (New West/Red Ink)	117	-30	4069	8	15/0
37	33	ALANA DAVIS I Want You (Elektra/EEG)	114	+9	6504	7	16/2
Debut	34	SHELBY LYNNE Wall In Your Heart (Island/IDJMG)	112	+48	6697	1	16/0
36	35	GRANT LEE PHILLIPS Spring Released (Zoe/Rounder)	106	+1	7660	8	15/0
34	36	KIRSTY MACCOLL In These Shoes (Instinct/V2)	103	-14	9055	8	11/0
Debut	37	LENNY KRAVITZ Dig In (Virgin)	102	+85	11276	1	17/17
44	38	GARBAGE Androgyny (Almo Sounds/Interscope)	101	+17	8118	5	9/1
35	39	COUSTEAU Last Good Day Of The Year (Palm Pictures)	98	-10	6657	8	12/0
42	40	ALISON KRAUSS The Lucky One (Rounder)	97	+10	4364	6	12/1
41	41	CALLING Wherever You Will Go (RCA)	88	-2	5200	6	3/0
Debut	42	DAVID BYRNE U.B. Jesus (Luaka Bop/Virgin)	86	+20	4056	1	14/2
40	43	FUEL Bad Day (Epic)	83	-9	2746	6	5/0
Debut	44	BOB SCHNEIDER Bullets (Universal)	81	+39	5354	1	12/2
38	45	EVE 6 Here's To The Night (RCA)	81	-12	5130	8	3/0
49	46	CATIE CURTIS Kiss That Counted (Rykodisc)	77	+3	4978	2	12/0
39	47	CHRIS WHITLEY To Joy (Revolution Ot...) (ATO/RCA)	77	-15	2812	8	10/0
48	48	30 ODD FOOT OF GRUNTS Sail Those Same Oceans (Artemis)	72	-3	5686	2	12/1
47	49	MARCIA BALL Louella (Alligator)	71	-5	1998	2	10/0
Debut	50	JOHNNY A. Oh Yeah (Favored Nations/Red Ink)	70	+7	6008	1	11/1

36 Triple A Reports - 25 Monitored and 11 Indicator. By total plays for the airplay week of Sunday 9/2-Saturday 9/8.
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Most Added

ARTIST TITLE LABEL(S)	ADDS
LENNY KRAVITZ Dig In (Virgin)	17
JOSH JOPLIN GROUP I've Changed (Artemis)	11
ELTON JOHN Birds (Rocket/Universal)	5
R.E.M. All The Way To Reno... (Warner Bros.)	4
BOZ SCAGGS Payday (Virgin)	4
BOB DYLAN Summer Days (Columbia)	4
JUDE King Of Yesterday (Maverick/WB)	4
JOHN MELLENCAMP Peaceful World (Columbia)	3
TRAIN Something More (Columbia)	3
CRANBERRIES Analyse (MCA)	3
RUFUS WAINRIGHT Cigarettes... (DreamWorks)	3
TOM MCRAE End Of The World News (Arista)	3
CASH BROTHERS Take A Little Time (Zoe/Rounder)	3
DAVE MATTHEWS BAND When The World Ends (RCA)	3
SUZANNE VEGA Widow's Walk (A&M/Interscope)	2
ALANA DAVIS I Want You (Elektra/EEG)	2
DAVID BYRNE U.B. Jesus (Luaka Bop/Virgin)	2
BOB SCHNEIDER Bullets (Universal)	2
SARAH HARMER Don't Get Your Back Up (Zoe/Rounder)	2
MATTHEW JAY Let Your Shoulder Fall (Capitol)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LENNY KRAVITZ Dig In (Virgin)	+85
CRANBERRIES Analyse (MCA)	+71
RYAN ADAMS New York... (Lost Highway/IDJMG)	+54
SHELBY LYNNE Wall In Your Heart (Island/IDJMG)	+48
U2 Stuck In A Moment... (Interscope)	+45
JOHN MELLENCAMP Peaceful World (Columbia)	+45
BOB SCHNEIDER Bullets (Universal)	+39
BOZ SCAGGS Payday (Virgin)	+33
JOHN HIATT My Old Friend (Vanguard)	+32
BOB DYLAN Summer Days (Columbia)	+32
JOSH JOPLIN GROUP I've Changed (Artemis)	+31
JOHN MAYER No Such Thing (Aware/Columbia)	+30
ELTON JOHN Birds (Rocket/Universal)	+27
R.E.M. All The Way To Reno... (Warner Bros.)	+25
DAVID GRAY Sail Away (ATO/RCA)	+25
JAY FARRAR Voodoo Candle (Artemis)	+24
JUDE King Of Yesterday (Maverick/WB)	+23
WIDESPREAD PANIC Imitation... (Widespread/SRG)	+23
RUFUS WAINRIGHT Cigarettes... (DreamWorks)	+23
BOB DYLAN Honest With Me (Columbia)	+22
TORI AMOS Strange Little Girl (Atlantic)	+21
MATCHBOX TWENTY Bent (Lava/Atlantic)	+20
DAVID BYRNE U.B. Jesus (Luaka Bop/Virgin)	+20
BLUES TRAVELER Back In The Day (A&M/Interscope)	+19
GARBAGE Androgyny (Almo Sounds/Interscope)	+17
MARY CHAPIN CARPENTER This Is Me... (Columbia)	+16
RES They Say Vision (MCA)	+16
WEEZER Island In The Sun (Geffen/Interscope)	+15
INCUBUS I Wish You Were Here (Immortal/Epic)	+15
NATALIE MERCHANT Just Can't Last (Elektra/EEG)	+15

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8.

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Networks In The News

□ **The No. 1 priority for Salem Music Network and Air 1 is expansion**

This week we take another look at networks that are breaking new ground in the Christian-radio industry. Two radio networks with very different formats are poised for expansion over the next several months: Portland, OR's CHR Air 1 and Nashville-based Salem Music Network, which airs Christian AC, Southern Gospel and Praise formats.

Examining these two networks' respective directions provides a rare glimpse into how a focused group of people can go a long way toward reaching the public with niche formats that they believe will work in selected cities. Air 1, with 40 frequencies, and Salem, with a combined 250 frequencies, each meets a need for its target demographic.

Salem Music Network

Salem is equipped with three formats, each directed to a precise sector of the population. The network covers 200 of its 250 markets with either its Southern gospel or its AC programming.

Salem Music Network GM **Don Burns** outlines the network's history. "Salem Music Network, the world's largest provider of Christian-music formats, originally began as a single Adult Contemporary Christian-music network. Originally known as the Morningstar Radio Network, the system began under private ownership in Houston and went on the air in May of 1992 with nine affiliates. Veteran Christian broadcaster Burt Perrault and his wife founded Morningstar with ad-agency owner Patsy Perrault.

"In 1994 the network was sold to Thomas Nelson Publishing and moved to Nashville. At the time

Nelson Publishing also owned two of the dominant Christian-music labels. Then, in 1996, it divested itself of all music interests and sold the Morningstar Radio Network to Salem Communications.

"Under Salem's guidance the network expanded, now under the name Salem Music Network. The 'Morningstar' moniker was dropped from the AC stations in favor of 'Today's Christian Music,' and the Word in Praise and Solid Gospel networks were added to the company's offerings. Beyond the three music formats, the company also operates two Nashville-area FMs that serve as flagship stations for the Solid Gospel Network. Plans are in the works to expand all three formats."

Though Salem plans to expand, localization for each station is a high priority. Burns says, "Our satellite operators tell us that we push our very advanced system to the limit in order to provide the most flexibility possible for the local affiliate."

In For The Long Haul

While other networks, such as K-LOVE, Air 1 and Way-FM, provide programming largely to noncommercial stations, the Salem Music Network supplies content for commercial signals. Asked to share a success story from Salem's past,



Don Burns

"The network has grown from nine affiliates to over 250, has survived a relocation to Nashville and has an ever-growing staff and brand-new opportunities every day."

Don Burns

Burns quickly replies, "It's not possible to limit it to one. Over the years there have been countless examples of stations that experienced listenership increases after they added our programming. More importantly, the money they save is often reinvested in salespeople and sales training, making the station more profitable and enabling it to continue its ministry over the long haul."

Being part of the largest Christian network in the nation doesn't stop Burns and his staff from setting new long-term goals. "I would love to have a team on every shift, making each on-air shift more like a morning show. But I do love the staff that I have right now. They all do a great job."

Burns concludes, "It's amazing how much God has blessed this network over the past nine years. The network has grown from nine affiliates to over 250, has survived a relocation to Nashville and has an ever-growing staff and brand-new opportunities every day."

Air 1 Network

The Air 1 Network's unique approach is to create CHR/Pop-style programming with an edge. No other Christian network offers a playlist of exactly the same kind. Air 1 was started in 1995 by Bob Anthony, Tim Bronleewe, Lee Nielsen and Larry Wayne, who were working together at KDBX (Spirit FM 107.5)/Portland, OR. When that station was sold, the foursome took over operational duties at KLRD/Yucaipa in Southern California and moved that station's studios to Portland. At the same time, they added several translators and another frequency, thus forming what is now known as the Air 1 Network.

Air 1 OM **Bob Anthony** explains



A HIT AT THE BALLPARK

WLGH (88.1 The Light)/Lansing, MI helped draw a record-setting crowd for 88.1 The Light Night at Oldsmobile Park, which featured a free concert by Sparrow artists Zoegirl. The trio performed immediately after a minor league baseball game between the Lansing Lugnuts and the West Michigan Whitecaps. Over 6,000 people stayed to see the show. Here, Zoegirl sign autographs before the game.

what has happened over the few years since. "In 1998 Air 1 merged with the K-LOVE Network, which

Need Him has received tens of thousands of calls from Air 1 listeners thus far."

In the future, Anthony would love to have an all-live broadcast team. He notes, "Right now we have a few shifts that are voicetracked, and, as we grow, our plan is to gradually replace the VT shifts with live jocks. We have a very creative airstaff: Mike Schaeffer, Sheryl Stewart, Dave Arthur and Liz Morton. They do a lot of our production and create memorable on-air promotions. We also locate creative outside talent and acquire unique elements from them."

Anthony is sold on outdoor marketing. "Currently, our corporate media team in Sacramento handles our outside marketing — billboards, etc. Let me tell you, billboards work. We put about 40 billboards up over the summer to promote our new station in Portland, OR. Over a span of 60 days, we let the city know there was a hot new station in town that played Christian hits with no commercials. The response has been phenomenal!"

Anthony summarizes his thoughts on what the network is experiencing at this point in its history: "Air 1 is growing so fast that it's hard to keep up. It seems that a new signal is signing on somewhere every week. This can create some internal pressures on the infrastructure, certainly, but what an exciting time to be a part of this Christian-radio ministry."

Network Overview

The Christian-radio network is an entity that will be around for a long time. The organizations highlighted here and in the last issue of R&R show the aggressive stance that Christian networks are taking for expansion in the months to come.

Although critics of networks say that nonlocal broadcasts do not serve the needs of the local community, one thing is certain: These networks are raising the bar significantly for Christian radio.

"We are in an aggressive expansion mode. New stations are planned in 16 more cities, including Albuquerque; Tucson; Boise, ID; Bismarck, ND; Fort Smith, AR; Tulsa; and Midland, TX."

Bob Anthony

I founded, and both operate under the nonprofit Educational Media Foundation. I'm the OM of Air 1, along with my duties as the National Program Director for EMF. Lee Nielsen is Air 1 Operations Director, Tim Bronleewe is the Signal Expansion Project Manager for EMF, and Larry Wayne is on the air for K-LOVE."

Anthony goes on, "We are in an aggressive expansion mode. New stations are planned in 16 more cities, including Albuquerque; Tucson; Boise, ID; Bismarck, ND; Fort Smith, AR; Tulsa; OK and Midland, TX."



Bob Anthony

Because community-related events and campaigns can be difficult for a national network, Air 1 has begun to develop strategies that can work across all markets. "Air 1 has really grabbed hold of the Need Him organization," Anthony relates, "where listeners can call 888-NEED-HIM anytime, 24/7, for counseling. We have made this a significant part of our overall programming plan, and, as a re-

September 21, 2001

CHR Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
2	1	STEVEN CURTIS CHAPMAN Live Out Loud (Sparrow)	933	+118	10
3	2	REBECCA ST. JAMES Walt For Me (Forefront)	870	+73	11
1	3	NEWSBOYS Who? (Sparrow)	844	-33	15
8	4	PLUS ONE Soul Tattoo (143/Atlantic)	740	+143	11
7	5	JOY WILLIAMS Serious (Reunion)	729	+114	12
6	6	FFH Watching Over Me (Essential)	664	-24	14
9	7	SKILLET You Are My Hope (Ardent)	663	+104	6
5	8	PFR Missing Love (Squint)	645	-34	16
11	9	RACHAEL LAMPA You Lift Me Up (Word)	578	+40	9
13	10	PAUL ALAN She's The Reason (Aluminum)	526	+70	6
4	11	TAIT All You Got (Forefront)	460	-248	20
18	12	TRUE VIBE Jump, Jump, Jump (Essential)	456	+107	3
10	13	TREE 53 Look What You've Done (Inpop)	442	-115	21
17	14	TOBY MAC Somebody's Watching Me (Forefront)	438	+83	5
23	15	AUDIO ADRENALINE Beautiful (Forefront)	437	+183	2
14	16	JUMP 5 Spinnin' Around (Sparrow)	436	+43	5
15	17	CAEDMON'S CALL Who You Are (Essential)	399	+18	4
16	18	SMALLTOWN POETS Firefly (Ardent/Forefront)	384	+8	6
Debut	19	THIRD DAY Come Together (Essential)	347	+300	1
19	20	SHAUN GROVES Welcome Home (Rocketown)	335	-6	6
20	21	LUNA HALO Hang On To You (Sparrow)	296	-23	4
21	22	JACI VELASQUEZ You're Not There (Word)	275	-10	4
12	23	ELMS Hey, Hey (Sparrow)	263	-195	20
26	24	SARA GROVES How It Is Between Us (INO)	263	+22	2
30	25	MATT BOUWER Sanity (Reunion)	255	+51	3
Debut	26	LINCOLN BREWSTER You Alone (Vertical)	255	+104	1
Debut	27	AVALON Wonder Why (Sparrow)	249	+124	1
22	28	KEVIN MAX Be (Forefront)	237	-35	11
28	29	KINDRED 3 Away (Red Hill)	209	+1	2
Debut	30	NATALIE GRANT Don't Wanna Make A Move (Pamplin)	204	+67	1

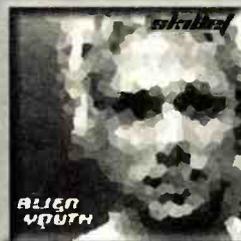
Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8. 29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 9/2-Saturday 9/8. ©2001 Radio & Records.

Rock Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	P.O.D. Alive (Atlantic)	352	+7	7
2	2	SKILLET Alien Youth (Ardent)	336	-3	12
3	3	PAX217 Sandbox Praise (Forefront)	290	-41	14
6	4	BENJAMIN GATE How Long (Forefront)	268	+17	5
4	5	THOUSAND FOOT KRUTCH Unbelievable (OGE)	265	-6	10
9	6	RELIANT K Pressing On (Gotee)	239	+52	6
7	7	SMALLTOWN POETS Firefly (Ardent/Forefront)	224	-1	9
5	8	EARTHSUIT Do You Enjoy The Distortion (Sparrow)	210	-51	16
15	9	TREE63 1*0*1 (Inpop)	202	+55	7
8	10	8:28 Nature Against God (Culdesac)	195	+1	11
14	11	JUSTIFIDE 9 Out Of 10 (Culdesac/Ardent)	188	+38	3
30	12	BY THE TREE There For Me (Fervent)	172	+90	2
17	13	DELIRIOUS? My Glorious (Sparrow)	155	+20	17
16	14	STEVE Divine Design (Forefront)	154	+18	5
10	15	HANGNAIL Wrong Is Wrong (Tooth & Nail)	147	-37	12
24	16	JAMIE ROWE We're Taking Over (Forefront)	138	+37	3
22	17	BEANBAG Slipstream (Inpop)	136	+32	4
19	18	ELMS Hey, Hey (Sparrow)	121	-10	19
11	19	SWITCHFOOT Poparazzi (Sparrow)	119	-57	16
23	20	LUNA HALO Hang On To You (Sparrow)	118	+15	2
12	21	NORMALS Every Moment (Forefront)	108	-60	9
Debut	22	SILAR'S BALD Thirst (Gate)	107	+53	1
13	23	SUPERCHICK Barlow Girls (Inpop)	105	-48	20
Debut	24	STAVESACRE Sad Parade (Tooth & Nail)	100	+47	1
Debut	25	AUDIO ADRENALINE Beautiful (Forefront)	97	+40	1
—	26	SQUIRT Pressure (Absolute)	96	+28	3
29	27	DOGWOOD Do Or Die (BEC)	87	+5	4
—	28	GS MEGAPHONE Use Me (Spindust)	86	+17	3
Debut	29	SPINAROUNO Boy Meets Girl (Pamplin)	85	+41	1
18	30	PFR Amsterdam (Squint)	84	-49	9

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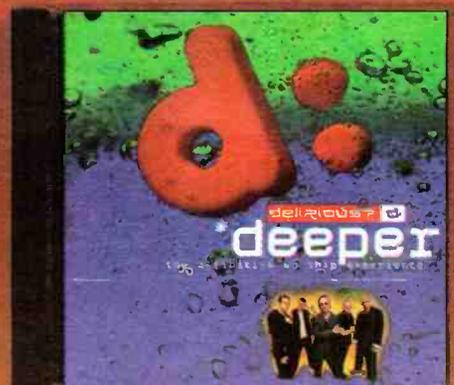


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AC Top 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
	1	STEVEN CURTIS CHAPMAN Live Out Loud (Sparrow)	1085	+8	11
3	2	NICOLE C. MULLEN Call On Jesus (Word)	973	+20	8
4	3	CECE WINANS Say A Prayer (WellSpring/Sparrow)	970	+37	12
2	4	FFH Watching Over Me (Essential)	969	+7	14
5	5	MICHAEL W. SMITH Above All (Reunion)	956	+43	6
6	6	RACHAEL LAMPA You Lift Me Up (Word)	931	+28	10
7	7	SHAUN GROVES Welcome Home (Rocketown)	771	-94	16
8	8	ERIN O'DONNELL Hold On To Jesus (Word)	761	-75	13
12	9	POINT OF GRACE Praise Forevermore (Word)	746	+167	4
9	10	AVALON Wonder Why (Sparrow)	710	-121	6
10	11	OUT OF THE GREY Shine Like Crazy (Rocketown)	634	-106	9
14	12	SARA GROVES How It Is Between Us (INO)	621	+73	7
11	13	REBECCA ST. JAMES Wait For Me (Forefront)	605	-42	8
16	14	CAEDMON'S CALL Who You Are (Essential)	581	+98	5
23	15	NEWSONG Defining Moment (Benson)	496	+178	5
19	16	TRUE VIBE You Found Me (Essential)	480	+36	4
18	17	CHRIS RICE The Face Of Christ (Rocketown)	454	-3	7
15	18	JACI VELASQUEZ Adore (Word)	444	-44	15
13	19	PLUS ONE Soul Tattoo (143/Atlantic)	397	-172	11
17	20	KATINAS Thank You (Gotee)	293	-187	17
20	21	CHERI KEAGGY I Like (M2.0)	288	-148	13
21	22	JOY WILLIAMS I Believe In You (Reunion)	276	-79	17
26	23	NIKKI LEONTI Letting Go (Pamplin)	266	+23	4
—	24	ANDREW PETERSON Isn't It Love (Watershed/Essential)	263	+79	2
24	25	PHILLIPS, CRAIG & DEAN Come, Now Is... (Sparrow)	261	-10	2
25	26	PFR Missing Love (Squint)	254	-14	15
Debut	27	MARK SCHULTZ I Have Been There (Word)	239	+202	1
28	28	SCOTT KRIPPAYNE Deeper Still (Spring Hill)	229	-3	2
27	29	MERCY ME Bless Me Indeed (INO)	228	-9	4
Debut	30	SONICFLOOD Resonate (INO)	208	+127	1

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Specialty Programming

Rhythmic

RANK	ARTIST TITLE LABEL(S)
1	TOBY MAC Somebody's Watching Me (Forefront)
2	UNITY KLAN Rida (Eternal Funk)
3	SMOOTH Get Your Praise On (Metro One)
4	URBAN D We Go Together Like (Seventh Street)
5	JUMP 5 Spinnin' Around (Sparrow)
6	KIRK FRANKLIN & MARY MARY Thank You (Gospo Centric)
7	DJ MAJ I/NEW BREED What's My Name (Gotee)
8	RACHAEL LAMPA You Lift Me Up (Word)
9	KNOWDAVERBS Plane Scared (Gotee)
10	MARS ILL Sphere Oh Hip-Hop (Uprok/BEC)
11	LONDA LARMOND Once (Sparrow/EMI Gospel)
12	T-BONE Ride Wit' Me (Flicker)
13	ILL HARMONICS Woe Is We (BEC)
14	CECE WINANS Say A Prayer (WellSpring/Sparrow)
15	TRUE VIBE Jump, Jump, Jump (Essential)
16	STACIE ORRICO Stay True (Forefront)
17	BENJAMIN GATE All Over Me (Forefront)
18	DJ MAJ I/OUT OF EDEN Spirit Moves (Gotee)
19	COLEON Squanderin' (Syntax)
20	K2S You (Metro One)

Reporters

CHR

KLYT/Albuquerque, NM WHMX/Bangor, ME KWDF/Cedar Rapids, IA WCFL/Chicago, IL KYIX/Chico, CA WUFM/Columbus, OH KZZQ/Des Moines, IA WJLF/Gainesville, FL WORD/Green Bay, WI KAIM/Honolulu, HI WAYK/Kalamazoo, MI	WYLV/Knoxville, TN WLGH/Lansing, MI WNCB/Minneapolis, MN WAYM/Nashville, TN KOKF/Oklahoma City, OK KSFJ/San Francisco, CA KLFF/San Luis Obispo, CA KCMS/Seattle-Tacoma, WA KTSL/Spokane, WA KADI/Springfield, MO WBVM/Tampa, FL	WYSZ/Toledo, OH KTWY/Tri-Cities, WA KMRX/Tulsa, OK KOUV/Visalia, CA WCLQ/Wausau, WI AIR1/Network KNMI/Network 29 Reporters
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Rock

WDCD/Albany, NY KLYT/Albuquerque, NM WWEV/Atlanta, GA WVDF/Bridgeport, CT WBNU/Buffalo, NY WCFL/Chicago, IL WONC/Chicago, IL KYIX/Chico, CA WUFM/Columbus, OH KZZQ/Des Moines, IA WSNL/Flint, MI WKLO/Grand Rapids, MI WORD/Green Bay, WI WRGX/Green Bay, WI WORD/Greenville, SC WTPT/Greenville, SC	WBOP/Harrisonburg, VA WMUL/Huntington, WV WQME/Indianapolis, IN WNCM/Jacksonville, FL WYLV/Knoxville, TN WLGH/Lansing, MI KSLI/Lincoln, NE WDML/Marion, IL WCWP/Nassau-Suffolk, NY WVCP/Nashville, TN WCNI/New London, CT KOKF/Oklahoma City, OK WZZD/Philadelphia, PA WMSJ/Portland, ME WTRA/Rochester, NY KWND/Springfield, MO	WTRK/Saginaw, MI WJIS/Sarasota, FL KCLC/St. Louis, MO KYMC/St. Louis, MO WLFJ/Spartanburg, SC WBVM/Tampa, FL WYSZ/Toledo, OH KMOD/Tulsa, OK KMRX/Tulsa, OK WCLQ/Wasau, WI WAYF/West Palm Beach, FL KZZD/Wichita, KS WPAD/Youngstown, OH KNMI/Network 46 Reporters
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AC

KAEZ/Amarillo, TX KAFC/Anchorage, AK WFSH/Atlanta, GA WVFJ/Atlanta, GA KTFA/Beaumont, TX KTSY/Boise, ID WCVK/Bowling Green, KY WBGL/Champaign, IL WRMC/Charlotte, NC WBDD/Chattanooga, TN WDNU/Chicago, IL WZFS/Chicago, IL WAKW/Cincinnati, OH KBIQ/Colorado Springs, CO WMHK/Columbia, SC WCVD/Columbus, OH KLTY/Dallas, TX WMUZ/Detroit, MI WCTL/Erie, PA KYTT/Eugene, OR	KLRC/Fayetteville, AR WPSM/Ft. Walton Beach, FL WLAB/Ft. Wayne, IN WCSG/Grand Rapids, MI WBFJ/Greensboro, NC KSBH/Houston-Galveston, TX WQME/Indianapolis, IN WBGB/Jacksonville, FL WCQR/Johnson City, TN KBBC/Joplin, MO KFSH/Los Angeles, CA WJIE/Louisville, KY KOFR/Lubbock, TX WMCU/Miami, FL WZTO/Nashville, TN WPOZ/Orlando, FL WZZD/Philadelphia, PA KBVM/Portland, OR KSLT/Rapid City, SD WPAR/Roanoke, VA	WRXT/Roanoke, VA WXPZ/Salisbury, DE WJIS/Sarasota, FL WHPZ/South Bend, IN WIBI/Springfield, IL KWND/Springfield, MO WBGL/Terre Haute, IN KXDJ/Tulsa, OK KTLI/Wichita, KS WGRC/Williamsport, PA WXHL/Wilmington, DE WPER/Winchester, VA HIS RADIO/Network SALEM/Network KLOVE/Network KJL/Network 56 Reporters
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Specialty Programming

Loud

RANK	ARTIST TITLE LABEL(S)
1	EDL Jetstream (Fashion Pop)
2	P.O.D. Alive (Atlantic)
3	GRYP Left Behind (W)
4	8:28 Nature Against God (Culdesac)
5	BROKEN Stand (Mercy Street)
6	PSYCOMA What Lurks Within (Rowe)
7	GS MEGAPHONE Use Me (Spindust)
8	JUSTIFIDE 9 Out Of 10 (Culdesac/Ardent)
9	NO INNOCENT VICTIM Forward (Solid State)
10	OIL Struggle (Kalubone)

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INTERNATIONAL

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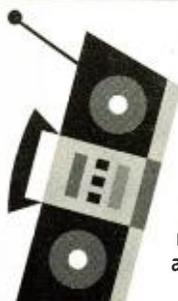
MIDWEST

Who's ready to rock...softly? Immediate openings for host and co-host of AC Morning Show in OKC. Must have expertise in communicating with 35+ female audience. Contact: Steve Clem, KQSR-FM, Oklahoma City. P.O. Box 1000, OK 73101. EOE (09/21)

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Opportunities

OPENINGS

OPENINGS

POSITIONS SOUGHT

POSITIONS SOUGHT

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Newsradio 710 KIRO is looking for a News Director to lead an award winning news team into the future. Must have strong leadership and people skills and a passion for news. Previous management experience required. Send resume to: Kris Olinger, KIRO Radio, 1820 Eastlake Avenue East, Seattle, WA 98102. ETM is an EEOE.

POSITIONS SOUGHT

DAVE GUY: (206) 277-2881, dleinba@yahoo.com. (09/21)

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Morning show co-host KELLI TAYLOR from top 40 station KZHT, Salt Lake City, UT is on the loose. Searching for a fun, high energy morning show. Portland/Seattle preferred. (801) 947-0747, newschick@aol.com. (09/21)

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8450. Only free positions sought ads are accepted by e-mail to: kmumaw@rronline.com Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

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- **CURRENT #256**, KNIX/Tim & Willy, KBIG/Archer, KRQQ/Stryker, KDWB/Scotty Davis, KYSR/Buckhead, WNCI/Andy Clark, WRVW, KYYS, KCMO-FM, \$10.00
- **PERSONALITY PLUS #PP-165**, KDWB/Dave Ryan, KGB/Dave, Shelly & Chainsaw, WOMC/Dick Puritan, WNNX/Barnes, Leslie & Jimmy, Cassette \$10.00
- **PERSONALITY PLUS #PP-164**, WJMK/John Landercker, WBBM-FM/Eddie & JoBo, KSTP-FM/Van & Cheryl, WTMX/Eric & Kathy, \$10.00 cassette.
- **ALL COUNTRY #CY-112**, KEEY, WFMS, WUSN, KXKT, KMXM, \$10.00
- **ALL AC #AC-90**, KYKY, WVRV, WENS, KYSR, KUOL, KSRC, \$10.00
- **ALL CHR #CHR-82**, WDRO, WKOL, KJYO, KWWD, \$10.00
- **PROFILE #S-446**, MINNEAPOLIS! CHR AC, ADR Gold City, \$10.00
- **PROFILE #S-447**, DETROIT! CHR AC, ADR Gold City, \$10.00
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- **CHN-29 (CHR NIGHTS)**, #MR-9 (All Rock), #O-23 (OLDIES), #F-27 (ALL FEMALE), #A-D-1 (REY, OLDIES), #T-8 (TALK) at \$10.00 each
- **CLASSIC #C-249**, KRIZ/Lee Smith-1965, KFRC/Shotgun Tom Kelly-1982, KYUL/True Don Bleu-1981, KFMB/Gene Weed-1968 (last day of music), \$13.50
- VIDEO #68**, Houston's KHMX/Larry Moon, KLUL/Gregio, Pruett & Boner, St. Louis' WIL/ Lynn Stewart, WVRV/Jason & Trish, Chicago's WKSC/Rick Party, WUSN/Big John & Trish, 2 HOT hrs on VHS, \$30.00
- VIDEO #82**, Chicago's WTMX/Eric & Kathy, Mpls' KDWB/Scotty Davis, KSTP-FM/Van & Cheryl, Detroit's WKOL/Booker, OKC's KOMA/Ronnie Kaye, Vegas' KFMS/Scotty Valentine, 2 killer hours on VHS \$30.00. DVD copy \$50.

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Monitored Airplay Overview: September 21, 2001

CHR/POP

LW	TW	Artist	Title	Label
1	1	BLU CANTRELL	Hit 'Em Up Style (Oops!)	(Arista)
2	2	EVE F/GWEN STEFANI	Let Me Blow...	(Ruff Ryders/Interscope)
6	3	ALICIA KEYS	Fallin' (J)	
3	4	JENNIFER LOPEZ	I'm Real	(Epic)
4	5	JANET	Someone To Call My Lover	(Virgin)
5	6	STAIND	It's Been Awhile	(Flip/Elektra/EEG)
11	7	USHER	U Remind Me	(LaFace/Arista)
8	8	LIFEHOUSE	Hanging By A Moment	(DreamWorks)
7	9	CITY HIGH	What Would You Do?	(Interscope)
9	10	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
13	11	WISEGUYS	Start The Commotion	(Mammoth/Hollywood)
10	12	O-TOWN	All Or Nothing (J)	
15	13	LFO	Every Other Time (J)	
12	14	SUGAR RAY	When It's Over	(Lava/Atlantic)
16	15	112	Peaches & Cream	(Bad Boy/Arista)
14	16	WILLA FORD	I Wanna Be Bad	(Lava/Atlantic)
17	17	JAGGED EDGE	Where The Party At	(So So Def/Columbia)
20	18	NELLY FURTADO	Turn Off The Light	(DreamWorks)
19	19	CRAIG DAVID	Fill Me In	(Wildside/Atlantic)
28	20	MICHAEL JACKSON	You Rock My World	(Epic)
18	21	SMASH MOUTH	I'm A Believer	(Interscope)
27	22	MICHELLE BRANCH	Everywhere	(Maverick)
24	23	AFROMAN	Because I Got High	(Universal)
26	24	3 DOORS DOWN	Be Like That	(Republic/Universal)
29	25	'N SYNC	Gone (Jive)	
30	26	TOYA	I Do	(Arista)
31	27	ENYA	Only Time (Reprise)	
32	28	CHRISTINA MILIAN	AM To PM	(Def Soul/IDJMG)
33	29	FUEL	Bad Day	(Epic)
34	30	GORILLAZ	Clint Eastwood	(Virgin)

#1 MOST ADDED
Will Return Next Week

#1 MOST INCREASED PLAYS
Will Return Next Week

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8.

CHR begins on Page 42.

AC

LW	TW	Artist	Title	Label
1	1	FAITH HILL	There You'll Be	(Warner Bros.)
2	2	DIDO	Thankyou	(Arista)
3	3	MATCHBOX TWENTY	If You're Gone	(Lava/Atlantic)
5	4	LEE ANN WOMACK	I Hope You Dance	(MCA/Universal)
4	5	ENYA	Only Time (Reprise)	
6	6	BACKSTREET BOYS	More Than That (Jive)	
7	7	DIAMOND RIO	One More Day	(Arista)
9	8	UNCLE KRACKER	Follow Me	(Top Dog/Lava/Atlantic)
8	9	BBMAK	Ghost Of You And Me	(Hollywood)
10	10	'N SYNC	This I Promise You (Jive)	
17	11	S CLUB 7	Never Had A Dream Come True	(A&M/Interscope)
13	12	O-TOWN	All Or Nothing (J)	
11	13	LIONEL RICHIE	Angel	(Island/IDJMG)
12	14	LEANN RIMES	I Need You (Curb)	
14	15	ERIC CLAPTON	Believe In Life	(Duck/Reprise)
15	16	DON HENLEY	Taking You Home	(Warner Bros.)
16	17	JO DEE MESSINA	Bum	(Curb)
19	18	MARIAH CAREY	Never Too Far	(Virgin)
20	19	JIM BRICKMAN	Simple Things	(Windham Hill)
18	20	ELTON JOHN	I Want Love	(Rocket/Universal)
21	21	BBMAK	Back Here	(Hollywood)
22	22	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
23	23	HUEY LEWIS & THE NEWS	Let Her Go And Start Over	(Silvertone)
24	24	LONESTAR	I'm Already There	(BNA)
26	25	JESSICA ANDREWS	Who I Am	(DreamWorks)
30	26	LEANN RIMES	Soon	(Curb)
27	27	JANET	Someone To Call My Lover	(Virgin)
28	28	NEIL DIAMOND	You Are The Best Part Of Me	(Columbia)
29	29	CHARLIE WILSON	Without You	(Major Hits)
—	30	SUGAR RAY	When It's Over	(Lava/Atlantic)

#1 MOST ADDED
LONESTAR I'm Already There (BNA)

#1 MOST INCREASED PLAYS
HUEY LEWIS & GWYNETH PALTROW Cruisin' (Hollywood)

TOP 5 NEW & ACTIVE

- JOHN MELLENCAMP Peaceful World (Columbia)
- JOURNEY With Your Love (Columbia)
- BABYFACE What If (Arista)
- ALICIA KEYS Fallin' (J)
- EDWIN MCCAIN Write Me A Song (Lava/Atlantic)

AC begins on Page 67.

CHR/RHYTHMIC

LW	TW	Artist	Title	Label
1	1	JENNIFER LOPEZ	I'm Real	(Epic)
2	2	ALICIA KEYS	Fallin' (J)	
3	3	JAGGED EDGE	Where The Party At	(So So Def/Columbia)
5	4	MISSY ELLIOTT	One Minute Man	(Gold Mind/EastWest/EEG)
7	5	MARY J. BLIGE	Family Affair	(MCA)
4	6	USHER	U Remind Me	(LaFace/Arista)
8	7	JAY-Z	Izzo (H.O.V.A.)	(Roc-A-Fella/IDJMG)
6	8	AFROMAN	Because I Got High	(Universal)
9	9	BLU CANTRELL	Hit 'Em Up Style (Oops!)	(Arista)
12	10	TRICK DADDY	I'm A Thug (Slip 'N Slide/Atlantic)	
14	11	FABOLOUS F/NATE DOGG	Can't Deny It	(Desert Storm/Elektra/EEG)
10	12	112	Peaches & Cream	(Bad Boy/Arista)
11	13	LUDACRIS	Area Codes	(Murder Inc./Def Jam/IDJMG)
23	14	BUBBA SPARXXX	Ugly	(Interscope)
13	15	EVE F/GWEN STEFANI	Let Me Blow...	(Ruff Ryders/Interscope)
15	16	P. DIDDY & THE FAMILY	Bad Boy For Life	(Bad Boy/Arista)
17	17	GINUWINE	Differences	(Epic)
18	18	JA RULE	Livin' It Up	(Murder Inc./Def Jam/IDJMG)
22	19	MICHAEL JACKSON	You Rock My World	(Epic)
16	20	ISLEY BROTHERS F/RONALD ISLEY	Contagious	(DreamWorks)
21	21	LIL' MO	Superwoman	(Gold Mind/EastWest/EEG)
26	22	RL/SNOOP DOGG/LIL' KIM	Do U Wanna Roll (J)	
29	23	112	Dance With Me	(Bad Boy/Arista)
21	24	MISSY ELLIOTT	Get Ur Freak On	(Gold Mind/EastWest/EEG)
20	25	CRUBA DAVID	Fill Me In	(Wildside/Atlantic)
27	26	AALIYAH	Rock The Boat	(BlackGround)
28	27	R. KELLY	Feelin' On Your Booty (Jive)	
30	28	CHRISTINA MILIAN	AM To PM	(Def Soul/IDJMG)
32	29	NELLY #1	(Priority)	
33	30	DESTINY'S CHILD	Brown Eyes	(Columbia)

#1 MOST ADDED
Will Return Next Week

#1 MOST INCREASED PLAYS
Will Return Next Week

CHR begins on Page 42.

HOT AC

LW	TW	Artist	Title	Label
2	1	SUGAR RAY	When It's Over	(Lava/Atlantic)
1	2	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
3	3	LIFEHOUSE	Hanging By A Moment	(DreamWorks)
4	4	SMASH MOUTH	I'm A Believer	(Interscope)
5	5	DAVE MATTHEWS BAND	The Space Between	(RCA)
7	6	FIVE FOR FIGHTING	Superman	(Aware/Columbia)
6	7	INCUBUS	Drive	(Immortal/Epic)
11	8	ENYA	Only Time (Reprise)	
9	9	STAIND	It's Been Awhile	(Flip/Elektra/EEG)
8	10	UNCLE KRACKER	Follow Me	(Top Dog/Lava/Atlantic)
10	11	MICHELLE BRANCH	Everywhere	(Maverick)
13	12	3 DOORS DOWN	Be Like That	(Republic/Universal)
12	13	EVE 6	Here's To The Night	(RCA)
14	14	BARENAKED LADIES	Falling For The First Time	(Reprise)
15	15	WISEGUYS	Start The Commotion	(Mammoth/Hollywood)
16	16	MATCHBOX TWENTY	If You're Gone	(Lava/Atlantic)
17	17	NELLY FURTADO	Turn Off The Light	(DreamWorks)
18	18	BETTER THAN EZRA	Extra Ordinary	(Beyond)
21	19	VERVE PIPE	Never Let You Down	(RCA)
19	20	FUEL	Bad Day	(Epic)
23	21	U2	Stuck In A Moment...	(Interscope)
22	22	JANET	Someone To Call My Lover	(Virgin)
20	23	MELISSA ETHERIDGE	I Want To Be In Love	(Island/IDJMG)
24	24	MACY GRAY	Sweet Baby (Epic)	
26	25	AFRO-CELT... F.P. GABRIEL	When You're Falling	(Real World/Virgin)
—	26	CRANBERRIES	Analysé	(MCA)
27	27	O-TOWN	All Or Nothing (J)	
28	28	COLDPLAY	Trouble	(Nettwerk/Capitol)
—	29	CALLING	Wherever You Will Go	(RCA)
30	30	JENNIFER PAIGE	These Days	(Edel America/Hollywood)

#1 MOST ADDED
TRAIN Something More (Columbia)

#1 MOST INCREASED PLAYS
MATCHBOX TWENTY Last Beautiful People (Lava/Atlantic)

TOP 5 NEW & ACTIVE

- CAKE Short Skirt/Long Jacket (Columbia)
- MATCHBOX TWENTY Last Beautiful People (Lava/Atlantic)
- JOHN MELLENCAMP Peaceful World (Columbia)
- SUGARBOMB Hello (RCA)
- WEEZER Island In The Sun (Geffen/Interscope)

AC begins on Page 67.

URBAN

LW	TW	Artist	Title	Label
1	1	JENNIFER LOPEZ	I'm Real	(Epic)
2	2	GINUWINE	Differences	(Epic)
5	3	MARY J. BLIGE	Family Affair	(MCA)
4	4	JAY-Z	Izzo (H.O.V.A.)	(Roc-A-Fella/IDJMG)
3	5	ISLEY BROTHERS F/RONALD ISLEY	Contagious	(DreamWorks)
6	6	ALICIA KEYS	Fallin' (J)	
8	7	TRICK DADDY	I'm A Thug (Slip 'N Slide/Atlantic)	
7	8	JAGGED EDGE	Where The Party At	(So So Def/Columbia)
9	9	AALIYAH	Rock The Boat	(BlackGround)
13	10	R. KELLY	Feelin' On Your Booty (Jive)	
10	11	P. DIDDY & THE FAMILY	Bad Boy For Life	(Bad Boy/Arista)
11	12	MISSY ELLIOTT	One Minute Man	(Gold Mind/EastWest/EEG)
12	13	LUDACRIS	Area Codes	(Murder Inc./Def Jam/IDJMG)
20	14	JA RULE	Livin' It Up	(Murder Inc./Def Jam/IDJMG)
15	15	JUVENILE	Set It Off	(Cash Money/Universal)
14	16	USHER	U Remind Me	(LaFace/Arista)
17	17	MICHAEL JACKSON	You Rock My World	(Epic)
18	18	MAXWELL	Lifetime	(Columbia)
16	19	PUBLIC ANNOUNCEMENT	John Doe	(RCA)
19	20	BRIAN MCKNIGHT	Love Of My Life	(Motown)
25	21	FABOLOUS F/NATE DOGG	Can't Deny It	(Desert Storm/Elektra/EEG)
24	22	PETEY PABLO	Raise Up (Jive)	
23	23	TYRESE	What Am I Gonna Do	(RCA)
22	24	JAHEIM	Just In Case	(Divine Mill/WB)
34	25	BUBBA SPARXXX	Ugly	(Interscope)
26	26	TANK	Slowly	(BlackGround)
27	27	BILAL	Fast Lane	(Moyo/Interscope)
27	28	MUSIQ	Girl Next Door	(Def Soul/IDJMG)
28	29	112	Dance With Me	(Bad Boy/Arista)
31	30	JADAKISS	Knock Yourself Out	(Ruff Ryders/Interscope)

#1 MOST ADDED
Will Return Next Week

#1 MOST INCREASED PLAYS
Will Return Next Week

URBAN begins on Page 50.

ROCK

LW	TW	Artist	Title	Label
1	1	STAIND	It's Been Awhile	(Flip/Elektra/EEG)
2	2	NICKELBACK	How You Remind Me	(Roadrunner)
5	3	OZZY OSBOURNE	Gets Me Through	(Epic)
4	4	TANTRIC	Astounded	(Maverick)
3	5	TOOL	Schism	(Volcano)
6	6	INCUBUS	I Wish You Were Here	(Immortal/Epic)
7	7	PUDDLE OF MUDD	Control	(Flawless/Geffen/Interscope)
10	8	FUEL	Bad Day	(Epic)
9	9	LINKIN PARK	Crawling	(Warner Bros.)
8	10	3 DOORS DOWN	Be Like That	(Republic/Universal)
11	11	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
13	12	LIVE	Simple Creed	(Radioactive/MCA)
14	13	FUEL	Hemorrhage (In My Hands)	(Epic)
12	14	BLACK CROWES	Soul Singing (V2)	
18	15	STAIND	Fade	(Flip/Elektra/EEG)
17	16	OAYS OF THE NEW	Hang On To This	(Outpost/Interscope)
15	17	DROWNING POOL	Bodies	(Wind-up)
20	18	DISTURBED	Down With The Sickness	(Giant/Reprise)
16	19	GODSMACK	Greed	(Republic/Universal)
26	20	GODSMACK	Bad Magick	(Republic/Universal)
22	21	STAIND	Outside	(Flip/Elektra/EEG)
19	22	SALIVA	Your Disease	(Island/IDJMG)
23	23	STONE TEMPLE PILOTS	Hollywood Bitch	(Atlantic)
21	24	CULT	Rise	(Lava/Atlantic)
24	25	TANTRIC	Breakdown	(Maverick)
37	26	BUSH	Speed Kills	(Atlantic)
27	27	BEAUTIFUL CREATURES	Wasted	(Warner Bros.)
25	28	CALLING	Wherever You Will Go	(RCA)
28	29	SALIVA	Click Click Boom	(Island/IDJMG)
32	30	U2	Stuck In A Moment...	(Interscope)

#1 MOST ADDED
Will Return Next Week

#1 MOST INCREASED PLAYS
Will Return Next Week

ROCK begins on Page 75.



Monitored Airplay Overview: September 21, 2001

URBAN AC

LW	TW	ARTIST	SON	LABEL
1	1	ISLEY BROTHERS	RONALD ISLEY Contagious	(DreamWorks)
2	2	ALICIA KEYS	Fallin' (J)	
5	3	MAXWELL	Lifetime	(Columbia)
3	4	LUTHER VANDROSS	Take You Out (J)	
6	5	BRIAN MCKNIGHT	Love Of My Life	(Motown)
4	6	JILL SCOTT	The Way	(Hidden Beach/Epic)
10	7	GERALD LEVERT	Made To Love Ya	(EastWest/EEG)
9	8	MICHAEL JACKSON	You Rock My World	(Epic)
8	9	ERICK SERMON	Music	(Interscope)
7	10	JAHEIM	Just In Case	(Divine Mill/WB)
12	11	INOIA.ARIE	Brown Skin	(Motown)
11	12	CECE WINANS	More Than What I Wanted...	(Wellspring/Capitol)
14	13	BAUBYFACE	What If	(Arista)
13	14	O'JAYS	Let's Ride	(MCA)
18	15	GINUWINE	Differences	(Epic)
16	16	MUSIQ	Girl Next Door	(Def Soul/IDJMG)
17	17	JESSE POWELL	Something In The Past	(Silas/MCA)
20	18	PUBLIC ANNOUNCEMENT	John Ooe	(RCA)
22	19	TYRESE	What Am I Gonna Do	(RCA)
21	20	KENNY LATTIMORE	Weekend	(Arista)
23	21	LUTHER VANOROSS	Can Heaven Wait (J)	
25	22	MARIAH CAREY	Never Too Far	(Virgin)
24	23	MARY J. BLIGE	Family Affair	(MCA)
—	24	SILK	Ebony Eyes	(Elektra/EEG)
—	25	ANGIE STONE	Brotha (J)	
27	26	FAITH EVANS	CARL THOMAS Can't Believe	(Bad Boy/Arista)
26	27	USHER	U Remind Me	(LaFace/Arista)
29	28	JEFF MAJORS	Wade In The Water	(Independent)
—	29	BLU CANTRELL	I'll Find A Way	(Arista)
—	30	SYLEENA JOHNSON	Hit On Me	(Jive)

#1 MOST ADDED
Will Return Next Week

#1 MOST INCREASED PLAYS
Will Return Next Week

Due to the national events last week R&R did not publish an issue for the week ending September 14. All charts appearing in this week's issue are for the airplay week of 9/2-9/8.

URBAN begins on Page 50.

ACTIVE ROCK

LW	TW	ARTIST	SON	LABEL
1	1	TOOL	Schism	(Volcano)
2	2	PUDDLE OF MUDD	Control	(Flawless/Geffen/Interscope)
3	3	NICKELBACK	How You Remind Me	(Roadrunner)
5	4	DISTURBED	Down With The Sickness	(Giant/Reprise)
4	5	LINKIN PARK	Crawling	(Warner Bros.)
6	6	DROWNING POOL	Bodies	(Wind-up)
8	7	INCUBUS	I Wish You Were Here	(Immortal/Epic)
17	8	OZZY OSBOURNE	Gets Me Through	(Epic)
9	9	TANTRIC	Astounded	(Maverick)
7	10	STAINED	It's Been Awhile	(Flip/Elektra/EEG)
13	11	STAINED	Fade	(Flip/Elektra/EEG)
11	12	ADEMA	Giving In	(Arista)
12	13	SYSTEM OF A DOWN	Chop Suey	(American/Columbia)
10	14	GODSMACK	Greed	(Republic/Universal)
14	15	SALIVA	Click Click Boom	(Island/IDJMG)
15	16	LIVE	Simple Creed	(Radioactive/MCA)
16	17	SALIVA	Your Disease	(Island/IDJMG)
18	18	ALIEN ANT FARM	Smooth Criminal	(DreamWorks)
24	19	GODSMACK	Bad Magick	(Republic/Universal)
19	20	P.O.D.	Alive	(Atlantic)
21	21	SLIPKNOT	Left Behind	(Roadrunner)
20	22	SOIL	Halo (J)	
27	23	BUSH	Speed Kills	(Atlantic)
22	24	STONE TEMPLE PILOTS	Hollywood Bitch	(Atlantic)
23	25	DAYS OF THE NEW	Hang On To This	(Outpost/Interscope)
26	26	MUVDAYNE	Death Blooms	(No Name/Epic)
30	27	LINKIN PARK	In The End	(Warner Bros.)
32	28	LIT	Lipstick And Bruises	(RCA)
31	29	SYSTEMATIC	Deep Colors Bleed	(Music Company/Elektra/EEG)
28	30	SEVEN CHANNELS	Breathe	(Palm Pictures)

#1 MOST ADDED
Will Return Next Week

#1 MOST INCREASED PLAYS
Will Return Next Week

ROCK begins on Page 75.

COUNTRY

LW	TW	ARTIST	SON	LABEL
3	1	CYNDI THOMSON	What I Really Meant To Say	(Capitol)
1	2	TOBY KEITH	I'm Just Talkin' About Tonight	(DreamWorks)
2	3	BLAKE SHELTON	Austin	(Warner Bros.)
5	4	TRISHA YEARWOOD	I Would've Loved You Anyway	(MCA)
8	5	ALAN JACKSON	Where I Come From	(Arista)
6	6	BROOKS & DUNN	Only In America	(Arista)
7	7	TIM MCGRAW	Angry All The Time	(Curb)
9	8	PHIL VASSAR	Six-Pack Summer	(Arista)
10	9	CAROLYN DAWN JOHNSON	Complicated	(Arista)
12	10	MARTINA MCBRIDE	When God Fearin' Women Get...	(RCA)
14	11	TAMMY COCHRAN	Angels In Waiting	(Epic)
13	12	TRICK PONY	On A Night Like This	(H2E/WB)
16	13	REBA MCENTIRE	I'm A Survivor	(MCA)
15	14	TRAVIS TRITT	Love Of A Woman	(Columbia)
17	15	JEFF CARSON	Real Life (I Never Was...)	(Curb)
19	16	TRACE ADKINS	I'm Tryin'	(Capitol)
21	17	ANDY GRIGGS	How Cool Is That	(RCA)
24	18	LONESTAR	With Me	(BNA)
22	19	MARK WILLS	Loving Every Minute	(Mercury)
25	20	KENNY CHESNEY	The Tin Man	(BNA)
20	21	DIXIE CHICKS	Heartbreak Town	(Monument)
23	22	CHELY WRIGHT	Never Love You Enough	(MCA)
26	23	MARY MCGUINN	That's A Plan	(VFR)
27	24	GARY ALLAN	Man Of Me	(MCA)
28	25	TOBY KEITH	I Wanna Talk About Me	(DreamWorks)
32	26	FRAD PAISLEY	Wrapped Around	(Arista)
31	27	STEVE HOLY	Good Morning Beautiful	(Curb)
29	28	JESSICA ANDREWS	Helplessly, Hopelessly	(DreamWorks)
30	29	CLAY WALKER	If You Ever Feel Like Lovin'	(Giant/WB)
34	30	TRACY BYRD	Just Let Me Be In Love	(RCA)

#1 MOST ADDED
TOBY KEITH I Wanna Talk About Me (DreamWorks)

#1 MOST INCREASED PLAYS
ALAN JACKSON Where I Come From (Arista)

TOP 5 NEW & ACTIVE

- BILLY GILMAN Elisabeth (Epic)
- CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)
- DIXIE CHICKS Some Days You Gotta Dance (Monument)
- ALISON KRAUSS The Lucky One (Rounder)
- STEVE AZAR I Don't Have To Be (Till...) (Mercury)

COUNTRY begins on Page 59.

ALTERNATIVE

LW	TW	ARTIST	SON	LABEL
1	1	ALIEN ANT FARM	Smooth Criminal	(DreamWorks)
2	2	NICKELBACK	How You Remind Me	(Roadrunner)
6	3	INCUBUS	I Wish You Were Here	(Immortal/Epic)
3	4	SUM 41	Fat Lip	(Island/IDJMG)
5	5	TOOL	Schism	(Volcano)
4	6	GORILLAZ	Clint Eastwood	(Virgin)
7	7	PUDDLE OF MUDD	Control	(Flawless/Geffen/Interscope)
8	8	DISTURBED	Down With The Sickness	(Giant/Reprise)
9	9	LINKIN PARK	Crawling	(Warner Bros.)
11	10	DROWNING POOL	Bodies	(Wind-up)
16	11	STAINED	Fade	(Flip/Elektra/EEG)
12	12	STAINED	It's Been Awhile	(Flip/Elektra/EEG)
10	13	WEEZER	Hash Pipe	(Geffen/Interscope)
14	14	ADEMA	Giving In	(Arista)
13	15	WEEZER	Island In The Sun	(Geffen/Interscope)
19	16	SYSTEM OF A DOWN	Chop Suey	(American/Columbia)
22	17	LIT	Lipstick And Bruises	(RCA)
20	18	JIMMY EAT WORLD	Bleed American	(DreamWorks)
23	19	LINKIN PARK	In The End	(Warner Bros.)
15	20	CAKE	Short Skirt/Long Jacket	(Columbia)
18	21	AFROMAN	Because I Got High	(Universal)
17	22	BLINK-182	The Rock Show	(MCA)
21	23	LIVE	Simple Creed	(Radioactive/MCA)
25	24	SALIVA	Click Click Boom	(Island/IDJMG)
26	25	P.O.D.	Alive	(Atlantic)
35	26	BUSH	Speed Kills	(Atlantic)
27	27	BUTTHOLE SURFERS	The Shame Of Life	(Surfdog/Hollywood)
29	28	BEN FOLDS	Rockin' The Suburbs	(Epic)
30	29	TANTRIC	Astounded	(Maverick)
33	30	HANDSOME DEVIL	Makin' Money	(Dirty Martini/RCA)

#1 MOST ADDED
Will Return Next Week

#1 MOST INCREASED PLAYS
Will Return Next Week

ALTERNATIVE begins on Page 79.

SMOOTH JAZZ

LW	TW	ARTIST	SON	LABEL
1	1	LEE RITENOUR	DAVE GRUSIN Get Up Stand Up	(GRP/VMG)
2	2	MARC ANTOINE	Mas Que Nada	(GRP/VMG)
3	3	DAVE KOZ	The Bright Side	(Capitol)
5	4	JEFF KASHIWA	Around The World	(Native Language)
4	5	PIECES OF A DREAM	R U Ready	(Heads Up)
6	6	BRIAN CULBERTSON	Get It On	(Atlantic)
7	7	EUGE GROOVE	Sneak A Peek	(Warner Bros.)
11	8	URBAN KNIGHTS	High Heel Sneakers	(Narada)
9	9	STEVE COLE	From The Start	(Atlantic)
8	10	RICHARD ELLIOT	Crush	(GRP/VMG)
12	11	HIL ST. SOUL	Until You Come Back To Me	(Dome/Select-O-Hits)
10	12	WAYMAN TISDALE	Can't Hide Love	(Atlantic)
13	13	JIMMY SOMMERS	360 Groove	(Higher Octave)
15	14	FATBURGER	Evil Ways	(Shanachie)
16	15	JEFF LORBER	Ain't Nobody	(Samson/Gold Circle)
14	16	AL JARREAU	It's How You Say It	(GRP/VMG)
17	17	SPYRO GYRA	Open Door	(Heads Up)
19	18	PETER WHITE	Turn It Out	(Columbia)
21	19	KIM WATERS	Until Dawn	(Shanachie)
20	20	RICK BRAUN	Use Me	(Warner Bros.)
23	21	WILL DOWNING	Is This Love	(GRP/VMG)
22	22	RUSS FREEMAN	East River Drive	(QAtlantic)
26	23	JOYCE COOLING	Mm-Mm Good	(GRP/VMG)
24	24	ERIC MARIENTHAL	One Day In Venice	(Peak/Concord)
—	25	CHRIS BOTTI	Streets Ahead	(Columbia)
28	25	DIDD	Thankyou	(Arista)
27	27	SPECIAL EFX	Everyone's A Star	(Shanachie)
30	28	GERALD VEASLEY	Do I Do	(Heads Up)
29	29	ERIC CLAPTON	Believe In Life	(Duck/Reprise)
—	30	YULARA	Om Namah Shivaya	(Higher Octave)

#1 MOST ADDED
JOYCE COOLING Mm-Mm Good (GRP/VMG)

#1 MOST INCREASED PLAYS
CHRIS BOTTI Streets Ahead (Columbia)

TOP 5 NEW & ACTIVE

- RANDY CRAWFORD Permanent (Warner Bros.)
- MARIAH CAREY Never Too Far (Virgin)
- BOZ SCAGGS Payday (Virgin)
- KEVIN TONEY Strut (Shanachie)
- JIM BRICKMAN Serenade (Windham Hill)

Smooth Jazz begins on Page 72.

TRIPLE A

LW	TW	ARTIST	SON	LABEL
1	1	PETE YORN	Life On A Chain	(Columbia)
2	2	AFRO-CELT...F.P.	GABRIEL When You're Falling	(Real World/Virgin)
3	3	DAVE MATTHEWS BAND	The Space Between	(RCA)
4	4	FIVE FOR FIGHTING	Superman	(Aware/Columbia)
7	5	U2	Stuck In A Moment...	(Interscope)
6	6	BLUES TRAVELER	Back In The Day	(A&M/Interscope)
5	7	MELISSA ETHERIDGE	I Want To Be In Love	(Island/IDJMG)
8	8	BETTER THAN EZRA	Extra Ordinary	(Beyond)
9	9	INCUBUS	Orive	(Immortal/Epic)
10	10	JOHN MELLENCAMP	Peaceful World	(Columbia)
12	11	JOHN HIATT	My Old Friend	(Vanguard)
14	12	DAVID GRAY	Sail Away	(ATO/RCA)
11	13	TRAIN	Drops Of Jupiter (Tell Me)	(Columbia)
10	14	CAKE	Short Skirt/Long Jacket	(Columbia)
18	15	RYAN ADAMS	New York, New York	(Lost Highway/IDJMG)
16	16	TRAIN	Something More	(Columbia)
15	17	STEVIE NICKS	Sorcerer	(Reprise)
20	18	JOHN MAYER	No Such Thing	(Aware/Columbia)
21	19	WEEZER	Island In The Sun	(Geffen/Interscope)
27	20	CRANBERRIES	Analyse	(MCA)
23	21	R.E.M.	All The Way To Reno...	(Warner Bros.)
19	22	3 DOORS DOWN	Be Like That	(Republic/Universal)
24	23	SUZANNE VEGA	Widow's Walk	(A&M/Interscope)
22	24	SHAWN COLVIN	Bound To You	(Columbia)
26	25	STAINED	It's Been Awhile	(Flip/Elektra/EEG)
25	26	BARENAKED LADIES	Falling For The First Time	(Reprise)
29	27	BOZ SCAGGS	Payday	(Virgin)
28	28	TORI AMOS	Strange Little Girl	(Atlantic)
—	29	LENNY KRAVITZ	Dig In	(Virgin)
—	30	JONATHA BROOKE	Steady Pull	(Bad Dog)

#1 MOST ADDED
LENNY KRAVITZ Dig In (Virgin)

#1 MOST INCREASED PLAYS
LENNY KRAVITZ Dig In (Virgin)

TOP 5 NEW & ACTIVE

- GARBAGE Androgyny (Almo Sounds/Interscope)
- ACTUAL TIGERS Standing By (Nettwerk)
- ALANA DAVIS I Want You (Elektra/EEG)
- SHELBY LYNNE Wall In Your Heart (Island/IDJMG)
- LEONÁ NAESS I Tried To Rock You But You...I Tried To Rock (MCA)

TRIPLE A begins on Page 83.

Publisher's Profile

By Erica Farber



David Benjamin

President & Chief Executive Officer, Triad Broadcasting

Having gotten into radio ownership when he was in his mid-20s, David Benjamin continues to play a leading role in the industry.

In 1997 he sold Community Pacific Broadcasting, the company he co-founded and ran for over 20 years. It then took him less than two years to form his current company, Triad Broadcasting, which he runs from the beautiful city of Carmel Valley, CA. Benjamin currently owns and operates 43 stations in seven markets and is actively pursuing additional acquisitions in markets 50 to 150.

Getting into the business: "After I got out of business school my first job was with what was then known as Time Inc., which is now owned by AOL. I was technically the Assistant to the Publisher of *Fortune*, which sounds a lot more important than it was. One or two of my friends from school were there, and I did some projects for them. Time was selling the broadcast division, which consisted of radio and television. I was probably 24 and was not there to question top management's decision. That was my first real exposure, aside from the fact that I founded my high school radio station.

"Time was a pretty big company, and I thought it might be fun to try to start my own radio company. I was very young and very stupid. The station we ended up purchasing was in a little town outside Portland, OR called Gresham. It was a Class 4 AM — now it's called Class A. We borrowed most of the money from the seller and didn't do any diligence or anything of that nature. I picked up and moved from Manhattan to Gresham. I wasn't married and had no kids and no real responsibilities. I sort of figured out what we had once the deal closed.

"That was the first station in Community Pacific Broadcasting, a company that we had for nearly 20 years. Community Pacific refined its strategy, starting in the early '80s. By that time we had institutional investors and concentrated on stations principally in the West, although we had some in Des Moines. We bought and sold stations over the years, but at the time of the sale to Capstar we had 11 properties. They made us an offer we couldn't refuse. Our stations have continued to perform very well through Capstar, AMFM and, now, Clear Channel, and most of our managers are still there."

Forming Triad Broadcasting: "I spent time as a Managing Director with Capstar. It was an interesting group, and I made a lot of friends. It was one of those things that was obviously not going to be very long term. I went to the institutional investors involved in Community Pacific in the latter part of 1998; I thought there was an opportunity to build another midmarket company.

"Our investors are Norwest Equity Partners, the equity-investing arm of Wells, Shamrock — which, at one point, was the owner of Shamrock Broadcasting — and

Bank of America Capital in Chicago. An old friend of mine from business school, one of the largest Anheuser Busch distributors in the country, is the only other individual on our board. We decided to see if we could create another company, and, lo and behold, it's worked out."

Mission of the company: "Everybody has their own investment strategies, and my sense is that a lot of them can be successful, but that you have to stick to the theme you start out with and pursue it in laserlike fashion. Our strategy was to, in midsize and smaller markets, buy dominant clusters and have a decentralized operation with very tight financial controls and to try to assemble the best management team in the country. It's based on dominant mid- and small-market clusters, and geographic region is of no importance.

"We feel that we've assembled, both at the corporate and the station level, a very talented group, and they're all very well-incented. All the senior management people, including the managers, have options and the ability to invest. We have 43 properties; two of them really operate under JSAs."

Growth plans: "We're very fortunate because we have not one partner, but three major institutions behind us. We have a lot of dry powder. We are attempting to grow, but we're trying not to grow in a haphazard fashion. We need properties that fit into the overall Triad strategy. Growth for growth's sake or trying to get to 100 stations or some arbitrary level of markets, that's not for us. We're trying to do something that makes sense."

Business this year: "I'm happy to say that we believe we're performing well vs. the rest of the industry. We aren't continually reforecasting, because we don't have to, but in the revenue area, our first half was positive. There's not too much of that going around, I guess."

Biggest challenges: "That is always people — finding capable, dedicated people who get along with one another and who function well. This is such a people-oriented business that finding the best people is really our No. 1 job. Even though we're a lot smaller than some of the other companies, we still can't begin to do anything from the home office, except on the staff level. We rely very heavily upon not only the market managers, but also very strong department heads. Keeping that group at peak performance levels and having the best people available are very important."

State of the industry: "It's changing even as we speak. In many ways there are a tremendous number of positives that have happened through deregulation — certainly more positives than negatives. The ability to attract additional capital to the industry has allowed for more sophisticated companies and higher-quality personnel throughout. It's generally infused a lot of capability into the business that we didn't have before.

"By the same token, it's a challenge to somehow maintain the quirkiness of the radio business that we used to have — the individual owners in every market and the experimental kinds of things that used to take place because people didn't care about making money. That was an important part of our business, because that's where a lot of leading format changes and innovations would come from. Our continuing challenge in this era of fewer companies is to figure out a way that we can have that kind of eccentric bent that, in many ways, fed the creativity of the business.

"On another topic, a lot of leaders in the radio industry are surprised at the downturn the industry is confronting this year. The downturn in radio is more significant, percentagewise, than in 1991, which, until that point, was the worst percentage comparison we'd ever had. It's challenging us all to manage our businesses more effectively and more creatively. Once this downturn ends, we're going to come out of it a stronger business, but it has taken some people by surprise. We're going to need

the best out of our industry's leadership during what is a tough year.

"It's important that everybody take the long view to the extent that they can and that they don't act in knee-jerk fashion, which will hurt their own companies and the industry. I have confidence that the leadership is there and that it is capable of that and that everyone will keep a cool head through the rest of 2001."

Something about his company that might surprise our readers: "That's hard to answer, because I don't know if they know anything about us. They might be surprised at our ability to grow the company and our capital base. You tend to think of some of the household names when you think about the ability to make significant acquisitions. We have that ability, and the ability to make them fairly quickly. People who know us, work for us and compete against us know that we're people-oriented and that we run what we think are very respectable and competitive operations."

Most influential individual: "The institutional investors, the board members we have, are wonderful businesspeople with lots of integrity and knowledge. They have been a strong influence on helping to make me a better decisionmaker. I'm also fortunate that my wife is a terrific businessperson. When we come home and talk about things at night, her influence is meaningful."

Career highlight: "The people we've assembled in this company. Our management core is terrific. I'm proud of the market managers, and I'm proud of the corporate group. Although we're not the biggest company in the industry, nor will we ever be, it's as good a group as exists out there."

Career disappointment: "You always wish you would have paid a little bit more for a transaction that somebody else ended up with, but, short of that, I can't say anything major. That's just sort of a fact of business life."

Favorite radio format: "News/Talk."

Favorite TV show: "We tried to watch *Seinfeld* and *ER*, but I can't say there's anything I'm all that thrilled about watching, that I'll actually change my schedule to see, anymore."

Favorite artist: "My daughter will kill me if I don't say The Backstreet Boys."

Favorite movie: "I love movies. This year, it's *Thirteen Days*. I thought that was terrific."

Favorite book: "I'm reading the John Adams biography, which is great. For anyone interested in America, it's an interesting book."

Favorite restaurant: "Jean George in New York. It might be the best French restaurant in the world."

Beverage of choice: "The Talbott chardonnay, Monterey County."

Hobbies: "Tennis, and I'm suffering through golf. I just stepped down as Chairman of the Board at our local hospital, so, for me, helping out in the medical world is kind of a hobby. We also have young kids, 11 and 14, who take up a lot of time."

E-mail address: "dbenjamin@triadbroadcasting.com."

Advice to broadcasters: "There's too much hype in the industry. I'm not talking about promotion or things we do on-air, but there is way too much raising of the expectations of the financial community about what's going to happen next quarter or in the latter part of the year. When those things don't happen, it reduces our credibility as an industry. That happened a lot all through the first half of this year. Everybody who could see forward-pacing knew what the story was. The industries and companies that tend to be most respected are those that level with the financial community about what the prospects are. It's almost a kamikaze move to put out information that you know is going to end up being a disappointment. That's something people ought to think about."

MUSIC MEETING™

THANKS THE FOLLOWING ARTISTS

WHO OFFERED THEIR LOVE AND SUPPORT

THROUGH SONG THIS WEEK TO AMERICANS EVERYWHERE. MANY ARTISTS WENT

INTO THE STUDIO IMMEDIATELY TO OFFER THEIR HEALING WORDS TO US ALL...

**GARTH
BROOKS**
"THE CHANGE"

**LEE
GREENWOOD**
"GOD BLESS
THE USA"

DIAMOND RIO
"ONE
MORE DAY"

**WAYLON
JENNINGS**
"AMERICA"

**ROBERT BRADLEY'S
BLACKWATER
SURPRISE**
"AMERICA"

**BRIAN
McKNIGHT**
"WIN"

AARON TIPPIN
"WHERE STARS
AND STRIPES
AND EAGLES FLY"

**JOSH GROBAN/
CHARLOTTE
CHURCH**
"THE PRAYER"

**AMERICAN
PEARL**
"BELIEVE"

**CRAIG
MORGAN**
"PARADISE"

**MARTINA
McBRIDE**
"BLESSED"

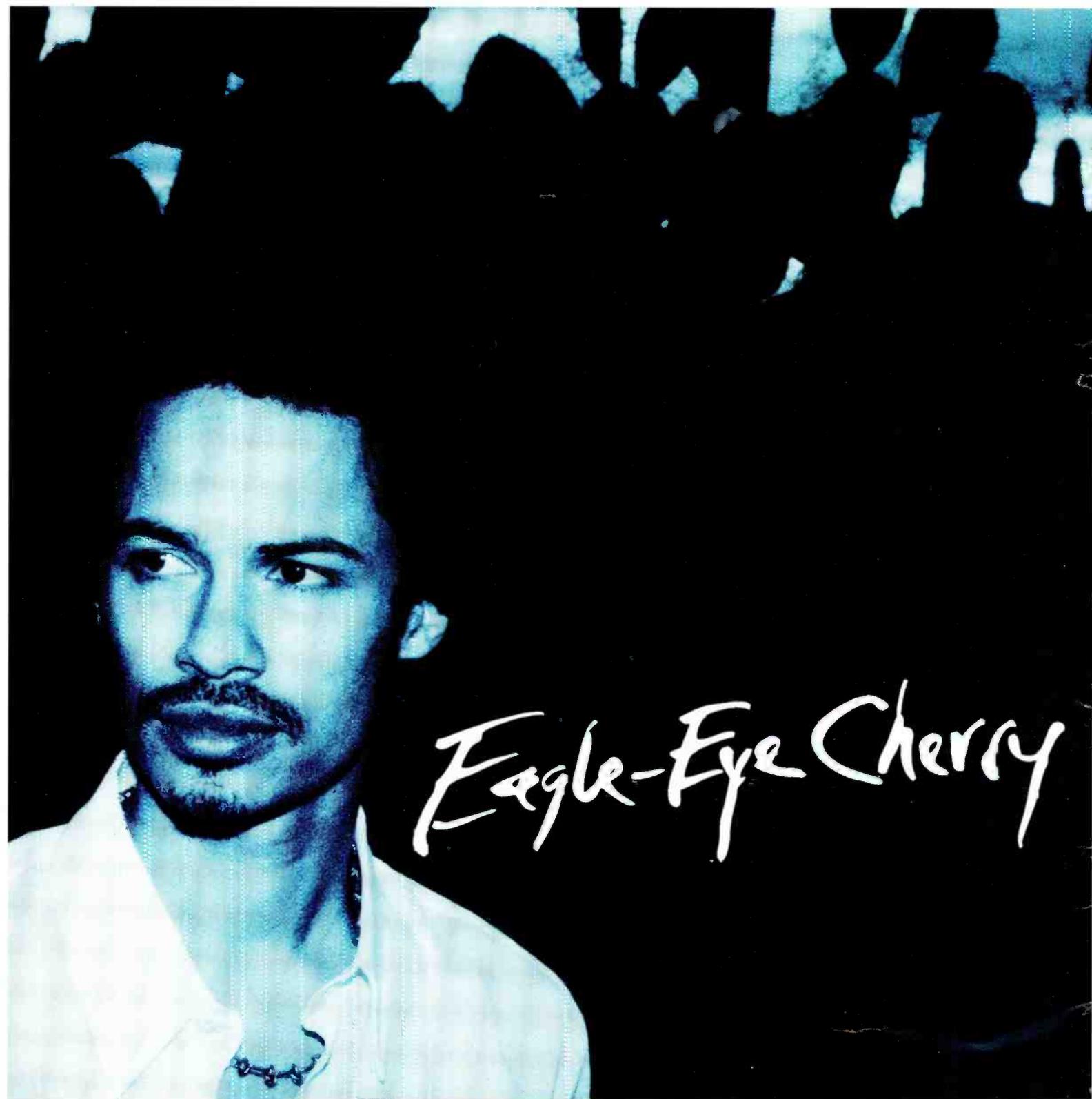
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"FREEDOM"

MUSIC MEETING WAS GRATEFUL TO BE ABLE TO HELP
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See Eagle-Eye On Tour This Fall:

10/22	Detroit	10/31	New York	11/7	St. Louis	11/15	Sacramento
10/24	Toronto	11/1	Philadelphia	11/9	Denver	11/17	Seattle
10/25	Montreal	11/2	Washington, D.C.	11/10	Salt Lake City	11/20	Portland, OR
10/26	Boston	11/3	Norfolk	11/13	Los Angeles	11/23	Vancouver
10/27	Providence	11/5	Atlanta	11/14	San Francisco		

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