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OCTOBER 5, 2001 • ISSUE 2351

ELTON JOHN

I WANT LOVE

AC:
11 - 8



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ALSO IN THIS ISSUE:

GAVIN Editors On The Sept. 11 Fallout
New Technology to Fight Piracy
Urban and Triple A Projects Reviewed

ANNUAL TOP 40 FOOTBALL ISSUE!

photo by doug wylie

FEATURING

PAIGE MENBERG: Our Finest Hour
BLACK REBEL MOTORCYCLE CLUB: Born To Be Wild
JACK JOHNSON: Surfs Up To Triple A
JAMIE MATTESON: Her Sept. 11 In Europe
STEVE MCKAY: Pedals For Gun Victims

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GAVIN's Annual Top 40
Football Issue!
"Ready...Break!"



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14 THE 2001 GAVIN TOP 40 FOOTBALL ISSUE. GAVIN Top 40 Editor Kevin Carter invites you to have just a little big dumb fun. Here was your chance to air out your 2002 Super Bowl prediction and talk favorite football players and gridiron moments. And for the labels, to showcase your 4th quarter highlight reel. Big props, as always, to our Commissioner, Steve Resnik.



25 A/C SENSITIVE TO TERRORISM'S PSYCHOLOGICAL TOLL. During these past weeks radio has risen to the occasion and demonstrated how important a medium it is in times of emergency. But what will be expected of you and your stations by your listeners in the coming months, especially as it seems that war is just beginning? GAVIN A/C & Hot A/C Editor Annette M. Lai and Managing Editor Todd Spencer talk to A/C.

28 NOW WHAT? ALTERNATIVE PROGRAMMERS FACE A WORLD AT WAR. After the events of September 11th, 2001, everything in our world, including radio programming, has entered a new era. GAVIN Alternative Editor Richard Sands talks to his format.

31 EVERYTHING HAS CHANGED, AND SO MUST URBAN RADIO. On Tuesday, September 11, all of us witnessed the horrors of our country being attacked. Now in the days and weeks following that fateful day, we've come to one collective conclusion: life as we know it will never be the same again. GAVIN Urban & Urban A/C Editor Kevin Fleming talks to his formats.

35 WFUV-NEW YORK: A BEACON IN A VERY DARK HOUR. The impact of Sept. 11 will resonate for as long as we live. Since every station handled itself differently during those stressful days, GAVIN Triple A Editor Dave Einstein contacted WFUV-New York to see what they did when disaster struck.

38 GROUND ZERO: A VIEW FROM EUROPE. For many who are too young to



have recollection of any previous life-altering catastrophic events, the morning of September 11, 2001 will be the defining hours when life changed forever. GAVIN Country Editor Jamie Matteson could only imagine what those first few minutes felt like for the rest of us, because she was in Europe at the time. Here, she shares a European vantage point of the tragedies' unfolding.

1st PERSON

BY LAURA IVEY
MANAGER, NATIONAL RADIO
SALES, ARBITRON, INC.



ARBITRON'S "WHAT WOMEN WANT" STUDY

A new study, "What Women Want," which Arbitron and Joint Communications unveiled at NAB 2001, identifies clear differences between male and female listeners.

A full 40 percent of the more than 1,000 female Arbitron diarykeepers ages 18-54 interviewed for the survey said they don't want contests, and tune out a station when they hear them. Contests are a programming staple at most radio stations, but you may be unwittingly driving away your audience with trivia challenges or "secret fact of the day" contests. The further a woman gets from 18, the less interested she is in contesting. Programmers at formats like A/C who target a predominantly female audience might consider a "no-contest"

The findings from the "What Women Want" study offer further evidence that women and men are from different planets.

position. But even though cash giveaways and "win the key to start the new car" appeal to most women, *some* women want contests. But if programmers choose to do them the focus should be on "entertaining in the briefest possible time."

In particular, women who belong to a frequent-listener club are much more positive about contests (as they are about most other aspects of radio). These women see radio as a companion and they are fiercely loyal. Their time spent listening is double that of a non-club member, and they use radio to influence purchase decisions. However, only four percent of female listeners (eight percent of Country listeners) are members of frequent-listener clubs.

Programmers may also be surprised by women's Internet habits. While over two-thirds of all women access the Internet, only 24 percent log on from work, so programmers who use the Internet as an at-work contest hook through their station websites or Internet listening are leaving a lot of their audience out. More traditional means of communication such as faxes and direct mail need to be employed to reach most of their listeners.

The findings from the "What Women Want" study offer further evidence that women and men are from different planets.

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Clear Channel: We have Not "Banned" Songs

Despite widespread reports that an individual in the company has circulated a list of 150 songs programmers may wish to remove from playlists, Clear Channel vehemently denies it has "banned" songs.

In a printed statement issued on September 18, Clear Channel said it has "not banned any songs from any of its radio stations."

As has been explained by Clear

Channel spokesperson Pam Taylor, the list was created and circulated by an individual programmer, and was not a "corporate mandate."

Clear Channel director of public relations Rebecca Allmon told GAVIN, "It's the use of the word "banned" that we take issue with. The original list was circulated immediately following the disaster as a reference."

Allmon was echoing the announcement which said, "It's up to every radio station program director and general manager to understand their market, listen to their listeners, and guide their station's music selections according to local sensitivities. Each program director and general manager must take the pulse of his or her market to determine if playlists would be altered, and if so, for how long."



DOUG WYLIE
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Some Radio Stocks Rebounding

Granting some much-needed relief to investors and executives alike, several major radio companies have enjoyed gains recently while others continued a steady retreat. Entercom, Radio One, Viacom, and Jefferson Pilot all have seen gains of between about 2.5 and 4.25 percent. Saga Communications has been among the biggest gainers.

Not all the news is rosy, however. Clear Channel Communications has suffered a minor decline as Merrill Lynch lowered its revenue and earnings expectations for 2002. Emmis and Beasley have held mostly steady, while Cumulus Media and Hispanic Broadcasting have been off by between four and five percent.

Technology companies suffered somewhat on the day's trading as well.

Both XM and Sirius Satellite Radio were off recently, with XM at one point suffering a massive 41 percent decline. Other Internet and technology stocks were down, including Cisco Systems, Microsoft and Intel.

Technology gainers included Actuate Corp., Yahoo!, RealNetworks, Qualcomm, and MP3.com.

The Dow Jones Industrials index has slipped below the 9,000 mark in the wake of the September 11 terror attacks while the tech-heavy Nasdaq composite has suffered substantial losses since early this year.

The Federal reserve has now lowered the funds rate to 2.5 percent, the lowest since the Kennedy administration.

Jessica Rivera Named Director of A&R for Def Jam/Def Soul

Tina Davis, senior vice president of A&R for Def Jam/Def Soul Records recently announced that Jessica Rivera has been named director of A&R of Def Jam/Def Soul Records. She will be based in the label's New York office and will report directly to Davis.

Upon appointing Rivera, Davis said, "Jessica is a great addition to the Def Soul/Def Jam family. Her future-first A&R style is trend setting and she finds it first...One stop shop!"

Rivera's main focus will be to oversee the recording and all other artist development aspects for Def Jam/Def Soul artists Sisqo, LovHer, Kelly Price, Playa, and Kaisha Jones.

Rivera comes to Def Jam/Def Soul from Bad Boy Entertainment where she was employed for the last three years and worked with such artists as 112, Faith Evans, Carl Thomas, Black

Rob, and P. Diddy.

"Island Def Jam is definitely a new school of *Hard Knocks*. This company thrives off creativity and the energy seeps through these walls. Everyone lends their talent and support and are accessible, executives and artists alike." Rivera said. "It feels like one big happy family. My talents are definitely put to the test here, and I look forward to the challenge."



Jessica Rivera

AOL Time Warner Warns of Shortfall

AOL Time warned that the September 11 terrorist attacks and the advertising market slowdown will adversely affect its earnings for the quarter. As a result of these developments, the company said it now expects to achieve full-year 2001 EBITDA growth in the 20 percent range and revenue growth of 5 percent to 7 percent.

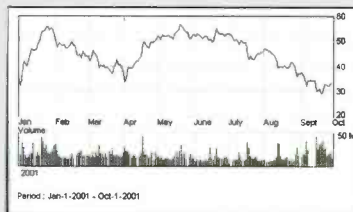
AOL Time Warner chief executive officer Gerald Levin said: "No financial impact can compare to the terrible suffering and loss of life inflicted by the vicious attacks of September 11. The AOL Time Warner family is fully committed to continuing to do everything in our power to assist those who have been affected. Though our company's actions are only a small part of a far greater effort, the importance

of our core mission—to inform and connect—is clearer than ever. Our businesses—including CNN, Time Inc., AOL, NY1, and Time Warner Cable—will keep fulfilling our mission whatever the circumstances and with whatever resources are necessary."

The company said that 2001 results will be affected primarily by the continuing decline in the advertising market and the additional expenses incurred by its news-gathering operations, as well as costs in its various businesses associated with the aftermath of the terrorist attacks. In addition, the company said that

as a result of the terror attacks on Sept.11 it has committed substantial additional financial resources to its news-gathering operations, including CNN, Time Inc., AOL, and NY1.

AOL Time Warner Chairman Steve Case added, "The events of September 11 tested our country, and it's tremendously reassuring to see how well Americans have come together, reaffirming our commitment to freedom and democracy. The tragedy also created new challenges for all of us and, at AOL Time Warner, we will redouble our efforts to connect, inform and, wherever possible, serve the public interest."



AOL Time Warner stock, like just about everyone else, has been up and down all year.

Arbitron PPM Passes Test

As part of ongoing U.S. market trials to determine if the Portable People Meter (PPM) can be relied upon for audience measurement, Arbitron recently released a second round of ratings comparisons for the technology.

"This second ratings comparison is more complete than our first because more media outlets are participating. Yet, the conclusions are the same: the Portable People Meter delivers logical ratings results and a more complete picture of how consumers use electronic media," said Marshall Snyder, president of Arbitron's Worldwide Portable People Meter Development unit. "This finding opens the door to improved audience ratings services for local radio, TV, and cable, as well as advertisers and their agencies."

Since December of 2000 the PPM has been undergoing U.S. market trials in Wilmington, Delaware, which is within the Philadelphia TV market. Arbitron released the first ratings results on July 19, 2001. Additional ratings comparisons are planned for the fall.

Interestingly, compared to ratings reported by current TV and radio audience measurement systems, the Portable People Meter

continues to report higher total-day average quarter-hour (AQH) audiences for television and cable and equivalent total-day AQH audiences for radio.

The next phase in Arbitron's demonstration of the PPM is to expand the sample to at least 1,500 people across the entire Philadelphia market beginning in January 2002. The increased sample size in the second phase of the trial should allow direct comparisons of audiences for individual radio stations and formats, TV stations and cable networks.

The PPM is a pager-sized device that is carried by consumers. It automatically detects inaudible codes that TV and radio broadcasters as well as cable networks embed in the audio portion of their programming using encoders provided by Arbitron. At the end of each day, the participants place the meters into base stations that recharge the device and send the collected codes to Arbitron for tabulation. The meters are equipped with a motion sensor that allows Arbitron to monitor the compliance of the PPM survey participants every day.

"God Bless The U.S.A." Most Played Song In Wake of Tragedy

According to Mediabase 24/7, Lee Greenwood's "God Bless The U.S.A." dominated the airwaves immediately following the tragic attack on September 11.

According to Mediabase 24/7, Lee Greenwood's "God Bless The U.S.A." dominated the airwaves immediately following the tragic attack on September 11, 2001. The song received a total of 10 plays nationwide the day before the event, and more than 2,100 plays the day after.

Other patriotic songs that emerged included Faith Hill, Ricochet, and Whitney Houston's respective renditions of the "Star-Spangled Banner," Ray Charles' "America The Beautiful," along with different versions of other traditional patriotic songs. For instance, radio stations frequently played the impromptu version of "God Bless America," performed by members of Congress the day of the tragedy.

Marvin Gaye's "What's Going On" and

John Lennon's "Imagine" received more air-play than they had in years.



Special "Tribute" songs were produced and disseminated nationwide, almost immediately. Special versions of Don Henley's "New York Minute," Enya's "Only Time," Live's "Lightning Crashes," U2's "Peace On Earth" and "Stuck In A Moment You Can't Forget," were played on multiple music formats.

Other songs almost totally vanished from the airwaves including anything with an airplane reference; sudden, tragic accident or death; and songs relating to celebration and "partying."

On the day of the tragedy, music content was reduced by more than 40 percent compared to the previous Tuesday. FM music radio stations switched into "news-mode" almost immediately, many of them relying on their AM sister stations for content, or connecting directly to network news feeds.

FRIENDS OF RADIO



BY ANNETTE M. LAI

Eve Nelson

SONGWRITER/RECORD PRODUCER,
NELSON-O'REILLY PRODUCTIONS

Hometown: Miami

Recent credits: Nelson and her partner Bernadette O'Reilly discovered V2 recording artist Billy Crawford. Nelson has also worked with Willa Ford, the late Eva Cassidy, Heather Nova, and Laura Branigan.

What radio stations did you grow up listening to? Y100-Miami.

What stations do you listen to now regularly? Z100, WKTU, 96.7 WEHM.

What's the last CD you went out of your way to listen to? Blu Cantrell. I loved Dallas Austin's production on "Hit 'Em Up," blending hip-hop and jazz.

What and/or who most inspires your songwriting? Life experiences and other people's life experiences.

You recently worked on Willa Ford's debut CD. In your opinion, what makes her a significant artist?

She's young, she can sing, she *really* writes and is on her way to producing. She has a lot to say and it's all worth hearing.

Which one artist would you like to work with someday?

Sarah McLachlan. I think she's one of the great songwriters of our day.

Favorite recording session moment to-date: Working with Donna Summer. It was my first "real" job and I was a big fan of hers and Keith Diamond. I was so excited that Donna was coming to my apartment that I folded up my cat Lela in the couch. I heard a muffled meow. Thank God, she was OK.

Best career moment to-date: Getting Billy Crawford signed to V2. After three years of developing him, it was rewarding.

Ambitions: To keep improving my writing and production skills and having lots of diversity.

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Our Finest Hour

Or, if not finest hour, a pretty damn good thirty minutes or so.

By Paige Nienaber

One of the things that I've *always* preached to the stations I work with is that one does *not* need to be wacky to be wonderful.

Some of the greatest and most outstanding radio campaigns ever, did not involve people trying to "beat the bomb" or wrestling in creamed corn for 'NSync tickets. The promotions and events that will always stand out, are the ones where we leapt on an opportunity to do something compelling and won the hearts, minds, and miscellaneous other organs of our audience. Case in point; September 11, 2001.

We've become an industry of research and meeting, which is not always a good thing. As a marketing director, I've always told my morning show and airstaff that I'll never fault them for being decisive. If you can't reach me for an "okay," just do it and we'll figure it out later. The example I always use when describing the "seize the moment" mentality that is often missing in radio, is the LA earthquake.

I was at Wild in San Francisco for a market visit when I woke up in my hotel room and turned on the *Today Show* to see a live feed of the devastation down south. I made a call to PD Rick Thomas. Two calls later he had a commitment from United Airlines to loan the station a 737. Mancow was on the air soliciting bottled water donations and the next day the station twice loaded the plane with water and flew it south where it was distributed to residents who were displaced and living in parks. It was *amazing* radio.

The flip side of that was the station I worked with in the LA area. I called them later in the morning to see what they were doing with the disaster. The response, and this

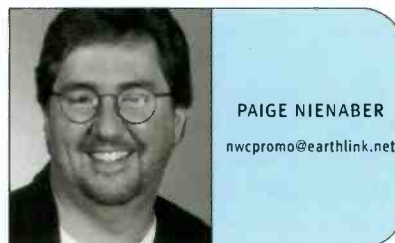
is a quote: "We're doing lots of traffic updates and will have a meeting later this afternoon to see what we're going to do with it." Huh?

It's been enormously refreshing to see our brothers and sisters in the industry step up to the plate and deal with the terrorist attacks in a decisive and tangible manner. Though, in just about every market there was *one* station that either did nothing or was a day late jump-



ing on it. But generally, we kicked ass. This drew us together not just as staffs at individual stations but in many cases, as clusters. I look at Clear Channel in the Twin Cities and Waitt Radio in Omaha as examples of stations banding together for some monumental marketing.

But unfortunately, this is just the beginning. Or so it would seem. As I've told the 50+ stations I consult, go back in your files and dust off the old Desert Storm game plans. Because that was the best and most recent example of radio rising to the occasion. It's time to shift gears from collecting blood and money for New York City and Washington DC, and start planning on what the next stage is going to be.



PAIGE NIENABER
nwcprmo@earthlink.net

In late 1990 and early 1991 I was at Kiss 102-Charlotte with the likes of Erik Bradley and Jo Jo Wright. We had no money to speak of, but

we did amazingly compelling radio. We collected money for the local families of servicemen and women who'd been deployed to the Middle East, and who were facing a tough holiday season. We recorded "audio postcards" that Armed Forces Radio played to the Carolinians in Saudi Arabia. We sold personalized dog tags to raise funds for relief organizations. In short, we bagged the wackiness to reflect the mood of our listeners.

Opportunities come in all shapes and sizes. What happened on September 11, 2001,

and which continues to evolve daily, is a tremendous chance for radio to be its best. It gives us a chance to do something real and important. To be more than just a jukebox to the masses.

So, congratulations to all of you who have been a part of this response to the tragedy, and have come to the aid of those who were affected by the attacks. But don't sit back and rest on your laurels. There's a long road ahead and it's up to radio to play its part in bringing our nation through it.

PAIGE NIENABER IS VP/FUN 'N GAMES FOR CLIFTON RADIO AND CPR. HE CAN BE REACHED AT (651) 433-4554, OR VIA EMAIL AT NWCPRMO@EARTHLINK.NET

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*Source: Arbitron SPR 2001 vs FA 2000, AOH, MSA, M-F, Exact Times
**Source: Arbitron SPR 2001 vs WI 2001, AOH, MSA, M-F, Exact Times



BUSINESS & MEDIA
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MusicNet Begins Distribution of Technology Platform

As the new digital subscription service prepares for full consumer availability, MusicNet has made its technology platform available to distribution partners AOL and RealNetworks. MusicNet, a joint venture comprised, of AOL Time Warner, RealNetworks, BMG, EMI, Warner Music Group, and Zomba, plans to launch the consumer service later this fall, with AOL is giving a "fall timeframe" while Real has said it will begin within 60 days.

MusicNet's technology platform will offer both streaming and downloading of content and includes secure, digital rights management functionality enabled by RealSystem Media Commerce Suite. The infrastructure, developed over the past year by the MusicNet and RealNetworks includes such things as security features, peer-to-peer file sharing, e-commerce, account and copyright management, customer

service, and search functionality.

Richard Wolpert, strategic advisor to MusicNet, said, "Today marks a great milestone for MusicNet. In conjunction with our label and technology partners, we have been hard at work for well over a year and are proud to be delivering the MusicNet platform to our distribution partners on our originally scheduled launch date."

Loudeye Acquires Activate

Loudeye has completed the acquisition of Activate, a company that provides webcasting services. Loudeye has made several such acquisitions this year, in July snapping up assets of theDial, a Seattle based Internet radio programming that syndicates original programming; and buying Addition Systems, a streaming advertising firm in June.

Commenting on the acquisition, Loudeye chief executive officer John Baker said, "Enterprise streaming is a logical extension of Loudeye's digital media expertise into a lucrative market on the threshold of accelerated growth. This acquisition will significantly strengthen and diversify Loudeye's revenue mix and increase future earnings potential by accessing existing corporate budgets for training, product marketing, sales support, corporate communications, customer service, public relations and travel."

"Activate built its business on technological leadership and customer service, as our more than 300 customers will attest," said Activate President Dennis Shepard.

"Loudeye's complementary digital media expertise and financial resources will enable Activate to accelerate the deployment of new and upgraded services, become more aggressive in our marketing activities and shorten the path to profitability."

Activate's customers include Microsoft, EMC, Compaq, Safeco, and Adobe. Resellers include Carson Thomson, Genesys, Intercall, Street Fusion, and VSPAN. Founded in 1997, Activate generated revenues of \$7.7 million in 2000. Loudeye expects that Activate will generate revenues of between \$8 million and \$9 million for the full year 2001, growing to approximately \$12 million in 2002.

Approximately 85 of Activate's employees will remain with the combined entity in key roles such as production, operations, customer service and support, sales, and marketing.

The acquisition of Activate, theDial, and Addition Systems are aimed at bolstering Loudeye's private-label Internet radio product, dubbed Loudeye Radio, announced at the NAB Radio Show earlier this month.

EMusic Continues Quiet Growth

EMusic's paying subscriber base has surpassed 25,000 which, somewhat surprisingly, makes it the Internet's most popular MP3 music service.



The service, launched in July 2000, features a growing collection of more than 180,000

songs and 15,000 complete albums from more than 700 independent labels.

"During the past year—in which pirated music has been freely available on the Internet—EMusic has been steadily growing its paid subscriber base," said EMusic CEO Gene Hoffman. "Our success in attracting paying subscribers is a testament to the fact that consumers are willing to pay for music services that offer value and flexibility."

According to a recent Jupiter Media Metrix report 59 percent of online music buyers are interested in subscription-based music services. The study, also found that quality is the most important factor influencing a consumer's decision to subscribe.

The report said that consumers want subscription services that offer the ability to burn CDs and to listen to songs on portable devices. The research also found that guaranteed file quality, guaranteed virus-free music files, and guaranteed high-speed transfer connection were the primary features that consumers would be willing to pay for.

Webnoize: Subscription Services to be Tiered

A new research report from Webnoize indicates that several critical factors must be met before consumers turn away from downloading music for free through illicit online sources. The report, dubbed "Driven To Tiers: How Subscription Services Can Satisfy Supply and Demand," proposes a music subscription model that consumers would be willing to pay for, amid an Internet strewn with free MP3 music.

According to the report, 62 percent of college-age music consumers plan to continue accessing free MP3 music files through non-commercial channels, such as peer-to-peer file-sharing networks, and even email. Meanwhile, high-profile media outlets including AOL Time Warner, RealNetworks, Napster, Microsoft, MP3.com, and Yahoo are preparing to market music subscription services designed by major music label groups. Two such services, Music-Net and Pressplay, are slated to charge consumers a monthly fee for access to downloadable songs.

"Free MP3s will never go away," said Webnoize senior analyst Ric Dube, who authored the report. "If commercial online music services are to compete with that, they must offer a whole lot more than just a limited number of monthly song downloads."

For "Driven to Tiers," Webnoize surveyed 3,981 U.S.-based college-aged consumers and interviewed senior executives from 20 major media and technology companies involved in digital media content and distribution, including top music labels.

XM Hits the Airwaves

After delaying for two weeks following the terror attack on the United States, XM Satellite Radio officially launched the first U.S. digital satellite radio service featuring 100 coast-to-coast digital channels of music and information programming.

"What we're doing is launching a powerful new communications and entertainment medium—what we call 'Radio to the Power of X,'" XM President and CEO Hugh Panero said at ceremonies at the company's headquarters in North-east Washington D.C. "We have music channels to soothe your mind and information channels to fill it."



Noting that the nation must begin to return to a degree of normalcy, Panero added, "Today, like the federal government, the Congress, and the stock market, business needs to get back to business. And that includes new businesses like ours."

The availability of the service is thus far limited to Dallas and San Diego markets, but the company announced that it is accelerating its pace for national coverage. That acceleration may be in part because the Federal Communications Commission recently granted XM (and rival

Sirius Satellite Radio) permission to use terrestrial repeaters, despite strong opposition from the NAB. These repeaters will allow the satellite radio companies to send radio signals into areas of spotty coverage, as well as into tall downtown office buildings.

For a monthly fee of \$9.99, XM subscribers can receive 71 music channels (more than 30 of which are commercial-free) as well as 29 channels of sports, talk, children's and entertainment. The offering includes 13 news channels such as CNBC, CNN Headline News, CNNfn, FOX News, ABC News & Talk, USA Today, Bloomberg, BBC World

Service, C-SPAN, and its own XM News.

Manufacturers including Sony, Alpine, and Pioneer are distributing XM-capable receivers through electronics retailers like Best Buy, Circuit City, Sears, and Crutchfield, and several automakers have announced plans to begin rolling satellite radios in new cars beginning this fall.

Two days after the launch, XM stock took a beating on the Street, suffering a massive 41 percent decline.

Napster, Songwriters, Music Publishers Reach Settlement

American songwriters and music publishers have reached preliminary agreement with Napster to settle the class-action lawsuit currently pending in federal court in California.



In the agreement the songwriters and music publishers

will license their music to Napster's subscription service, due to launch later this fall.

The deal is now subject to the approval of Chief Judge Marilyn Hall Patel of the United States District Court for the Northern District of California, by the plaintiffs in the class action and by the NMPA Board of Directors. Napster intends to launch its new membership-based file-sharing service later this year with recordings from hundreds of independent record labels. Napster will also separately offer music from the BMG, EMI and AOL/Time-Warner labels through MusicNet.

RealNetworks Names Brian Turner CFO

Brian Turner is joining the RealNetworks executive team as Senior Vice President and Chief Financial Officer. Turner will direct the finance, information technology and facilities groups and report to CEO Rob Glaser.

"I'm very excited to have Brian join our team," said Glaser. "Brian's unique mix of strategic vision, deep finance skills and broad management experience will be a great asset."

"I'm thrilled to be joining RealNetworks," said Turner. "Expanding opportunities in the Internet media delivery market are just starting to emerge and RealNetworks is

at the center of the creation of these new markets.

Turner brings nearly 20 years experience in executive management and corporate finance to the company. Most recently he held the title of president and chief operating officer at BSQUARE where he managed all domestic and foreign operations; including all integration and development engineering, sales and marketing, and general and administrative functions. At BSQUARE, Turner brought the company public and oversaw the expansion from 240 to 500 employees.

Turner will formally assume his duties at RealNetworks early in October.

NEWS/TALK DOMINATES MEASURECAST TOP 25

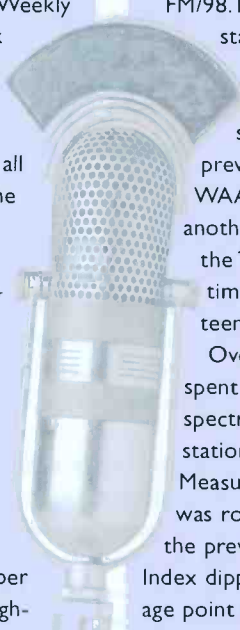
MeasureCast announced that five AM News/Talk stations measured by Measure-Cast—made the MeasureCast Weekly Top 25 list for the week of September 10-16. Of note, each of these stations are first-time entrants to the list, and all streamed coverage of the September 11 attack on America. The stations: WSB/AM-750, WLS/AM-890, KRLA/AM-870, WTMJ/AM-620, and CFRB/AM-1010.

In addition, Santa Monica College station KCRW/FM-89.9, which switched programming to cover the September 11 events, reached number eight on the list—the highest ranking the station has ever achieved.

London-based terrestrial

broadcaster jazzfm retained the number one spot in the rankings with Seattle's KING-FM/98.1, a classical terrestrial station owned by Beethoven Corp, moving up to the second from fifth the previous week. Boston's WAAF/FM-107.3 was another big mover, entering the Top 25 for the first time at number nineteen.

Overall, the total time spent listening (TTSL) to a spectrum of Internet radio stations tracked by Measure-Cast for the week was roughly the same as the previous week, with the Index dipping a half a percentage point to 215, indicating that Internet Radio listening has more than doubled since the beginning of this year.



Music Under Lock & Key

How the record labels are seeking ways to lock music on CDs...and throw away the key



BY REED BUNZEL

If imitation is the sincerest form of flattery, then copying is the most honest form of theft. And while the major record labels don't much care how many club bands cover current artists' material, they care deeply—very deeply—about music fans who copy and steal music.

That's why, over the past 12 months or so, the five major record labels—BMG, EMI, Sony, Universal, and Warner Bros.—have been furtively beta-testing new copy-proof technologies developed to ensure that music contained on a CD stays there. No ripping tracks to MP3 files, no burning songs to CDs to give to friends. What you buy is what you get, so any notion of "porting" the music—moving it from one digital platform or device to the next—is, if not impossible, at least aesthetically unpalatable.

On a one-to-one or friend-to-friend basis, losses incurred through CD copying might appear to be small potatoes compared to overall music industry earnings. A quick snapshot of worldwide sales data supplied by the International Federation of the Phonographic Industry (IFPI) reports that the global music industry recorded more than \$40 billion in sales last year. Meanwhile, the Recording Industry Association of America (RIAA) says that U.S. music sales topped \$12.5 billion in 2000, and—depending on 4th quarter economic conditions—should come close to that by the end of this year.

However, the IFPI also reveals that losses from music piracy—primarily the unauthorized copying of CDs for sale—totaled \$4.2 billion during that period, and the RIAA claims the U.S. music market loses over \$1 million a day, close to \$400 million a year, to piracy alone. Add to that the estimated value of music that's swapped online or burned onto CDs, and the estimated loss in the U.S. alone tops several billion dollars.

"A preliminary survey of tech savvy online music enthusiasts recently conducted for the RIAA showed that nearly half downloaded in the past month and nearly 70 percent burned the music they downloaded," observes RIAA President/CEO Hilary Rosen. "All of this activity continues to show the passion of the consumer for music and the need for both legal protection and legitimate alternatives."

MUSIC IN LOCK-DOWN

The development of copy-protect solutions to "lock" music onto a CD is just one of the latest volleys in the music industry's efforts to crack down on the music sharing phenomenon. The record labels haven't released many details about the technology or which CDs have been "cloaked," although it is known that earlier this

"Telling a 15-year-old that it's impossible to hack a security code system is like telling him it's impossible to hack into NORAD," one analyst explains. "Kids love a challenge."

year some 50,000 copies of Charley Pride's latest album, *Charley Pride: A Tribute to Jim Reeves*, were distributed in copy-proof format in the U.S.

In fact, most of the suspected one million copy-protected units released so far have been distributed in Europe using systems primarily developed by Israeli companies Midbar Tech Ltd. and TTR Technologies. Midbar's copy-protection system allows digital tracks from a CD to be copied to a computer's hard drive, but does not permit it to be moved to another hard drive or to be made available online. CDs using Midbar's

technology mostly have been distributed in the Czech Republic and Slovakia.

TTR's system employs audio distortion techniques that permit copying a CD to audio cassettes but not to other digital media. This technology is designed to thwart (but not necessarily prevent) the copying of digital tracks by inserting onto each CD a sub-audible signal that turns into audible "pops" and "clicks" when the track is either ripped to a new format or burned onto another CD. The theory here is that by diminishing the quality of the replicated song it becomes worthless to users of peer-to-peer swapping services and to people who burn CD copies for friends. The company claims that each of the five major labels is testing the system—known as SafeAudio—and says that over 200,000 SafeAudio CDs have been distributed in Europe.

The system used to copy-protect the Charley Pride CD, developed by Phoenix-based SunnComm, employs a different method to make digital copying near-impossible. Rather than distorting the digital signal, the SunnComm system disguises the CD's "directory" of songs, thus preventing most ripping programs from identifying specific tracks. The company insists this technology has withstood attempts by hackers to break the "security code," but some customers who purchased the CD via Amazon.com claim that it would not work in their CD players.

LAW AND DISORDER

At least one lawsuit has been filed against independent record label Fahrenheit Entertainment and technology provider SunnComm in the Charley Pride case. The suit, filed in California Superior Court, alleges that Fahrenheit "misled consumers by failing to include an adequate disclaimer on CDs encoded with digital copyright-protection software." The suit also raises some privacy issues, since consumers are required to divulge personal information on a proprietary website prior to downloading digital song files onto a computer.

It's not so much the technology at issue as it is full disclosure. "The law requires companies who are selling products to give the consumer material information that is relevant to making decisions about whether to buy the product or not, and Fahrenheit did not do that," Ira Rothken, the attorney who filed the suit, told ZDNet.

Not true, counters Fahrenheit chief executive

Peter Trimarco. "There's a disclaimer on the outside, and we're not preventing anyone from doing downloads. But we're saying you have to go to the website to do it," he says.

Legal issues aside, the tests have met with mixed results—and resistance. Some CDs have drawn little, if any, criticism, while others have attracted the wrath of consumers. One example: BMG's release in Germany of *Razorblade Romance*, the second CD recorded by HIM, a tattoo metal band. Even though the CD was tested prior to release, three percent of those who bought it complained that they could not play the disc on their home stereos. BMG subsequently recalled the "protected" CDs and reissued the recording.

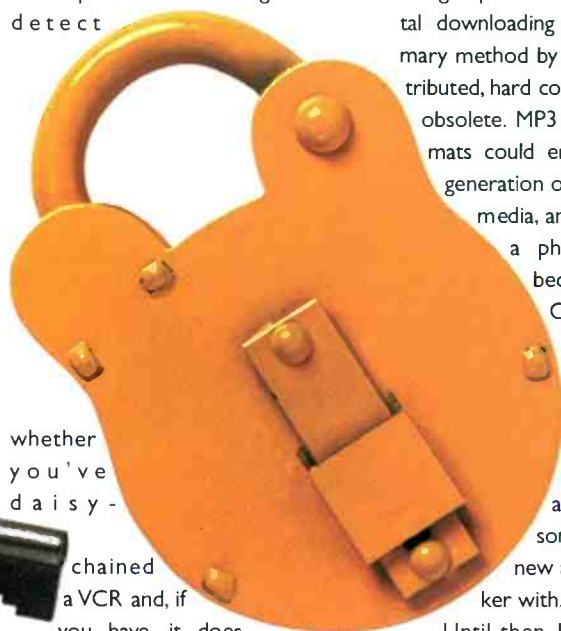
GRAVITATIONAL PULL

Many industry analysts believe that at some point the music industry will need to gravitate to a protected digital format. But when that point comes that the labels also will need to supply more value—or perceived value—to consumers in exchange for unencumbered portability. In the near term the industry is seeking a way to patch the dam despite the fact that, as one label exec says, "we may never come up with a technology solution...and we're very concerned about consumer backlash."

Metaphorically speaking, the music industry today is much like the automotive industry was before a keyed ignition system was developed. While only a small number of cars in the 'early days' actually were stolen by opportunistic thieves, Detroit desperately sought a solution that would protect the car-owner's property while not inhibiting the engine's performance. A simple lock-and-key system emerged and, to some extent, solved the problem. Still, despite a wide array of anti-theft devices, thieves still rip off cars.

Record label execs know the same thing is true of digital music. "Telling a 15-year-old that it's impossible to hack a security code system is like telling him it's impossible to hack into NORAD," one analyst explains. "Kids love a challenge."

The primary challenge for the music industry is to develop an anti-copy technology that's as effective as that used on pre-recorded videocassettes. In fact, because the copying of videocassettes isn't as widespread as ripping MP3 files or burning CDs, many consumers aren't aware that most pre-recorded VHS tapes are copy-protected. "The technology works wonderfully," says BMG Sr. VP/New Technology and Strategic Development David Kang. "It can detect



whether you've daisy-

chained a VCR and, if you have, it does

the 'light-dark' thing that shows up on the screen. It prevents perfect dubbing of the tape." The record labels are looking for a similar system that could be adapted to the digital world, but there is a pervasive sentiment within the industry that hackers easily could "pick" any system developed to lock music onto a CD.

WHO WAS THAT MASKED MAN?

So...who's the villain here, anyway? Who are the people the labels are protecting their CDs from? Or are they the casual "fair use" music fanatics who want to keep copies of the favorite CDs in their car or at work? Are they the semi-professional music pirates who cranks out hundreds of copies of CDs to sell at flea markets or garage sales?

The answer, in fact, is neither. "We're primarily concerned about the middle ground, the person who might make a number of copies to distribute to friends," says Kang. "The number of blank CDs actually outnumbers the number of actual music CDs that are being sold. The people buying these CDs are hurting record sales, and that's what

copy-protection is all about. All we want to do is put up a speed bump that says 'not so fast.'"

Ultimately, technology could solve the problem through evolution. For example, music released in DVD Audio would be copy-protected from the start because the DVD format already is protected. Additionally, as the consumer public moves away from the traditional album format, the need to protect entire CDs from being copied also could wane. If digital downloading becomes the primary method by which music is distributed, hard copies would become obsolete. MP3 or other files formats could emerge as the next generation of non-tangible retail media, and locking music to a physical disc would become a moot point. Of course, such an evolution would come with a new set of distinct and unique challenges, giving the lawyers and technicians something altogether new and different to tinker with.

Until then, BMG has no plans to release anything that's copy-protected to the mass market. "We're trying to do the right thing with the understanding that we don't want to create an entirely different set of problems while we're trying to solve the initial problems," Kang insists. The other major labels were understandably reluctant to discuss this issue with GAVIN.

In the final analysis, the labels' efforts to protect digital content via CD-lockdown techniques is all for naught, Webnoize analyst Matt Bailey tells GAVIN. "Copy protection for CDs is not a solution to music piracy," he explains. "The technology behind copy-protection is not perfect, and will leave some consumers who have bought CDs unable to play them on their regular CD players. Hackers will find ways to circumvent the technology, with unprotected digital versions of new releases likely to spread quickly through file sharing networks. So while copy-protection may give record labels and artists peace of mind, it is unlikely to have much impact on the level of free music available."

Music Fans Speak Out...

The following comments, posted in Internet chat rooms, provide a broad look (in a decidedly unscientific focus-group setting) at what some music consumers think of copy-protected CDs.

"Recently TTR Technologies & Macrovision have introduced the SafeAudio CD Protection which should provide effective protection against unauthorized audio CD copying or ripping of songs. But as it seems they did not do their homework thoroughly as the Alternate CDFS.VXD works perfectly, ripping WAV's directly from SafeAudio-protected CD's! When will they ever learn?"

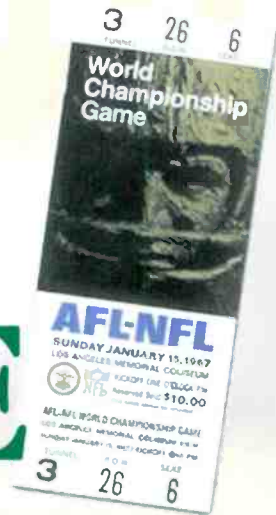
"Locking CDs is a disgusting practice. If they don't sell the music in MP3 format then they shouldn't limit the purchaser's ability to make an MP3 of their CD!"

"Why should I buy a CD that has protection by adding clicks and pops? I don't care if it's 'inaudible.' I don't want anything that adds to the audio data. I can't see how they can add something to the audio without compromising quality."

"The record companies are just running around like headless chickens wanting to protect their profits at all costs. On the one hand they want us to adopt new technologies because the dollar signs light up when they think how much they can save on distribution by having us download music. On the other hand they are terrified of losing their power over the market."

MUSIC ON THE NET

THE 2001 GAVIN TOP 40 FOOTBALL ISSUE



A month ago this issue was a great big, dumb, fun idea—just like it always has been for the past several years.

Today, however, given the events of the past few weeks, anything other than grieving and anguish seemed wildly inappropriate. Work on this annual GAVIN special began quite a while before September 11 though, and once we took a deep breath and dipped our toes gingerly back into the gridiron mindset, damn if we didn't start to feel better, at least for a precious few minutes.

With that thought in mind, I invite you to have just a little big dumb fun as we present our Annual Top 40 Football Special Issue. Here was your chance to air out your 2002 Super Bowl prediction and talk some favorite football players and gridiron moments. And for the labels, a chance to showcase your 4th quarter highlight reel. (The Rhythm-Crossover picks will appear in our next issue.) Big props as always to our Commissioner, Steve Resnik.

—Kevin Carter

And now, the starting lineup:

TERRY ANZALDO

BLACKGROUND ENTERTAINMENT

Super Bowl 2002 prediction:

Indianapolis Colts 31, St. Louis Rams 27. This is Peyton's year!

Favorite football moment:

Walking through the tunnel onto the field at the Los Angeles Coliseum with the Raiders and my good friend Otis McKinney, a former Raider player and an assistant coach. Only moments before, Denver Bronco quarterback John Elway had slipped while walking out of the locker room prior to the game...Elway was fine, and the Raiders won the game...

Favorite QB: "Broadway Joe" Willie Namath, 1969 Super Bowl.

Favorite coach: Vince Lombardi. Simply the best!

Blackground 4th quarter highlights: Aaliyah, Outsiderz 4 Life, Timbaland & Magoo, Caviar, Tank.



KZQZ-San Francisco PD Casey Keating

—no tackling dummy.

Photo by Doug Wylie.

TOMMY AUSTIN

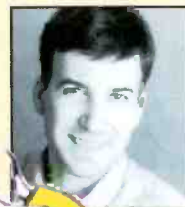
Former PD, KKRZ-PORTLAND

Super Bowl 2002:

Minnesota Vikings beat the Oakland Raiders, 24-17. Why? The Vikings are America's Team. Now I understand you might be inclined to think that it's the Cowboys...but the Vikes are due for a Super Bowl berth what with their talent and their rough luck in the pre-season with the death of Corey Stringer. As far as the Raiders go...they'll just bust a cap in the teams they play.

Most memorable football moment: Super Bowl XXXII, when Elway finally got his ring.

Favorite head coach of all time: Jon Gruden. He works twice as hard as anyone I know, and inspires me to do the same.



KEN BENSON

CITADEL

Greatest football moment:

Attending Super Bowl XXXII in San Diego. It was one of the best games in history. Unfortunately, Green Bay lost to Denver.

Favorite coach:

Vince Lombardi. What can I say? I was born in cheesehead country and wore a Green Bay uniform playing football with the neighborhood kids.



TIM BURRUSS

CAPITOL RECORDS

2002 Super Bowl:

Indianapolis Colts over Tampa Bay, 27-24.

Favorite football moment:

When I won \$4400 in the Charlie Minor Football Pool. I picked 55 points in the 1998 Super Bowl, and Denver beat Green Bay 31-24.

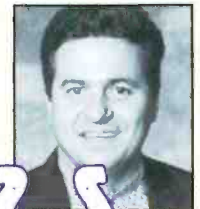
Favorite QB of all time:

Dan Marino. I was a huge Miami fan when he was there. He set every record in the book. It's a shame that he never got to go to the Super Bowl.

Favorite coach:

Tom Landry. A class act.

Capitol's 4th quarter highlights: A new Paul McCartney album coming in December and a single, "From a Lover To a Friend," impacting Hot/Modern/Mainstream A/C on October 1. McCartney Top 40 plans are TBA.



BOB CATANIA

CURB RECORDS

Super Bowl 2002:

The Philadelphia Eagles over the surprise San Diego Chargers, 31-24.

Favorite QB:

Johnny Unitas—I was a huge Colts fan growing up and Johnny U. was the epitome of the All-American football player.

Curb 4th Quarter highlights: The re-release of LeAnn Rimes' "Can't Fight The Moonlight" is out now at Top 40 and Hot A/C. We also have a single coming from Kaci called "Intervention Divine," an amazingly powerful song that should grab the attention of a lot of programmers.



JAY-Z

"1220 (H.O.V.A.)"

GET YA DAMN HANDS UP...

**#1 ALBUM IN THE
COUNTRY FOR THREE
WEEKS IN A ROW!!!
ALREADY PLATINUM!!!!**

MOST ADDED AGAIN!

**Top 40 Mainstream Monitor Debut 37*!
Top 5 at Rhythm & Crossover!**

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WIHT/Washington DC (95x) WHYI/Miami (30x) WDRQ/Detroit (20x)
KZZP/Phoenix (40x) KHST/San Diego (20x) KDWB/Minneapolis (30x)
WKST/Pittsburgh (50x) WXSS/Milwaukee (40x) KCHZ/Kansas City (40x)
KRQQ/Tucson (20x) WQZQ/Nashville (30x) WRVW/Nashville (20x)
KFMS/Las Vegas (45x) WKSS/Hartford (35x) KZZU/Spokane (60x)**

Video #1 on  and #4 on 



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WAYNE COY KQKQ-OMAHA

Super Bowl 2002: My AFC pick, of course, is the Raiders—all the pieces are in place and they got close last year. Also, I know some people who know some people...so look out, Tony Siragussa. The NFC's tough this year...even though the Broncos lost McCaffery and

Davis, they're still competitive—with Brian Griese how could you not be. Green Bay and the Vikings will make that division competitive but I'm gonna go with Tampa Bay.

Least favorite football moment: Franco Harris's alleged "Immaculate Reception," beating the Raiders in the 1972 AFC Conference Championship.

Favorite football moment: The first Super Bowl win by the Oakland Raiders, in 1977 against the Vikings. That was sweet. It was also my best year as a vendor in the Oakland Coliseum—I think I cleared \$382 that year. I still remember my chant: "For your honey or your sweet: here's the corn Ken Stabler eats...who wants some popcorn?" I made most of my money catering to the hardcore fans who got stoned under the bleachers during halftime, selling them their munchies.

Fave QB: The Snake, Ken Stabler, no hesitation—it's a travesty that he's not in the Hall of Fame.

Favorite coach: I know I sound like a broken record, but it's John Madden. It was fun to watch him on the sidelines, because he was very animated.

MIKE EASTERLIN ISLAND DEF JAM

2002 Super Bowl: Denver vs. Tampa Bay

Greatest football moment: Houston vs. Buffalo, the AFC Championship Game—the greatest comeback in NFL playoff history.

Favorite QB: Brett Favre...and I hate the Packers!

Favorite head coach: Bill Parcells

IDJMG 4th quarter: New music from Jay-Z, DMX, Ja Rule, Ludacris, Musiq, Nickelback, American Hi-Fi, Christina Milian, Shelby Lynne, Melissa Etheridge, Hoobastank, Sum 41, Saliva, Primer 55...and probably more!



STEVE ELLIS ATLANTIC RECORDS

Super Bowl 2002: The Houston Oilers and the St. Louis Rams...Rams win 5-3...OK, seriously, the Vikings over Oakland, 35-23. You can't lose with that defense of Eller, Page, and Marshall!

Favorite football moment: When my dad bought our first color television for the Vikings vs. Chiefs Super Bowl in 1970.

Favorite QB and coach: Fran Tarkenton and Bud Grant. Fran was amazing the way he scrambled until someone got open. And Bud Grant, taking the Minnesota Vikings to four Super Bowls (and not letting the players have heaters in minus-30 temps!).

Atlantic 4th quarter highlights: We have a new Jewel album, *This Way*, coming out November 11. Her new single, "Standing Still," is out now. Willa Ford, "Did Ya Understand That" will follow-up her Top 10 single. There's a new Collective Soul song, "Energy," from a soon-to-be-released *Greatest Hits* album. Also, a new Craig David, "Seven Days," after "Fill Me In" goes Top 5. Finally, both Kid Rock and Brandy are in the studio as we speak and have new singles and albums due before the year is out.



SCOT FINCK HOLLYWOOD RECORDS

Super Bowl 2002: Britney will definitely be asked to perform again this year...in the exact same outfit as last year.

Greatest football moment: Picture *The Longest Yard*—but I'm in the sixth grade, on the lawn in front of my elementary school. A pickup game against kids from another neighborhood.

The snap. Pitchout to me. I'm running, vaguely aware that someone is screaming something about my mother. Suddenly I see kids running away from me with terror in their eyes and diving for dear life off the field. I look back to see my mother driving right on the field with rage in her eyes! I was two hours late for dinner...she pulled right up to me and made me get in the car...that game has haunted me my entire life.

Favorite QBs/head coach: Steve Grogan (Patriots) or Bob Griese (Dolphins)/Don Shula! They define what it is to be great.

Hollywood 4th quarter highlights: Myra, "Miracles Happen," impacting October 15/16, coming from the soundtrack to *The Princess Diaries*, which is selling 20,000 a week. Also: Butthole Surfers' "Shame of Life" impact date TBA. "I love the girls and the money and the shame of life."—'Nuff said.



CHARLIE FOSTER UNIVERSAL RECORDS

Super Bowl 2002: Green Bay over Denver—41 points total.

Most memorable football moment: When the Giants beat the Bills in 1991 to win the Super Bowl.

Favorite QB and head coach: Joe Montana and Bill Parcells—does anybody really need an explanation as to why they are the best?

Universal 4th quarter highlights: Elton John, Stella Soleil, En Dera, Ann Lee, Sylver, India.Arie, Brian McKnight, Warren G.



ED GREEN CAPITOL RECORDS

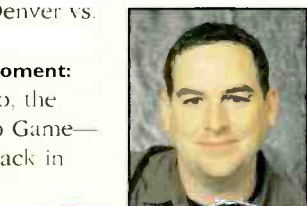
Super Bowl 2002 prediction: This year's Super Bowl will feature the Denver Broncos and the Philadelphia Eagles with the Eagles winning their first title since 1960. Donovan McNabb will be league MVP.

Favorite QB of all time: That would

have to be Bob Griese of the Miami Dolphins, who led the Dolphins to back-to-back Super Bowl titles, as well as an undefeated season in 1972. He did all of this without the strongest arm or the quickest feet, but he was smart, using his ability to read defenses to pick apart an opponent.

Favorite coach: Dick Vermeil, Philadelphia Eagles, 1977-83. Vermeil is a great tactical coach who wears his heart on his sleeve, treats his players with respect, and uses positive reinforcement to get the most of his squad. Many of Vermeil's former players have become successful coaches by following his teachings. A great leader.

Capitol 4th quarter highlights: There's many great things waiting in the wings here at Capitol, including a brilliant new Paul McCartney album which features an emotional song Paul wrote about Linda McCartney titled "From a Lover To a Friend." We also have a new artist named Pru—her album has already scanned over 125,000 units and her single "Aaroma" is getting a great initial response from radio. Other new artists about to break out from the Tower are Shannon McNally, Ok GO, Star Sailor, Van Hunt, and Celeste Prince.



From a lover to a friend

Take your own advice -
let me love again.

Now that you turned out
to be, someone I can trust,
someone I believe

love,

Paul McCartney



#1 MOST ADDED R&R

OVER 40 TOTAL STATIONS INCLUDING:
WLTE/MINNEAPOLIS • WLTQ/MILWAUKEE
WSHH/PITTSBURGH • WWLI/PROVIDENCE
KKLT/PHOENIX • WLMG/NEW ORLEANS
AND MANY MORE

The new single from *Driving Rain*, the first Paul McCartney studio album in four years.

In stores November 13, 2001.



Produced by David Kahne and Paul McCartney • Executive Producer: Paul McCartney
Produced by David Kahne and Paul McCartney • Executive Producer: Paul McCartney

JEFF JACOBS
NEW NORTHWEST BROADCASTERS

Most memorable football moment, or game: Back in the mid '80s when William "The Refrigerator" Perry broke through the line and plowed a total of three yards into the end zone to win the Super Bowl for Chicago!



Favorite QB of all time: Steve Young—the poor guy stood in the "Montana" shadow for so many years but just kept honing his skills until the time came to show his true colors.

KEN LANE
ISLAND DEF JAM

Super Bowl 2002: The New York Giants beat the San Diego Chargers, 28-14.



Most memorable football moment: Last year during the Giants/Eagles playoff game when Jason Sehorn intercepts that pass while he was on the ground, gets back up, and runs for a TD.



Favorite QB of all time: Fran Tarkenton—mostly because he started out as a Giant and I've been a diehard Giants fan my whole life

Favorite coach: Don Shula, because of his demeanor. Always even-keeled and always able to get the most out of his players.

LEE LEIPSNER
COLUMBIA RECORDS

2002 Super Bowl: I'm picking the Houston Texans to go all the way this year.



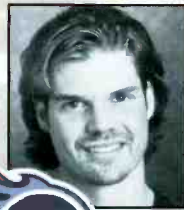
Columbia 4th quarter highlights: We have a new Aerosmith single, "Sunshine," also featured in a new Dodge commercial.



Evan & Jaron have re-recorded "The Distance," and we're re-launching the album at retail complete with new cover art and the new version stripped in. As a value-added feature we're also including an acoustic version of "Crazy For This Girl." Look for "The Distance" to be featured in the new John Cusack movie *Serendipity*. More: new single from Blaque, "Can't Get It Back," Destiny's Child's "Eight Days of Christmas," Jagged Edge's "Goodbye" which is already blowing up at Rhythm-Crossover, and the premiere single from the solo debut of Darren Hayes from Savage Garden. Last, but not least: our goal is to ultimately break Pete Yorn at Pop.

CHRIS LOPES
INTERSCOPE RECORDS

Super Bowl 2002: Tennessee over St. Louis, 24-14.



Most memorable football moment: Doug Flutie's Hail Mary, Boston College vs. Miami, 1984.



Favorite QB: Joe Montana had it all: athleticism, intelligence, leadership, and the creativity to make something out of nothing.

Favorite head coach: Sorry, but I have to change sports to hockey. My favorite is Herb Brooks, the coach for the 1980 USA Hockey Olympic gold medal team that pulled off the "Miracle on Ice"—he made 25 college kids believe they could defy impossible odds and beat the world's best. And they did.

Interscope 4th quarter highlights: Enrique Iglesias "Hero," Eve "Who's That Girl," Smash Mouth "Pacific Coast Party," Bubba Sparxxx "Ugly," City High "Caramel," and No Doubt.

KEN LUCEK
MAVERICK RECORDS

Most memorable football moment: Seeing Joe Montana live! KC Chiefs at Houston Oilers in a playoff game back in 1993 or '94.



Joe Montana drove for the winning score late in the 4th quarter—awesome!

Favorite QB: It's a tie between Dan Marino & Joe Montana.

Favorite coach: Don Shula—year after year of constant winning!

Maverick 4th quarter highlights: More Michelle Branch and Alanis coming.

ERIC MURPHY
RCA RECORDS

Super Bowl 2002: I predict a marquee match-up between the Cleveland Indians and the Colorado Avalanche.



Favorite football moment:

One time I saw a guy projectile vomit on TV. He had just finished running back a 95-yard kick-off and he just hurled.



Favorite: I've always admired Dan Marino, John Elway, and Phil Simms. I'm not sure what teams they played for but I hear they were great.

RCA 4th quarter highlights: The Calling "Wherever You Will Go" and another Dave Matthews track, "Everyday," sometime in November.

ROB MORRIS
KDWB-MINNEAPOLIS

Super Bowl 2002: The Minnesota Vikings over the Denver Broncos, 41-28. The Vikings will ultimately prevail in a season of destiny and in dedication to their fallen teammate Korey Stringer.



Most memorable football moments: All of my games spent on the sidelines as an athletic trainer for THE Ohio State University. Also, the two games we beat the Notre Dame Fighting Irish back-to-back.

Favorite head coach of all time: Wayne Woodrow Hayes—otherwise known as Woody Hayes, one of the greatest coaches, teachers, and motivators of all time. He also had one mean right hand. A legend.

MIKE MORGAN
WFLY-ALBANY

Super Bowl 2002: Detroit Lions 34, Denver Broncos 24.



Most memorable football moment: When the Lions beat the Cowboys in an early '90s playoff game.

Why? Because the Lions never win playoff games!

Favorite QB: How about favorite running back? Barry Sanders!

Favorite head coach: Any coach that can get the Lions to the Super Bowl.

GREG MARELLA
MCA RECORDS

Super Bowl 2002: Indianapolis Colts vs. Minnesota Vikings.



Most memorable football moment: Eric Metcalf running back two punt returns for touchdowns to beat the Steelers 14-13 (ask Byron Kennedy if he remembers that one...).

Favorite QB: Brian Sipe, the leader of the Cardiac Kids.

MCA 4th quarter highlights: Mary J, Shaggy, and Carly Hennessy!

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ERIK OLESEN

ISLAND DEF JAM

Super Bowl 2002: The New York Giants over the Oakland Raiders, 27-23.

Favorite football moment:

When the Giants beat the Broncos 39-20 in Super Bowl XXI.

Favorite QB of all time: Phil Simms.

He was such a great competitor who loved to fight...he probably stood in the pocket too long but he was never afraid of a single person on the field—even if the player was 100 lbs. heavier than him. He loved to win! and never let anyone get in his way.

Favorite head coach: Bill Parcells was The General! He ran his team like a military operation—everyone had a purpose, and they accepted their roles on the team...there were no individuals on his teams—if they did not agree they did not play! He was a master at getting his players to give 150 percent every week!

IDJMG 4th quarter highlights: Close out Christina Milian's "AM to PM," American Hi-Fi "Another Perfect Day," and Jay-Z's "Izzo." Coming attractions: Ja Rule feat. Case's "Livin' It Up" is impacting Pop 10/8 and Nickelback's "How You Remind Me" impacts Pop 10/15.



RICHIE PALMESE (Richard's son)

J RECORDS

Super Bowl 2002: Denver Broncos 24, New Orleans Saints, 17.



DENNIS REESE

ELEKTRA RECORDS

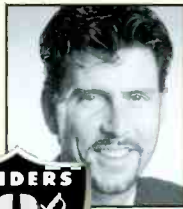
Super Bowl 2002: It really hurts me to say this because I never want to pick anyone but the Dolphins...but I'm going to go with the Raiders over the Rams, 38-17. Miami has a great starting team but their depth is just not good. If anyone key goes down, it will be difficult for Miami to recover (Wayne Coy, you owe me an add!).

Most memorable football moment: There are so many, but for me, it had to be 1985 when the Dolphins made sure that the Chicago Bears did not get the perfect season record. It was a Monday night game, and Marino was just ripping up the field that night—they smoked 'em.

Fave QB: ...of all time: Dan Marino—done deal.

Head coach: Don Shula—no question.

Elektra 4th quarter Pop highlights: Dante Thomas "Fly" is out now. Natalie Merchant "Just Can't Last" is out October 15, Staind "Fade" is coming up November 5, and Missy Elliott "One Minute Man" is out now.



JOE REICHLING

ARISTA RECORDS

Super Bowl 2002: The Ravens to repeat. Right now I'm reading Brian

Billick's book, *Competitive Leadership*. The

principles are so basic—but true: the first one deals with honesty and having moral fiber, which should come in handy now more than ever.

Favorite football moment: When I was nine years old my dad took me to Super Bowl XI at the Rose Bowl in Pasadena. That's the year the Raiders beat the Vikings and the day I became a Raider fan for life. Those were the days of Fred Biletnikoff, Kenny Stabler, Lester Hayes, and Jack Tatum.

Favorite QB: The Snake, Kenny Stabler. He was so ugly he was hard to look at, but man, he got it done.

Favorite coach: John Madden. He was so much fun to watch on the sidelines. He epitomized the gluttony and excess of the '70s.

Arista 4th quarter highlights: The first single from Pink's second album, "Get The Party Started" impacts October 15. The album is in-store November 20. Babyface's Arista debut album is in stores now, and we're expecting Greatest Hits packages from TLC and Outkast, both featuring new tracks. Look for a Toni Braxton Christmas album and a new *Totally Hits* compilation.



DAVE REYNOLDS

UNIVERSAL RECORDS

Super Bowl 2002: Tennessee 17, St. Louis 16.

Most memorable football moment or game: The year that the Cowboys only won one game...but it was the Redskins they beat!

Favorite head coach

of all time: Tom Landry. He was cool like a fall breeze.

Universal 4th quarter highlights: Elton John "I Want Love," Stella "You," Sylver "Turn The Tide," En'dera "All I Wanna Do," and Ann Lee "2 Times."



JJ RICE

WBLLI-LONG ISLAND

Super Bowl 2002: Giants over Oakland, 27-21... 'cuz the Giants rule and Dallas sucks!

Favorite football moment

(perennial): Any time the Giants beat those sorry-ass Cowboys and their fake fans.

Favorite QBs: Phil Simms and Terry Bradshaw

Favorite coach: Bill Parcells cuz he's tough and doesn't take any s**t. You can't be a wimp and win a Super Bowl (see Dan Reeves, Marv Levy)—you need to be a tough guy.



JOE RICCITELLI

JIVE RECORDS

Super Bowl 2002: Tampa Bay vs. Tennessee.

Most memorable football

moment: Being a lifetime Giants fan, that's easy: "Wide-Right" Scott Norwood in the 1990 Super Bowl, closely followed by the 41-0 victory by the Giants in last playoffs over the Vikes.

Favorite coach: Vince Lombardi. His speeches still inspire. And when going through these tough weeks, I use them not only to inspire not only myself, but my Jive team as well.

Jive 4th quarter (Top 40): Backstreet Boys: *Greatest Hits, Chapter One*—LP street date is October 30. The single, "Drowning," is out now. *On The Line* soundtrack—street date is October 16; radio impact date is October 8 for the track "On the Line" by the On The Line All-Stars, featuring Joey Fatone, Lance Bass, Christian from BBMak, and special guest Mandy Moore. Also be aware of our new pop group True Vibe. Britney Spears: LP title *Britney*, street date November 6. Single, "I'm A Slave 4U"—out now. *The Jimmy Neutron, Boy Genius* soundtrack streets December 6.



LORI RISCHER

ARISTA RECORDS

2002 Super Bowl: Green Bay Packers over the Denver Broncos

Favorite football moment: OJ Anderson crushes Buffalo Bills defender with wind-up stiff arm to end play.

Favorite QB of all

time: Joe Montana—nobody looked better finding open receivers on third and fourth option routes.

Favorite coach of all time: Bill Parcells. He led the Giants back to greatness.



ROB ROBERTS

CLEAR CHANNEL—S. FLORIDA

Super Bowl 2002: Kansas City in a staggering upset (I hate the pussies who pick the obvious!).

Most memorable

football moment:

Taking my son to a Kansas City Chiefs vs. Miami Dolphins game

so he could say he saw Joe Montana and Dan Marino play against each other.

Favorite QB: Dan Marino is my QB of choice because he loves Y-100 and will be at the 2001 Y-100 Wing Ding for the 11th straight year.





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DAVE SHOLIN
INDUSTRY LEGEND

Super Bowl 2002: Tampa Bay Buccaneers vs. the Oakland Raiders. I picked the same teams last year but they both should be even better now. Brad Johnson is a big plus to the Bucs offense—if he stays healthy—and their defense remains the best



in the game. For the Silver & Black, experience, plus additions of veterans like Rice, Garner, Armstrong, and some key draft picks on defense will make the difference this year. I'll also add the name of #86 Roland Williams to the list of reasons I think the Raiders will be AFC champs this year. They got this guy from the Rams and all I'll say is just watch for him every week to make a big difference. Hope Ricky Dudley is watching—want him to see what happens when someone actually catches a friggin' football...**THE RAY-DUHS** will be on fire, of course: final score 33-13. **Memorable moment:** Super Bowl XV at the Superdome—Oakland vs. Philadelphia. My buds threw me a surprise bachelor party where then-California Governor Jerry Brown came in and did a champagne toast with us. Some 48 hours later after taking jeers and taunts from all the Eagles fans who outnumbered Raiders fans about 3 to 1 and kept telling us we had "no chance," it was pretty sweet to look at the scoreboard and see the final score 27-10! That night we got to party with the Raiders at their victory celebration. It was **THE BEST!** How much did we party that weekend? That's best illustrated by the guy who asked if anyone had the keys to his car. Of course, someone says, "But your car is in San Francisco!" He replied, "Yeah, so what?" He had to be reminded that we were in New Orleans!

Favorite QB: The one, the only, Snake: Kenny Stabler. His partyin' off the field is as legendary as his play on the field, but whatever went down on Saturday night, Stabler had the goods to lead his team to victory time after time on Sunday afternoon. How he did it still mystifies me to this day.

Favorite coach: Jon Gruden, the youngest coach in the league. Totally focused, an offensive genius, and a tremendous motivator. Love just watching him on the sideline. It's a safe bet this guy is thinking up formations in his sleep. Go Chucky—you rock!

JIMMY STEELE
WNCI-COLUMBUS

Favorite Football Moment: Though I barely know what a first & ten really is, my most memorable football moment was in Buffalo at one of the many Buffalo Bills playoff games which all led to losses, where the fans literally crushed the goal posts down. Later, our station auctioned off pieces for charity. Being the athlete I am, I played collegiate football...position? The football!



DARRIN STONE
KQKQ-OMAHA

Super Bowl 2002: Minnesota Vikings 41, Oakland Raiders 10.

Favorite QB: Fran Tarkenton. If it weren't for Fran, every QB since his time would still be sitting in the pocket, getting their heads knocked off. There were other QBs who could run the option, but the "scramble," as we know it, was brought to full attention by a young Fran Tarkenton. He was criticized for his wild improvisations on the field...sports critics said he would never be able to last in the NFL. They said he wasn't the "stuff" of the "real" NFL QB. They said he would never be on par with Bart Starr and others. He continued to do what he did instinctively...and surpassed them all.

Favorite coach: Bud Grant. He accepted Fran Tarkenton's unique abilities when he came back to the Vikings after a stint with the NY Giants and built his team around that ability. Bud took the best of what Norm Van Brocklin had in Minnesota and built a team that went on to play in the Super Bowl four times...although, sadly, he never won the big game.



FELICIA SWERLING-SUSLOW
WARNER BROS. RECORDS

Super Bowl 2002: Rams 42, Colts 36

Favorite football moment: Dwight Clark's famous catch from Joe Montana in the end zone, known as "The Catch."

Favorite QB: Joe Montana because he was always in control and could get it done against all odds. **Favorite coach:** Mike Shanahan because he's smart and gets the most out of the talent he has.



CAT THOMAS
WAPE-JACKSONVILLE

Super Bowl 2002: Jacksonville 35, St. Louis Rams 21—two high-powered offenses meet in New Orleans. Jacksonville triumphs as Fred Taylor and Jimmy Smith each score two touchdowns. Mark Brunell is named MVP.

Most memorable football moment: Marcus Allen's reverse-direction touchdown run against the Redskins in the Super Bowl. **Favorite quarterback:** That would be a tie between John Unitas and Joe Namath: Unitas for his leadership, two-minute drill skill, and courage under fire; and Namath for his toughness, arm strength, and personality both on and off the field.



PAULA TUGGEY
DREAMWORKS RECORDS

Super Bowl 2002: Vikings 21, Ravens 10

Most memorable football moment: The Cowboys defeating the 49ers in San Francisco during the playoffs.

Favorite QB: Joe Montana ('cuz he had a nice ass!) **Favorite coach:** Bill Walsh (I used to love the 49ers) **DreamWorks 4th quarter highlights:** Lifehouse "Breathing," Long Beach Dub All-Stars "Sunny Hours," VI?215 "She," Soluna "Bring It To Me," K.G.B. "Lover Undercover," and let's not forget Alien Ant Farm "Smooth Criminal," Nelly Furtado "Turn Off The Lights," and the Isley Brothers "Contagious."



Super Bowl Player of the Game, 1991-2001			
XXXV	2001	Ray Lewis, Baltimore Ravens	
XXXIV	2000	Kurt Warner, St. Louis Rams	
XXXIII	1999	John Elway, Denver Broncos	
XXXII	1998	Terrell Davis, Denver Broncos	
XXXI	1997	Desmond Howard, Green Bay Packers	
XXX	1996	Larry Brown, Dallas Cowboys	
XXIX	1995	Steve Young, San Francisco 49ers	
XXVIII	1994	Emmitt Smith, Dallas Cowboys	
XXVII	1993	Troy Aikman, Dallas Cowboys	
XXVI	1992	Mark Rypien, Washington Redskins	
XXV	1991	Ottis Anderson, N.Y. Giants	

Source: www.superbowl.com

Super Bowl Recaps, 1991-2001

Game	Date	Result
XXXV	2001	Baltimore Ravens 34, NY Giants 7
XXXIV	2000	St. Louis 23, Tennessee 16
XXXIII	1999	Denver 34, Atlanta 19
XXXII	1998	Denver 31, Green Bay 24
XXXI	1997	Green Bay 35, New England 21
XXX	1996	Dallas 27, Pittsburgh 17
XXIX	1995	San Francisco 49, San Diego 26
XXVIII	1994	Dallas 30, Buffalo 13
XXVII	1993	Dallas 52, Buffalo 17
XXVI	1992	Washington 37, Buffalo 24
XXV	1991	N.Y. Giants 20, Buffalo 19

Source: www.superbowl.com

**DAVE UNIVERSAL
WKSE-BUFFALO**

Super Bowl: Buffalo over San Francisco, 24-10. Why? Because they should have met two or three times in the '90s and never did! Plus, I'm sure nobody but me picked these two teams!

Favorite football moment: Being in the crowd at the greatest comeback in NFL history—the Bills were losing 35-3 in a 1992 playoff game to Houston and they came back and won 41-38 in OT—I did not leave the game! That was probably one of the greatest games of all time!

Favorite QB: Jim Kelly—tough as nails. The only QB to ever take his team to four straight Super Bowls.

Favorite coach: Marv Levy, for the same reasons!



**BOB WEIL
REPRISE RECORDS**

Super Bowl 2002: St. Louis over Denver, 35-31. Mike Anderson is awesome and Brian Griese is the Mack Daddy, but St. Louis has too many weapons and Kurt Warner's got ice water in his veins.



Favorite football moment: It has to be when Buffalo's Scott Norwood missed that winning field goal...I bleed Giant Blue.

Favorite QB: The Snake, Ken Stabler, because he was left-handed.

Favorite coach: Gotta go with Bill Parcells... 'cuz he's the Big Tuna.

Reprise 4th quarter highlights: Barenaked Ladies "Falling for The First Time." Also look for Greatest Hits packages from Barenaked Ladies and Green Day.

**JON ZELLNER
INFINITY-KANSAS CITY**

Super Bowl 2002: My predictions include my two favorite teams and the score includes my two favorite numbers (I've spent a lot of time with this): Kansas City 24, New York Giants 17.



Most memorable football moment: His name was Lin Elliot—he was the guy who missed four punts in one game that cost the Chiefs the playoff game in 1996.

Favorite QB of all time: That has to be Joe Namath, since he's the only football player to do a guest appearance on *The Brady Bunch*. Marcia looked so hot in that episode...and I think she got more than Joe's autograph...

Top 15 Super Bowl Standings

	W	L	Pct.	Pts.	Opposition
San Francisco 49ers	5	0	1.000	188	89
New York Giants	2	0	1.000	59	39
Chicago Bears	1	0	1.000	46	10
New York Jets	1	0	1.000	16	7
Pittsburgh Steelers	4	1	.800	120	100
Green Bay Packers	3	1	.750	127	76
Oakland/L.A. Raiders	3	1	.750	111	66
Dallas Cowboys	5	3	.625	221	132
Washington Redskins	3	2	.600	122	103
St. Louis/LA Rams	1	1	.500	42	47
Baltimore Colts	1	1	.500	23	29
Kansas City Chiefs	1	1	.500	33	42
Miami Dolphins	2	3	.400	74	103
Denver Broncos	2	4	.333	115	206
Atlanta Falcons	0	1	.000	19	34

Source: www.superbowl.com

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By **Annette M. Lai and Todd Spencer**

During these past weeks, radio has risen to the occasion and demonstrated how important a medium it is in times of crisis. But as we strive back towards normalcy and as the relief efforts subside...where do we go from here? What will be expected of you and your stations by your listeners in the coming months, especially as it seems that war, between the U.S. and terrorism, is just beginning?

Listeners Jolted

"The tragedy of September 11th affected my audience like no other," assesses WALK-Long Island PD Rob Miller. "I've been at WALK for more than a decade and never have I seen the wide range of emotions that I've seen as a result of this tragedy: sadness, anger, helplessness, compassion, a desire to help, a pride for our country...all at once."

To better grasp what radio listeners are going through in these strange times, we spoke with noted clinical psychologist, syndicated radio host, and author of books such as *Everyday Miracles*, Noelle C. Nelson, Ph.D. he tells GAVIN, "This situation is not just about grief and loss. This is an ongoing conflict and there is anxiety and fear. People want to feel connected. There's a need to encourage people to be patient, gentle, and respectful of differing opinions. People need little rays of hope right now, which is accomplished nicely by inspirational-type music, words, and commentary. This will reinforce that we are united through this and that America remains strong in the face of crisis."

Says Miller: "My audience is concerned about a lot of things these days. They know the war is imminent, but I'm sure they, like all of us, wonder when. And they are wondering how this will affect them, their jobs, their kids—how their lives will be altered. Some of them are scared about terrorist activity and are worried that something like this could happen to them. Our job is to be there every step of the way to help them through it."

Making Adjustments

We also spoke with A/C and Hot A/C programmers and consultants across the country to get a grasp of their thoughts on how best to handle the situation, and any possible future attacks. Most agreed that terrorism has turned radio back to its roots as a community resource. Listeners still like A/C and Hot A/C music, but now they feel that there are equally important reasons to tune in; information, comfort, companionship—a sense of belonging and unity. The attacks give all these platitudes a new urgency. And giving people what they want has never been a bad business plan, either.

"The events of September 11 have affected listeners in the A/C demo just as dramatically as any other demo," says Daniel Anstandig, a McVay Media consultant and GM/PD of Internet radio's www.DAER.com. "They're concerned about their family's safety, the state of the nation, the state of the economy, how to talk to their children, and the immediate and long-term effects of terrorism and war. Just as this has been a time for America to reinforce the fabric of community, this is an opportunity for radio to strengthen its relationships with listeners. Radio has stepped up to the plate to help rebuild community and many in the industry deserve a great deal of applause for their performance in the past weeks."

This Just In: Use News

Anstandig offers some hard and fast tips: "For radio stations to super-serve their audience in the wake of this tragedy and prelude to a potential war, McVay Media suggests that A/C stations continue a news presence. In addition to news during



Mary Kay Kachinske, WTMX



Rob Miller, WALK



Daniel Anstandig, McVay Media

a.m. drive, many of our stations have added brief news reports at some point in the hour. I have suggested that my clients create a feeling that the audience will be aware of breaking news in the event of war or another disaster—that they may be comfortable listening to music without feeling as though they might be missing something. Our website, McVayMedia.com, is continuously updated with coverage checklists and ideas for reaching out to the audience during this tragic time."

WALK's Miller says, "At first the audience wanted as much information as possible and we provided it. My news team was on all day on the 11th and WALK continues to keep the audience plugged into the latest developments. We added hourly news updates and we give breaking news as it happens. We also are relaying the latest information about various fundraising efforts."

On the other side of the country, KPLZ-Seattle PD and morning show co-host Kent Phillips used news and quick reaction to the devastation to win his listeners' trust. "When a crisis hits, break programming and do what is most compelling for the listener," he says. "For music stations, that means frequent news updates and letting your listeners vent. Radio is at its best when it is active and involved. Don't wait...react. Ten hours after the attack, we set up at a major intersection and collected \$218,000 for the Red Cross in ten hours. If something breaks, we will react. That is the beauty and immediate ability of radio!"

Locality: New Focus on Community

Yes, radio has taken advantage, if that word can be used, of this attack to revisit its community service role. Mary Ellen Kachinske, APD/MD, WTMX-Chicago echoes that sentiment: "The number one lesson that radio should take away from this tragedy is how much we have forgotten (or ignored) that radio is a *companionship* medium; a connection to the world that other media do not have. She says "Somewhere along the way, entertainment radio took on the '12 in a row' mentality, and I hope that it has been shaken out of us. 101.9 The Mix's morning show's *Eric & Kathy* experienced everything live on-the-air and related it to the audience in a human way that the news stations could not match. Most other stations here were still playing wall-to-wall music. We matched the mood of the city. We recently held our second annual radio-thon for Children's Memorial Hospital so it was easy for us to 'lose the rules of radio' and not be afraid to respond. An example being our morning co-host Kathy breaking down on the air and moving listeners with her plea for teaching children not to hate. It's our duty to provide not only the information, but the inspiration as well. We have to be ready for anything," says Kachinske.

On Long Island, Miller's listeners were among the hardest hit. "They were in a real somber mood



Kurt Johnson, KVIL



Kent Phillips, KPLZ

for a few days," he says, and he responded appropriately. "I softened up the music on the station and told my airstaff to take calls and talk to them. They

that are lyrically appropriate in relation to the events of September 11th. I sprinkle them in daily."

"I think the reason we all got into radio when you break it down, is that we can make a difference in people's lives," says KVIL-Dallas OM/PD

Listeners still like A/C and Hot A/C music, but now they feel that there are equally important reasons to tune in; information, comfort, companionship—a sense of belonging and unity.

needed someone to talk to and share their feelings with. It was the first step in the healing process. It was almost as if my air staff became instant psychologists. Once we got closer to the end of the week, it was clear that the audience was still feeling sadness, but their focus had shifted slightly. They really wanted to do their part to help in the relief efforts. We held our three-day "United We Stand Radio-thon" at a local mall and gave our listeners another chance to vent. We let them talk to us, tell us what was on their mind. We offered them support, hugged, and cried with them. I've also put together a category in Selector of patriotic songs and songs like 'New York Minute' from Don Henley and 'Hands' from Jewel,

Kurt Johnson. "A/C radio serves women, and if KVIL can talk to a woman in Dallas about how she can help a woman in New York City who's trembling, wondering how to make her children understand that their daddy won't be coming home, then we've done something. And if we can tell her how she can help to keep her own family safe, we'll certainly be her hero. Keep her entertained, but keep her informed, keep her company...isn't that really what we were supposed to be doing all along? This is a new challenge for all of us and there will be new tests ahead. Our actions need to be based on the principles of local radio and 'the basics' we all learned long ago."

A/C radio was always entertaining but now, in this anxious time, it's heartening to see PDs in the trenches stepping up and making a difference. ■

Low life
the first single from
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In His Own Words: Steve McKay "Pedals For Peace"

I was very moved when WPTN-Norfolk PD Steve McKay told me about his participation in the People Pedaling For Peace bike ride/rally earlier this summer. The event took him on a 200-mile adventure stretching from Hampton, Va. to Washington, D.C. where the group—comprised of families, friends, and victims of senseless gun violence—rallied to leverage the loss of their loved ones into political action.

McKay started out strictly from the "this would be good exposure for the station" angle, but as he traveled and became friends with the participants, he came to the realization that he had embarked on a "life-altering experience."

Steve kindly agreed to share some of this experience with all of us. His dedication and involvement with People Pedaling For Peace is a wonderful example of how a broadcaster can become involved in a more concrete way to make a difference in the world that lies beyond the walls of their stations. —ANNETTE M. LAI, EDITOR

By Steve McKay

Several weeks ago I was introduced to a young girl named Stephanie McSweeney, a pretty, young girl who had that "something special": the ability to light up every room she entered. Her peers looked upon her as a spiritual leader, and her teachers told me that Stephanie had the ability to set the tone for the whole student body. Unfortunately I never actually got to meet her. I came to know Stephanie through descriptions from friends and family. At the age of 14, she was struck dead by a random bullet fired in front of a roller rink.

When I was approached to participate in the 200-mile bike ride from Hampton Roads to Washington D.C., my thoughts were like most would think... "great station exposure..." What I got instead was a life-altering experience.

The ride began August 18th in Hampton, Virginia. I quickly met Ember, 18, who experienced violence first-hand. A couple of years ago in Springfield, Oregon her school cafete-



The McSweeney family leads the way, followed by Becky (Paducah), Ember (Springfield), and Elisha (Columbine).



Remembering our motivation, Mike McSweeney visits his daughter's gravesite.

ria rang out with the sound of gunfire. Ember was lucky, but her friend was 17 when a bullet ended his life. Then there was Evan. He was in the library at Columbine when gunfire broke out. Evan was shot twice in the back as he dove for cover. A third bullet grazed his neck. He was telling me that at one point a gunman stood over him ready to end his life but for some reason turned and squeezed off rounds in the opposite direction. Sounds odd to say it, but Evan was very lucky. I met 17-year-old Becky, whose sister KayCee was killed in a well-publicized shooting in Paducah, Kentucky. The gunman allegedly was imitating the movie *Natural Born Killers*.

The trip, though, wasn't a sad experience. These kids and others like Heather, Bree, and Elisha were truly inspirational. Most still suffer from nightmares. The amazing thing to me was the lack of bitterness. They were all determined to bring the issue of violence



Evan (Columbine), a Hampton police officer, and Elisha (Columbine) at the start of the ride.

against youth to the forefront. These were fun kids to be around.

As a father of two young daughters, I got to thinking about my days in school and how times had changed. When I was in school, my folks were concerned with my grades, relationships, and sports. Today, I worry about whether my girls will be seduced by drugs or if they will even make it home alive.

I came to realize the power of radio, and have become determined to devote more energy to this problem. I'm fortunate to work for a company such as Entercom that still believes in the power of radio to do good. I urge others to get involved.

STEVE MCKAY IS THE PD OF ENTERCOM HOT A/C WPTN-NORFOLK, VIRGINIA.



Forty miles into the ride, we take a much needed break. Check out my bicycle pants! Those pads came in handy!



Bet you never saw anyone sleep on a subway...standing! Finally, the weekend is over.



alternative

NOW WHAT?

Alternative Programmers Face A World at War



ALTERNATIVE
EDITOR
RICHARD SANDS
richard@gavin.com

By Richard Sands

This tragic event has awakened a new interest in news and information for 12-25 year olds that had never existed before," says Cromwell Broadcasting's "Czar of Programming" Brian Krysz, referring to the terrorist acts of nearly a month ago. And would anyone argue with his statement?

This generation has had its defining moment, just as the Great Depression and World War II were for our parents or grandparents, or the assassination of JFK and the Vietnam War so clearly defined the next generation. After the events of September 11th, 2001, everything in our world, including radio programming, has entered a new era.

"The events we witnessed last month are unlike anything our generation—and most of our parents—have ever seen," says WOCL-Orlando MD Bobby Smith. "I don't know of another event—and God I hope we never will—that can be so devastating to not only our daily lives, but our daily thought processes—'should I get on that plane, or that bus, or in that building, or go to that football game?'"

In San Francisco, LIVE 105 PD Jay Taylor says, "I don't think anyone has ever seen such an event as what's happening now and what will be happening in the near future for everyone—I believe this has been a wake-up call. The good news is that it's brought every corner of the country together as one."

Alternative radio, forever filled with attitude and sarcasm, is facing a new, undefined future. And like individuals everywhere, it's feeling its way, step-by-step. "We may never be back to 'normal,'" states KNDD-Seattle Station



Bryan Schock



Leslie Fram



Chris Williams

Manager/Program Director Phil Manning. Across the continent near the site of one of the attacks, WHFS-Washington APD Bob Waugh concurs: "There really is not a model to follow when a situation like this develops, and I can't tell you when we'll be back to 'normal' programming. We've been slowly 'ramping up' to some semblance of our usual identity, but I'm not sure when things will return to normal. I'm not con-

"If we're smart we'll become more aware of news and information around us," urges Cromwell's Krysz, PD at WZPC-Nashville. "Not only will news and information become more important than ever before, but announcers having an intelligent opinion and take on world events must be encouraged. They'll have to know and be able to talk about more than just how

"If a listener is compelled to find the news, an abbreviated attempt at news isn't going to satisfy their curiosity."

—Chris Williams, 99X-Atlanta

vinced they ever will. I think our country is still processing all of this; we're just trying to do our part for Washington and Baltimore."

With this ongoing long-range "war on terrorism," the odds are that listeners, even younger ones, are going to want to know what's going on constantly. Rather than have them seeking out updates on News/Talk stations or at NPR, shouldn't Alternative provide them this service? "The audience wants and needs information," says KDGE-Dallas PD Duane Doherty. "When something like what happened on September 11th occurs, we scramble for every bit of information that we can gather and get it on the air."

breaking up. This is an opportunity to develop talent and morning shows that make a difference in the format."

Susquehanna VP of Programming/Atlanta Leslie Fram picks up on that theme: "We're one of the only formats outside of News/Talk that has air personalities that can intelligently speak about what is going on and can be a familiar voice for listeners to talk with. One of the amazing things about our format is the ability to be flexible and react, just as we do to cyclical music changes and trends." Still, Fram has this caveat for Alternative stations: "Have an agreement with a local news affiliate or CNN so you can immediately go to a news source in the event of another breaking emergency. Many listeners who didn't have access to a television stayed with 99X last month. If you can't be their first choice, at least be an Alternative."

Not everyone is so sure things must change as

this "war" continues to unfold. "Obviously we're going to lose listeners to News/Talk—the election last November is the most recent example of a major prolonged story distracting listeners from music-based formats in favor of a news outlet," says Chris Williams, Fram's PD at 99X. "But does that mean we change what we do?" he continues. "My initial response is 'no.' If a listener is compelled to find the news, an abbreviated attempt at news isn't going to

major news event happens; although if it is as large what happened on September 11", of course we will," adds Smith, of Orlando's O-Rock. "But as things are right now, people want to escape the chaos of the news and hear what they're comfortable with, and that's good music."

A contingent of military personnel is based in San Diego, and XTRA-FM PD Bryan Schock wants to make sure that they, and the



Murray Brookshaw



Jay Taylor

"It's our job now to help provide an environment for recovery."

—Murray Brookshaw, 89X-Detroit

satisfy their curiosity. I think our best plan of attack is to remain the entertainment outlet. At some point people need to be entertained when they *do* venture back down the dial. Music/entertainment radio could quickly become an oasis in a desert of droning disaster coverage. Smart morning shows will discuss the current events, read the room, and keep people connected with the world. After mornings, I plan "original recipe 99X."

In Chicago, Bill Gamble, PD at the Zone, which recently switched to Alternative programming agrees: "People are looking for an escape from the 'round the clock coverage elsewhere—I want our station to be a place for some relief."

"I don't think that our format will break into news every time a

entire 91X audience doesn't have to stray too far to keep abreast of ongoing developments. "We've been running news updates when we wouldn't have before. People will watch more TV and listen to News/Talk during the more intense moments," he says. But then he comes to the same conclusion as 99X's Williams: "Other than those moments, I don't think there'll be a change, other than the natural change that always happens."

For a final thought, here's CIMX-Detroit PD Murray Brookshaw: "At a time like this, it's important for 89X to provide relief from the extreme sadness and anxiety of the tragedy. We can be an 'escape' for a moment, minute, or a half hour—it's our job now to help provide an environment for recovery." ■

hey mister

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BRMC Wants to Know: "Whatever Happened To Rock & Roll?"

By Kathleen Richards

When music critics say that rock & roll's dying, usually all that fans and A&R need to do is look to the underground. Now trying to break through to the mainstream is Black Rebel Motorcycle Club (BRMC for short), an SF-via-LA band whose sound revisits '60s psychedelia and early '90s Brit-pop. Their eponymous debut album on Virgin features raw homegrown production, low-tuned guitars, and songs like their first single, which raises and answers their question all in the same line, "Whatever Happened To My Rock & Roll?"

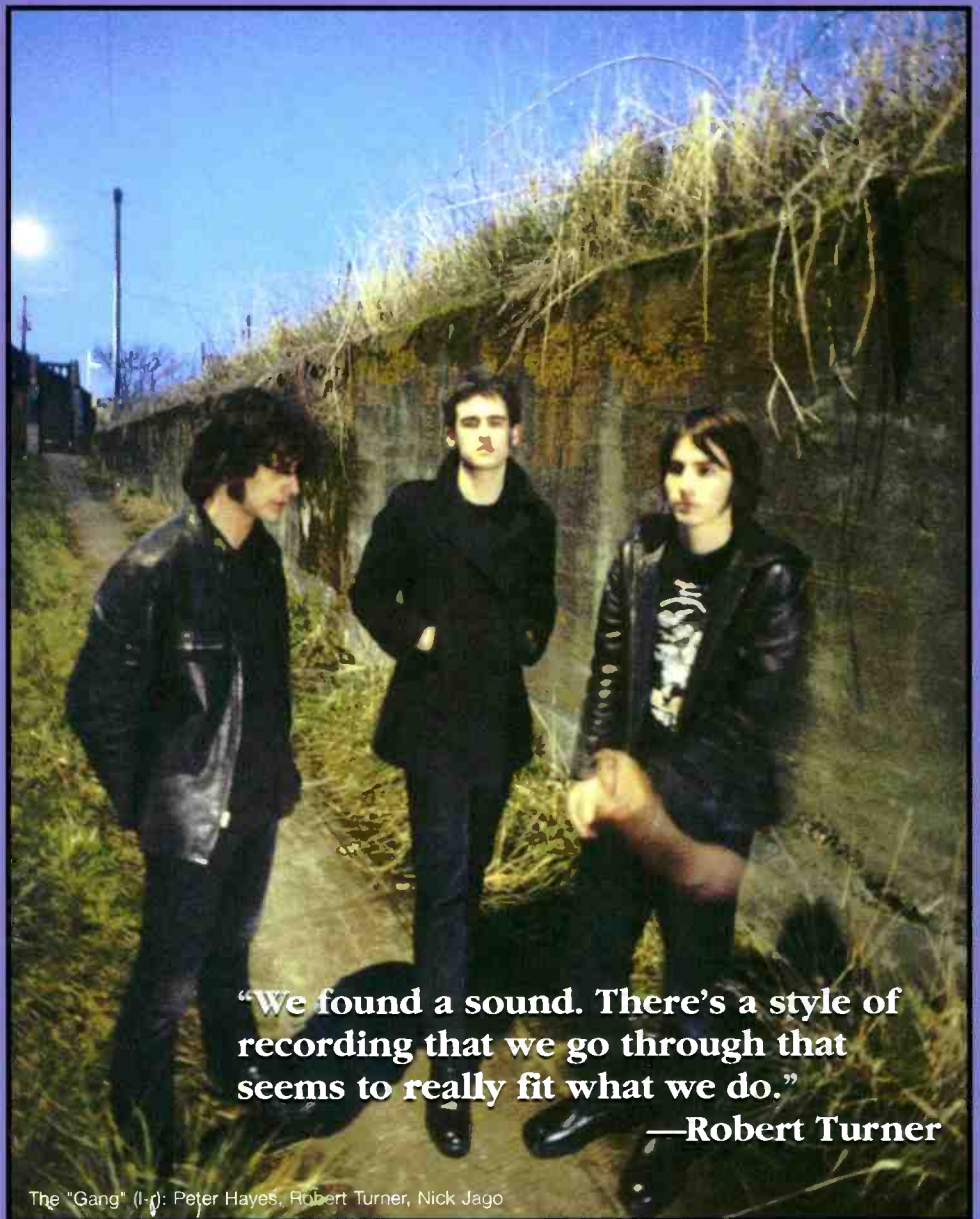
The interview with BRMC—Peter Hayes (vocals/guitar/bass), Robert Turner (vocals/guitar/bass), and Nick Jago (drums) took place from their Martha's Vineyard mid-tour retreat.

GAVIN: How did you guys meet up? I know that you met in high school and that you had a brief stint in Brian Jonestown Massacre.

PETER HAYES: A bunch of people in the history of that band left it and I decided it wasn't for me either. I did like the band, and I respected it—the music. During our very first tour, I got a call from Robert and he was like, "Wanna get this going?" And I said, "Of course, yeah." ...He was working with a different drummer and guitar player at the time. I got back and in two days, they quit, and we started looking for another drummer and we found Nick.

Tell me about your vision for the band in terms of sound and image.

PH: We hope to give people something new to listen to...somethin' different was always the hopes of this band. We never were high and mighty thinking, "We're better than anybody else," but we do believe we have something else to give people. As for image—we just do what we do. We don't wear a whole lot of color—I don't just because I'm used to wearing black [laughs]. I put on a blue shirt and it looks strange. Sorry, I don't think about it a whole lot.



"We found a sound. There's a style of recording that we go through that seems to really fit what we do."

—Robert Turner

The "Gang" (l-r): Peter Hayes, Robert Turner, Nick Jago

You produced the album yourselves. Being a new band on a major label, was it really important for you guys to have complete control?

PH: We were open to having anybody come in, but nobody really offered the help, not that I remember. Nobody came jumping at the door, knocking it down saying, "I can do this, I can help, I'm the man for you." Nobody did that and that's what we were looking for. So we decided well, if nobody's offering, we're not gonna ask. So it just happened that way. We got signed by doing a 13-song demo CD and we always said that we were happy with doing it ourselves.

What was your goal in producing the album? It has a unique sound.

ROBERT TURNER: It's pretty dirty. A lot of people wanted to make it a much more professional recording. We just recorded at home with what we had—two microphones—and we didn't know too much about recording. We had a 16-track board and we just tried to make it sound between what a major record label album should sound like and what an indie might. Recording on that border with the process we had, we found a sound. There's a style of

recording that we go through that seems to really fit what we do. For the next record, that should get even more screwed up. Well, hopefully. I don't think you have to record anything that well to make a great record. I don't think that's the point.

Are you happy with the outcome of the record?

RT: Yeah, surprisingly. We're our hardest critics. We know what we did wrong, but we know what we did right. Somehow we got a good balance. The songs we wanted and the way they came out was out of our head and everything through the process was really supported on Virgin's half. That was one of our biggest worries, being on a major: not really knowing how much say you're gonna get, and we came out with our heads screwed on which is the most important thing.

People say rock's dead. Have any thoughts?

RT: I think we've spoken a little too much already about that in that song. "Whatever Happened To My Rock & Roll" is maybe speaking to that. I'm not sure. That song was in the moment, one day when we were all lingering on that. I hope the situation doesn't stay that way. ■

Everything Has Changed, And So Must Urban Radio



URBAN/URBAN AC
EDITOR
KEVIN FLEMING
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By Kevin Fleming

Where were you on 9-11? On Tuesday, September 11 all of us witnessed the horrors of our country being attacked. We turned on our televisions, tuned into our radios, or saw first-hand accounts of the tragedy and were shocked, horrified, and numbed by what we saw and heard. Now in the days and weeks following that fateful day, we've come to one collective conclusion: Life as we know it will never be the same again. Everything has changed and our radio stations have changed too.

"I saw the second plane hit the World Trade Center from my car," says WRKS-New York PD

members and announcers know they have to be prepared for what I call "crisis communication"; when we need to stay calm and report the news as opposed to react to it. It's time to reconsider the amount and quality of news and information we put on the air.

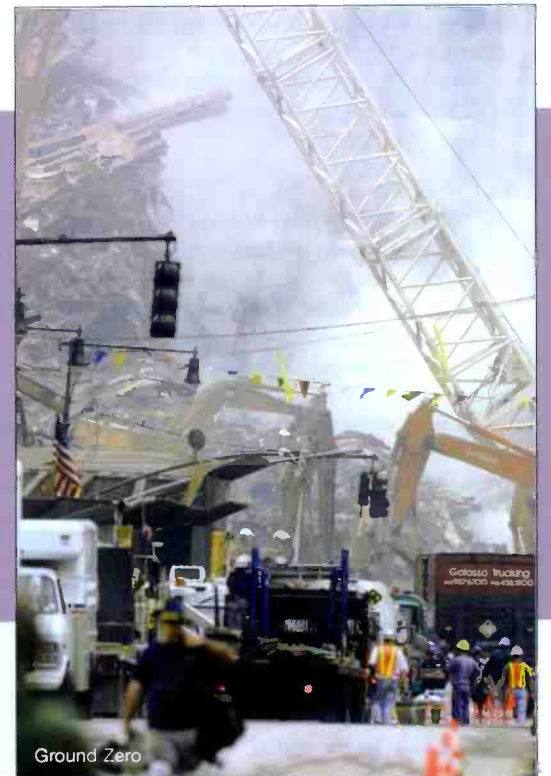
In the meantime, do we modify our music and eliminate what may be deemed as insensitive titles, as was proscribed on the now famous Clear Channel memo?

Says Beasley, "WRKS immediately stopped all music programming and carried ABC News feeds. Now we're doing news updates and playing many inspirational titles like Marvin Gaye's 'What's Going On,' Patti LaBelle's 'You Are My Friend,' Mariah & Boyz II Men's 'One Sweet Day,' Kirk Franklin's 'Lean On Me,' The Commodores 'Jesus Is Love,' and Michael's 'We Are The World'

hear what they need to know. We're never going to be an all-news station, but we need our listeners to know that they can depend on us to give them the information that they're looking for when they need it. If they feel they can't get it, they'll go somewhere else. That's what radio is supposed to do, we're supposed to speak to the community."

So maybe in post-attack America we must re-evaluate our purpose and mission to serve our communities. Sure, it's cool to get our party on, but it's cooler to be responsible—and responsive to the needs of our listeners.

Radio One, Inc. Founder and Chairperson Cathy Hughes put it best: "Our listeners are look-



Ground Zero

"We're never going to be an all-news station, but we need our listeners to know that they can depend on us to give them the information that they're looking for when they need it. If they feel they can't get it, they'll go somewhere else. That's what radio is supposed to do, we're supposed to speak to the community."

—WALR-Atlanta PD Jim Kennedy

Toya Beasley. "I was on a ramp heading into the Holland Tunnel when I heard our news anchor break into the *Tom Joyner Morning Show* to say, the World Trade Center was on fire. I looked up and could see the flames and smoke. I tried to call into the station on my cell phone but all the lines were dead. While looking up, I saw a plane flying low and it flew right into the building! I got out of my car and everybody was saying, 'Did you see that?' We were all in disbelief."

Radio executives are taking that disbelief and turning it into a realization that we must change the way we manage our stations. Our program-

and 'Heal The World.'"

There are many questions and not many clear answers. We *do* know that if the world has changed, our audience has changed. If our audience has changed, then we need to change too. "I can't speak for everybody, but I know our radio station has changed," confirms WALR-Atlanta PD Jim Kennedy. "As a programmer, you've got to know what people are talking about and listen to your staff. The African-American community, possibly more than the general market, depends on the radio. It's kind of like the general store, and people come to us to

ing for support and guidance, and we will be there for them and each other. We are committed to providing up-to-date and non-stop information to our listening family. This crisis is an opportunity for all of us to reach out, to pray for and with each other, to forgive old grievances, and to discover the hidden goodness and greatness catastrophe often has the ability to reveal." ■

Babyface

FACE 2 FACE (NuAMERICA/ARISTA)

When was the last time you put on a CD and listened to it from start to finish? Give a listen to Babyface's new CD *Face 2 Face* on his new imprint NuAmerica and get ready to be blown away. From top to bottom, head to toe, this is undoubtedly his best collection of work. The lyrics, subject matter, production, melodies—everything is first-rate classic R&B.

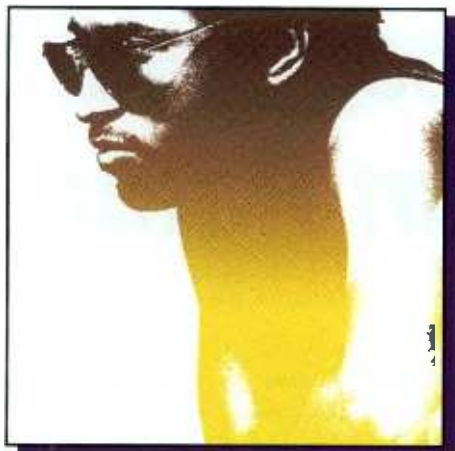
Obviously at a creative peak, Face the producer has re-invented himself. Enlisting production help from The Neptunes, Mike City, Tim & Bob, Heavy D, and Megahertz, Face has found a new, hip, fresh sound bolstered by up-to-the minute production sensibilities, all the while maintaining his indelible mastery of classic R&B.

You know all about the lead single, "There She Goes"—a falsetto, up-tempo, danceable and funky jam produced by The Neptunes that's a deliberate departure, but the follow-up single—a beautiful and passionate ballad asking the question "What If"—is classic Face.

Other standouts include "Stressed Out," "Work It Out," "With Him," "Don't Take It So Personal," the Stevie Wonder-esque "Wish U Was My Girl," and my personal favorite "U Should Know," where Face once again finds comfort in his new-found Curtis Mayfield-like falsetto.

Truth be told, there are so many good songs on this disc that it would be hard to pick a third single. There's even a guest appearance from everybody's favorite rapper, Snoop Dogg on the Megahertz production of "Baby's Mama." Right now, *Face 2 Face* is in heavy rotation in my car. One of the perks of the job is getting free CDs, but they messed up cuz I would have bought it!

"This is my second wind, I'm getting ready to have some fun," says Babyface. Correction, with this CD, we're having the fun!



Tony & Tami

THE CONVERSATION (GEST RECORDS)

We've all heard of reality television. Well, are you ready for reality music?

Tony Amey is the former lead singer of LaFace's defunct A Few Good Men and Tami Davis is a former Red Ant soloist. The pair was doing background singing for likes of Toni Braxton, Usher, and Babyface among others when they made a love connection. Now married, the duo put together this impressive debut inspired by the trials and tribulations of their real relationship. OK, I'll bite.

The subject matter is real and raw: we're together, we're in love, we're having problems, we're breaking up, we're getting back together.

The lead single "Take My Breath Away" is a beautiful ballad that falls on the happy side of the relationship, featuring lyrics like, "You're my sun in the middle of the night / when all else fails you what to do to make it right / you're the rhyme and reason I sing / you are my everything."

The mid-tempo-ed "Let Me Go" demonstrates the rockier emotions—let's be glad they worked out their differences. "Take My Breath Away"—a strong song with real emotion—should easily find its way to Urban A/Cs and beyond.

As a concept, *The Conversation* hits home with poignant lyrics, strong vocal performances, and solid production. Tony & Tami produced or co-produced every song with the help of some upstart producers in Atlanta.

We all have problems and here's a record that manages to communicate what love



between two people is. In a time of Cristal-popin' Bentley-ridin' bootylicious sex vixens living the "ghetto fabulous fantasy," it's nice to hear something real and from the heart. Thanks to Chris Cunningham for turning me on to this project. Need a copy? Contact Chris at (404) 705-0136.

Ledisi

SOULSINGER (LESUN Music)

There are those who claim to be in the know, and there are those who can say I knew you when. If you don't know about Ledisi, you'd better ask somebody. Ledisi, which means "to bring forth luck" in Nigerian, is a San Francisco-based singer/songwriter who studied piano and opera at Berkeley's Young Musicians Program. Her musical partner and the group's keyboard player, Saunda "Sun" Manning has her chops too, having toured with En Vogue, Sheila E., Tony Toni Toné, and Jennifer Holiday.

Ledisi and a host of first-rate jazz musicians (namely the Braxton Brothers) have created *Soulsinger*—a collection that serves up R&B, jazz, funk, neo-classic soul, and hip-hop like a cool cocktail on a warm day. This set gets started with a "mamma-an-'em" skit and kicks into high gear with "Get Outta My Kitchen," one of those "you better get out of my business" ditties. Then it slides right into the title track, an in-your-face, put-up-or-shut-up declaration (and obvious biopic) about the girl who wants to be a soul singer and all the shit she has to go through to accomplish her mission.

With a rich voice reminiscent of Nancy Wilson one-minute, Angie Stone the next, or Chaka Khan, Ledisi delivers a seasoned performance lyrically and musically. Just when you've settled in for the singing comes a spoken word cut called "Coffee" performed with the precision of a Tony Award winning actor. The song is about dealing with an abusive lover. And check out the head-bopping, toe-tapping "You Are My Friend," the mellow "Groove On," and the party jam "Good Lovin'."

All of the songs are written and produced by Ledisi and Sun on their Oakland-based LeSun label. They won't be on that label for long. Ledisi needs to play on a bigger stage! Need the record? Call Sasha Brookner, (310) 645-7157. ■



THE TEMPTATIONS IN THE STUDIO WITH NAT ADDERLY JR.
The Temptations, who are finishing their 58th album for Motown, teamed up with Nat Adderly Jr. at Westlake Studios in Los Angeles. The album, titled *Awesome* is due for release November 20, 2001.
L-r: Barrington "Bo" Henderson, Shelly Berger, Temptations' manger, Otis Williams, Tamy Weeks, Ron Tyson, Harry Gilberry Jr. (seated at the piano), and producer Nat Adderly Jr.

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Mic Patrol

By The Poetess

NATE DOGG GETS "HOOKED" UP

Nate Dogg, the king of hip-hop hooks, has just inked a deal with Elektra Records and is getting ready to drop his second solo album *Music & Me* on December 4. I don't know if you could really consider it a solo project, considering the fact that everyone he's collaborated with in the past is touchin' down on the forthcoming album. Pharoahe Monch, Kurupt, Snoop dogg, Ludacris, Dr. Dre, and Jermaine Dupree are just a few of the guest stars who will reunite with Nate on his new CD. Producers such as Fredwreck, Battlecat, Mike City, Mel Man, and The Megahertz will provide the thumps and bumps to accompany the ghetto crooner's vocals. The first single, "I Got Love," has already hit the airwaves and is described as having a gospel feel to it. In the early '90s Nate Dogg, Warren G, and Snoop Dogg made up the crew 213.

The trio came upon the opportunity that would catapult their careers to new heights. Dr. Dre invited them to appear on his 1992 multi-platinum solo debut *The Chronic*. It was Warren G's 1994 hit "Regulate" that folks started to really take notice of Nate's singing style. In 1998 he put out his own release, a double CD called *G-Funk Classics, Vol. 1 & 2* on his independent label Breakaway Records. That joint included underground classics such as "Never Leave Me Alone" and "Me and My Homies" featuring the late Tupac Shakur.

P. DIDDY CATCHES SOME HEAT

The Asian-American community wasn't too pleased with a line from P.Diddy's rap song "Diddy" from his *P.Diddy & The Bad Boy Family - The Saga Continues...CD*. The line that says "Got Asian women that'll change my linen after I done blazed and hit em" was edited out of radio and video versions of the song after thousands of Asians expressed their displeasure via e-mails to Puff's website stating that the lyric is "misogynistic and stereotypical." The controversy started when New York Hot 97's shock jock Star from the *Star & Bucwild Morning Show* brought it to light on air. Star insults folks on a daily basis, and almost lost his job last month when he made fun of the Aaliyah tragedy. I'm a bit pissed that he would have anything to say about Diddy upsetting Asians.

Anyway...back to P. Diddy. It's cool Puffy took the line out of his radio versions to accommodate

his fans but my question is...will he be watchful of his lyrics that may be considered "misogynistic" to all women no matter what their ethnicity? I'll keep an ear out on that one.

RUSSELL SIMMONS GETS POETIC

Attention all poets! Rap mogul Russell Simmons presents *Def Poetry Jam*. The show will feature great poets from all over the country including Amiri Baraka, Sonia Sanchez, Sara Jones, and others. Rapper Mos Def will host all four shows scheduled to air on HBO. *Def Poetry Jam* will also



Russell Simmons

feature poetry readings from special celebrity guests. Check your local listings for air times.

MUSIC INDUSTRY UNITES TO HEAL AMERICA

Several hip-hop artists have stepped to the plate and contributed their time and money to help the families of the victims from the recent terrorist attacks. Jay Z, who's new CD *The Black Album* is currently one of the top selling albums in the nation, has donated \$45,000 to help the cause. His clothing line, Roc-A-Wear, has just put out a t-shirt with an American flag design. A percentage of the sales from the tees will benefit the American Red Cross and the New York Fire Department.

It doesn't stop there. Celebrities including Jay-Z, Snoop Dogg, Britney Spears, Janet Jackson, and Madonna are contributing portions of their ticket sales from their current tours to various charities. Radio stations all around the country have been putting together fund raising events. *The Steve Harvey Morning Show* on 100.3 The Beat in Los Angeles held a day-long radio-thon that raised more than \$150,000 from its listeners in just 12 hours to help local families touched by the tragedy. Dr. Dre donated a whopping \$1 million to radio



THE POETESS
poetess92@aol.com

station Power 106 in Los Angeles toward funds-raised for the American Red Cross. Power's morning show host Big Boy called on its million or so listeners to donate a dollar to aid victims of the terrorist attacks.

Some of the music industry's biggest stars have come together and recorded songs to raise money during this crisis. '70s producer Niles Rogers, who started the disco group Chic, has gathered the likes of Cyndi Lauper, Sugar Ray, Roberta Flack, Sheryl Crow, Eartha Kitt, Run DMC, and others to remake the Sister Sledge smash "We Are Family."

Jermaine Dupree has even jumped in to produce a remake of the late Marvin Gaye classic "What's Goin' On" which features appearances by Bono, Destiny's Child, Nelly, Jennifer Lopez, N'sync, Nelly Furtado, Ja Rule, and many others. The benefit version was recorded two weeks before the terrorist attacks to support AIDS research and will now share its proceeds with the United Way's September 11th Fund. The song has five remixes that include a rock version that features Fred Durst of Limp Bizkit and will be released October 23, 2001.

Fund-raising efforts have even hit the tube. *America: A Tribute to Heroes* aired on 35 networks, raising over \$150 million. More than 60 million viewers tuned in to support the cause. It's amazing the things we can do together.

Thanks to everyone who has contributed their time, energy, love, and money in helping our nation heal. *That's* it for this ride on the Mic Patrol.



Dr. Dre

We'll catch you back here in a minute. I'm The Poetess and I'm up out this piece!

WFUV-New York:

A Beacon In a Very Dark Hour



TRIPLE A
EDITOR
DAVE EINSTEIN
einstein@gavin.com

By Dave Einstein

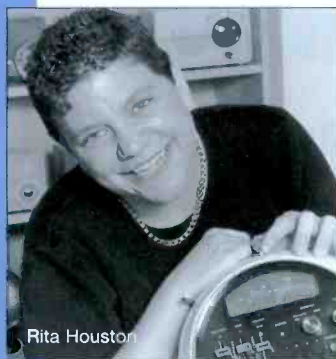
Before September 11, the Emergency Broadcast System was looked upon as a “tune out” by everyone except maybe the chief engineer. The impact of that day will resonate for as long as we live. As we move forward, radio stations around the country must evaluate their role in the communities they serve going beyond mere entertainment value. Sure, CNN and the TV networks did a great job of reporting the news and events as they were happening, but the “portability” of

radio makes it an essential link in our communication chain. Since they are located in New York, I

contacted WFUV to see what they did when disaster struck.

The studios of noncommercial WFUV are on the Fordham University campus, located 20 miles north of where the World Trade Center stood. Unlike weather related disasters, there was very little reaction time for

Music Director Rita Houston. She couldn't get to work from her apartment in the East Village out to the station in the Bronx before transportation off the island of Manhattan was shut down. But instead of phoning in her absence to Program Director Chuck Singleton, Rita became WFUV's street reporter, calling in reports from the disaster scene downtown. A seasoned broadcaster, Houston felt it was her responsibility to contribute one way or another.



Rita Houston

“Radio is very important at times like this. It's powerful, necessary, and healing... We took requests from our audience and worked really hard to incorporate our listeners into all of the



Chuck Singleton

aspects of what we were doing. Everything was delivered with compassion and sensitivity. The airstaff made it happen, though. I was there to come up with lists of songs that would work, but the staff put everything together in just the right way. I was proud of WFUV and the way we served our

listeners.” In timely fashion, WFUV posted listeners' personal stories of the attack and its aftermath on the station website, which became a community bulletin board, of sorts.

WFUV PD Singleton says that even though his station is known for its Triple A music format,

“We also received a lot of phone calls, letters, and emails from people who felt we were their friends through all of this—like family.”

—Chuck Singleton

not for news, that they were well equipped to handle the disaster. Morning show host Claudia Marshall is also skilled as a newscaster, and has an extensive background with both CBS and ABC in radio network news reporting. “When her shift ended at 10 a.m., she stayed on and worked with our midday host Darren Devivo to collect the news and information that was pouring in,” Singleton says. “She hung in there until 5 in the afternoon. All in all, she did 10 hours on the air. Claudia was right there after two or three songs with the information that people needed; which roads, bridges, and schools were closed, and other vital transportation information [things that CNN is not covering]. Things that

people needed to know. WFUV was extraordinarily fortunate to have someone as capable as Claudia Marshall on the air when this all started.”

The station didn't abandon its music format during the crisis. Says Singleton: “Our listeners told us that the music was a comfort to them, especially since it was mostly appropriate requests. An odd barometer of how we served our listeners was the large spike in memberships that have come in through our website since September 11. Evidently there were people who were thinking of becoming a member for some time, but chose to do it now because of the way



Claudia Marshall

we covered the catastrophe. They felt they needed to support WFUV because we supported them. We also received a lot of phone calls, letters, and emails from people who felt we were their friends through all of this—like family.”

Everyone hopes that this was an isolated event that won't happen again if we ramp up our security systems. It's a scary thought, but now that the U.S. is in a state of emergency, there is a tremendous likelihood that acts of terrorism will happen again. I asked Singleton if he was re-enforcing WFUV's ability to respond. “We're having conversations with other New York based public radio stations. We're talking about ways of working together during disasters of all kinds. In the short run, WFUV is still on alert and we plan to run more news and information, especially on the progress of the clean up and reconstruction of lower Manhattan. At the same time, we want to be there for people who are trying to return to normalcy. We're in both modes at this point.” ■



NEW ARTIST ALERT:

Jack Johnson

Album: *Brushfire Fairytales*

Single: "Bubble Toes"

Label: Enjoy

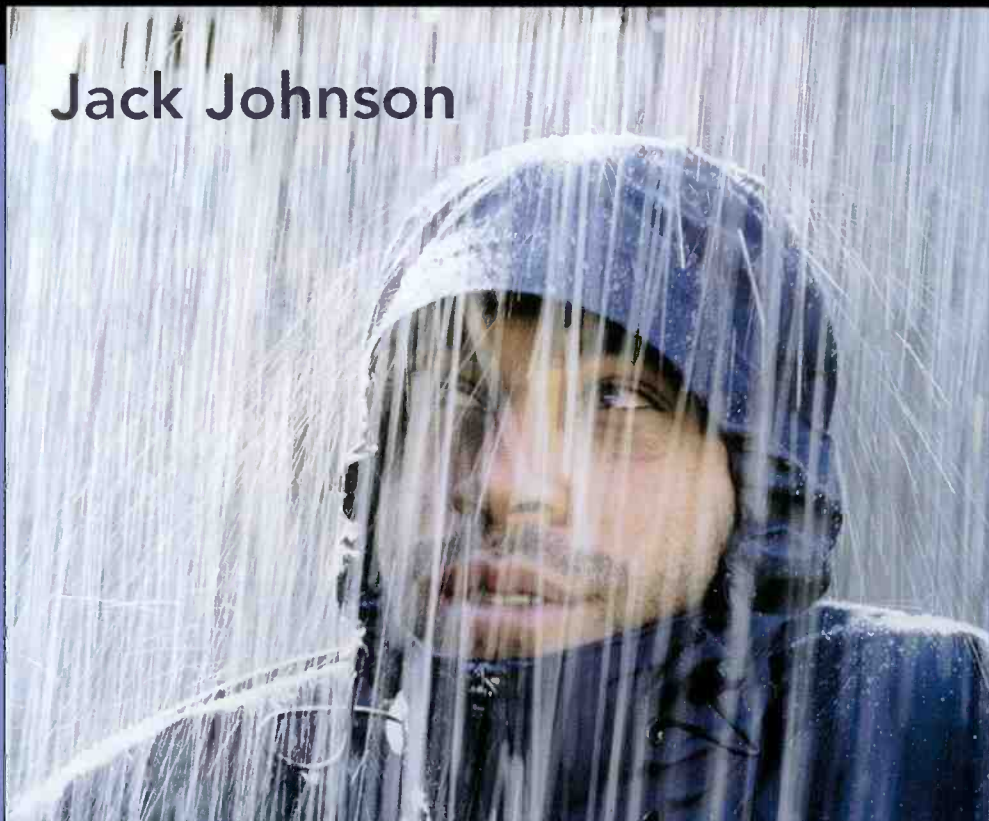
Promo Contact: Kevin Sutter at Tazmoe, (425) 739-9644

Jack Johnson's debut recording for Enjoy Records, *Brushfire Fairytales*, makes your pulse just drop like you're hypnotized, and the number of people falling under Johnson's spell is growing exponentially. With 50,000 already sold, the album is sparking a buzz so strong it could reunite Cheech & Chong.

Jack has a knack for songwriting, and has a sincere, soulful vibe that makes you want to be his friend. Toss in guitar skills and an easy-going vocal that whispers and cries its way into a song and it's the whole package.

Johnson is not related to the former heavyweight champ, but he *is* a great athlete. Born in Hawaii, the son of legendary surfer Jeff Johnson, he grew up on a surfboard, and at age seventeen, became the youngest man ever invited to the Pipe Masters—surfing's most prestigious competitive event. Johnson's next move was filmmaking at UC-Santa Barbara, where he made *Thicker Than Water*, a critically acclaimed surf flick. During the scoring of the soundtrack Johnson found his voice as a songwriter. His music first spread throughout surf communities around the globe, and when G-Love had a hit with Johnson's "Rodeo Clowns" in 1999, the music business came calling.

Ben Harper manager/producer J.P. Plunier signed Johnson which might help explain their similarity in the sonics. Johnson toured with Harper and has him as a guest on "Flake," a song with the potential to become Johnson's "Steal My Kisses." It's got the same kind of groove; a little steel drum, some nice acoustic picking, and sweet harmonies fill out the song as it grows. Then Harper enters, and all of the sudden it turns into a jam



Jack Johnson

as Johnson breaks into a falsetto and some of the album's best vocal riffing.

But that's not the single, at least not yet. Jack's got another gem that's the first cut to radio called "Bubble Toes" with a bounce similar to Bob Schneider's latest single, "Bullets." "Bubble Toes" has a bridge that could support Bourbon Street during Mardi Gras and a "la de da" chorus that thousands of people could be seen singing together in a video. It's on the air now at KOTR where PD Rick Williams says, "*Brushfire* was selling very well locally prior to any airplay here whatsoever. The same was true of Ben Harper, and given their connection this could be a similar story. Plus we love the record. It took a single listen to determine it was right for us." KRSB MD Pam Long says, "I discovered Jack Johnson

when he was on tour with Ben Harper, and we play a good amount of Ben's music so it made sense to go with something that he believed in. Jack has got a great roots/pop sound, if there is such thing. We're on 'Bubble Toes.' It's got a great addictive sing-along hook that people are walking around here singing all the time. Plus 50,000 have bought it, and they can't all be wrong."

WVOD MD Tad Abbey confirms Johnson's status in the surf world: "We found out about Jack through the song 'Middle Man' on the *Loose Chain* soundtrack. We have a big surf community here, so we had to play it. Now we're on 'Bubble Toes' and it's getting great phones."

This *Brushfire* is spreading fast.

—Jimmy Leslie

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Reviews

Poet—A Tribute to Townes Van Zandt

(FREEFALLS/NAVARRE)

Since coming out with his first album in 1968 Townes Van Zandt's music has been developing a fan base that borders on fanatic. The musicians who appear on *Poet* are for the most part in that category themselves. They include Texas natives Steve Earle, Willie Nelson, Guy Clark, Nanci Griffith, the Flatlanders, Delbert McClinton, and Robert Earl Keen.



Each cover is delivered with the reverence of a heartfelt prayer. *Poet* is a loving tribute to the late Van Zandt's sensitive and talented songwriting ability. McClinton's version of "Pancho and Lefty" is very radio friendly as is Griffith's take on the heartbreaking "Tower Song." KGSR, KPIG, and WDET are having success with multiple tracks. Contact Barry Lyons, (310) 581-9432. —Dave Einstein

Timeless: The Music of Hank Williams

(LOST HIGHWAY)

The release of *Timeless* coincides with the anniversary of Williams' death in the back seat of his Cadillac in 1953. Sheryl Crow, Bob Dylan, Beck, Keith Richards, Tom Petty, and Mark Knopfler to name a few, offer their interpretations of Hank's best material.



Highlights include Keb' Mo's soulful, blues-y "I'm So Lonesome I Could Cry" and Beck's eerie version of "Your Cheatin' Heart." The songs collected here are more than hits, they're classic pop songs performed by an amazing assemblage of artists. Keith Richards' rendition of "You Win Again" offers tremendous versatility. It's a must listen. Contact Chris Stacey, (615) 524-7500. —Dave Einstein

Oysterhead

"Mr. Oysterhead" (ELEKTRA)

When I heard that Les Claypool, Trey Anastasio, and Stewart Copeland played together at last year's Jazz Fest in New Orleans I was even more envious than usual that I didn't go. I mean, that's gotta be cool, right? As well as weird, groovin', and fun as hell. Their debut album as a trio sounds, logically, like a cross between Primus and Phish. Col.



Les takes the lead vocal on the lead single about a new musical superhero, "Mr. Oysterhead," with Trey joining in for the

refrain: "He's an inspiration to us all!" Copeland plays it pretty straight on the single, but hey, it's just nice to hear from him again. If you're thinking that this one is for Alternative, think again. This one's in Triple A's court. Return serve! Contact Allison Groman, (212) 275 4109. —Jimmy Leslie

Luce

Luce (Joe's Music)

On September 19th I stood in Boz Scaggs' club, Slim's, in San Francisco along with about five hundred other curious spectators (and a few A&R people) to witness the unsigned and until recently virtually unknown act, Luce.



That changed when the usually conservative KFOG added and spun the band's dreamy single "Long Way Down" in high rotation for several weeks. The tune features a standout chorus, a spacey bridge, and tasty guitar work by Matt Blackett. APD Haley Jones told GAVIN, "The Luce record is doing very well for us. It sounds great on the air and it's been getting a great reaction from listeners and staff." KFOG is not alone. The *San Francisco Examiner* called *Luce* "one of the more notable CDs in recent memory." The band's namesake/vocalist Tom Luce has good stage presence and delivered his new hit and several other potential ones with great charisma to the delighted capacity crowd. This record will be national sooner than later. Contact: Joe Schuld, (913)-888-6681. —Jimmy Leslie

Popa Chubby

How'd A White Boy Get The Blues? (BLIND PIG)

Somewhere between rock and blues, between white and black, lurks a deadly musician with a guttural voice, a Gibson Explorer, and a sense of humor. The lead single "Daddy Played the Guitar and Mama Was a Disco Queen" is a dirty little ditty with gnarly hooks and sweet slide work. Track 7, "It's A Sad Day In New York City," has turned out to be sadly prophetic. The World Trade Center tragedy hit close to home for Popa Chubby. His production studios are located just a few blocks away from ground zero, and the disaster has forced him to delay his European tour. So play one of Popa's next time you mention how to donate to the relief cause on the air. Contact Rebecca Dowd, (415) 550-6484. —Jimmy Leslie



The Be Good Tanyas

Blue Horse (NETTWERK)

Hailing from the Canadian Pacific Northwest, The Be Good

Tanyas' music recalls the Roaches and early Rickie Lee Jones. They have an improvised folk-y, old-time jazz-y style that's infectious. Their debut, *Blue Horse*, is a mixture of skilfully written originals and modernized traditional material like "Rain and Snow" and "The Coo Coo Bird." It turns out that the Tanyas are fine instrumentalists as well, and the combination of their three-part harmonies and playing on "Light Enough to Travel" convinced KGSR, WFPK, WNCW, and WFHB to step out early. Jim Manion at WFHB was excited enough to add it with 17 spins. I'm anxious to see them on their October tour of the east and west coasts next month. Contact Tom Gates, (212) 760-1546.



—Dave Einstein ■



RYKODISC'S CATIE CURTIS plays at WXRV-the River's Riverfest in Boston.



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GROUND ZERO: A VIEW FROM EUROPE



COUNTRY
EDITOR
JAMIE MATTESON
jamie@gavin.com

By **Jamie Matteson**

For many who are too young to have recollection of any previous life-altering catastrophic events, the morning of September 11, 2001 will be the defining time when a way of life, thinking, and a sense of innocence changed forever. I can only imagine what those first few minutes felt like to you, because I was in Europe at the time, far away from the horrors unfolding here. I'm sure that my literal distance from the U.S. and initial lack of access to American mass media, probably kept me from drowning in the overwhelming fear, shock, and disbelief that must have settled over this country like a vapor. Who knows, maybe those last few minutes of innocence were a blessing. Here, I share with you a European vantage point, from my eyes, ears and broken heart that was 6,000 miles from home:

On September 11, I was travelling abroad with my friend Sarahbeth and we were three days into a week long vacation to Austria and the Czech Republic. For our final afternoon in Vienna, we had decided to take a guided tour of Baden in the beautiful Vienna Woods, an hour from the city. The group on our bus consisted of Italians, English, Spanish, Germans, and Americans. We had just visited a 900-year-old monastery, a simple stone building that truly represented God, humanity, and elemental peace and comfort.

The next stop on the tour was called the Sea Grotto, a series of underground caves which we would be travelling through by boat. I'm severely claustrophobic, so when the words underground, caves and boat were mentioned together in various languages, my stomach was in knots. As we approached the Sea Grotto, I told Sarahbeth that I was going



Sarahbeth and I at the makeshift memorial in Prague.

to sit out the cave experience, and noticed a small shack-like café where I could order a coffee and wait for the group. Sarahbeth didn't relish the idea of going underground either, so the two of us wandered into the little café. When we walked in the café it was empty except for the two young women who were behind the counter who were looking up into a small television set. I followed their eyes and saw some type of commotion on the television, but it was in German and the screen wasn't filled with any distinguishable landmark. I remember thinking that there must be something happening in Israel or the Middle East. When I asked for a

It was at that moment that it became perfectly clear that this had affected not just New York, Washington, D.C., or even the U.S., but the whole world.

coffee, one of the young women asked in broken English, "You American?" When I nodded yes she said, "World Trade Center crash. Plane

hit Pentagon."

Sarahbeth and I must have given her a "yeah right, lady" look, but when we looked up at the television again and heard distinguishable words like *Logan Airport*, *World Trade Center*, and *Pentagon*, we realized something terrible was happening. Since we didn't understand German, we began to get a bit frantic for information. The two women tried to translate the commentator's words to English. It was 5:30 p.m. in Vienna, which made it 11:30 a.m. in New York. Sarahbeth's parents live in the D.C. area and having no other facts except that the Pentagon had been hit, she was especially anxious to make sure her folks were OK.

We asked about a pay phone and were directed to a ramshackle phone booth outside. Of course, in the immediate wake of the disaster, both of our calling cards weren't going through and we stood together in this tiny booth crying and trying to get our calling cards to work. One of the young women came running out with a bowl full of coins. She too was crying and was trying to be helpful. Finally, we got my calling card to work and we tried to get through to Sarahbeth's parents, but the phone lines were jammed. Next, we contacted her brother in Florida, who told us they were OK. At that time, there were still missing planes and all

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GARTH BROOKS

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On your desk October 9 from  www.capitol-nashville.com

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hell was breaking loose, so he told us we should go straight to the American Embassy. Good thought, but we were on the side of the road, more than an hour from Vienna, waiting for our group to return from the caves. As we waited, the young women continued to try and give us information, but it was still so confusing. How could the WTC be gone? At home when something happens we have so much access to media. You can switch from CNN to MSNBC to Fox News to local networks and get details, information, and various perspectives immediately. At that moment, feeling so totally cut off from our country, loved ones and friends, ours was a feeling of total despair.

When the group did emerge, they saw us crying and we told them about the attacks. One of the Americans in our group happened to be a priest, so right there on the side of the road, a group of strangers, representing different countries, religions and beliefs, held hands as he conducted a prayer vigil. It was one of the most surreal experiences of my life.

The ride back to Vienna was solemn. Some people used their cell phones to call loved ones in various countries. On the walk/run back to the hotel from the drop off point, it was strange because we passed so many people just carrying on, laughing, walking, talking as if the world hadn't changed a few hours before. I'm sure many of them worked in offices without televisions or radios and they were on their way home and hadn't yet heard. Inside my head was screaming, "How can you be happy right now? This is awful!"

When we got back to our hotel, we immediately turned on CNN and saw the unimaginably horrific images. Like most people, I could not (and still can't) comprehend the implosion of two 110-story buildings. We contacted the Embassy, and were told that all flights into the U.S. had been canceled, so going home immediately was not an option. They suggested we continue to Prague as scheduled the following day, but told us we should keep a low profile

and to stay away from any large group gatherings.

That night we stayed in our rooms, finally contacting our families and staying glued to CNN, which kept switching from CNN U.S. to CNN-Europe for responses from the European countries. I think the enormity of this situation was just starting to be felt across the Atlantic. We stayed up all night, watching President Bush's speech to the nation at 3:30 a.m. our time. Our



English translation: Stop Terrorism!

country had been shaken to the core.

With heavy hearts we embarked the next day on our four-hour train ride to Prague, a city I had dreamed of visiting for years. But it was like being two people in one body. One is heartbro-

Watching radio groups and hundreds of individual stations—from major metropolises like Los Angeles to the heartland's many bedroom communities—raise millions of dollars to aid victims and help in the rebuilding efforts, has been awe-inspiring.

ken, scared, angry, and just plain sick, and the other feels like if you're going to be here, you should try and make the best of it. It was an emotional tug of war that raged in our hearts and heads for the three days we spent in Prague.

At Wenceslaus Square which is Prague's version of the Champs Elysées a memorial had been made with flowers, candles, and large signs in both English and Czech that read, "Stop Terrorism." We spent much of those three days visiting the magnificent churches and synagogues dotted throughout Prague, and we said silent prayers in each. The people of Prague

were very empathetic, and when they heard we were Americans, they offered their condolences and prayers for the destruction that had taken place. On the Friday that President Bush had asked for a moment of silence at noon, Sarahbeth and I happened to be walking across Prague's St. Charles Bridge, at noon our time. All movement and noise on the famous, crowded, pedestrian-only bridge came to a halt as we all stood transfixed and took a moment to honor those directly affected. It was at that moment that it became perfectly clear that this had affected not just New York, Washington, D.C., or even the U.S., but the whole world.

The FAA opened U.S. airports to international flights on the Saturday after the attacks, and although we were slowed by long delays, we were able to travel home on Sunday as scheduled. We felt pretty lucky, since we talked to many people at the airport who had been standing by for flights, but weren't able to be confirmed for more than a week. Nearing the end of one flight from Frankfurt to Chicago, the pilot told us that we'd just crossed into U.S. airspace and there was spontaneous applause from all the Americans on board.

In the weeks following the attacks, I know each of us has struggled to make sense of this tragedy and to move forward in our days, our work, and our lives. But it's hard: Thousands of innocent lives have been lost. Thousands whose families have been torn apart. Buildings that were an integral part of America's landscape and seemingly immune to destruction—gone. And maybe most significant, the feeling of security we enjoyed in the U.S. is gone forever. We may never board another flight without thinking of those doomed planes.

And it makes sense that it's so hard for us to move on, because this has shaken the very core of our beings. We're not going to wake up one day and everything's just fine. But seeing our country—where many people are often considered selfish, greedy, and uncaring—unite with such conviction and with such a sense of determination inspires me to do the same.

Watching radio groups and hundreds of individual stations—from major metropolises like Los Angeles to the heartland's many bedroom communities—raise millions of dollars to aid victims and to help in the rebuilding efforts has been awe-inspiring. It's a direct tribute to immense power and resolve the people of this country have to help and to heal. Even we didn't know we had it in us, but now, the whole world knows what the people who call America home are made of. God bless us all. ■

A photograph of a San Francisco cable car in the foreground, moving up a hill. In the background, the Transamerica Pyramid skyscraper is visible against a clear sky. To the right, there are other multi-story buildings with classic architectural details. The overall scene is captured in a slightly desaturated, blue-toned color palette.

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PROMORAMA

POSITIVE PEER PRESSURE

KUBE-Seattle has taken a unique look at 9/11 tribute songs—they're offering local high school students the chance to help compose an original one. "We all sat around brainstorming... we obviously wanted to do something music-related...that's how we came up with the idea," says KUBE Promotions Coordinator Mike Schubert. "We wanted something that really spoke to young peo-ple... to paraphrase Chuck D, we're like CNN for the youth," PD Eric Powers tells GAVIN. "And I believe that kids have high expectations for us to create an atmosphere where they can be heard and respected by their peers. It's a different s-ant, but we're hopeful it'll have an impact." *Reel World's* Steve Thomas has offered to help produce and record the song. KUBE will also sponsor a "United We Sing" assembly at the winning songwriter's high school, featuring Bobby O, Tiffany & Eddie, aka Night Time Playas, a few high profile guest speakers, and a presentation of the song. Adds Powers: "To anyone reading this—please steal this idea!"

DEEP FROM THE HEART OF TEXAS

"KVIL is the station North Texas turns to in times of crisis," says OM Kurt Johnson, where a recent tribute concert starred Richard Marx. "Richard played a 90-minute set for the 40,000 in attendance. We gave out commemorative posters and balloons in return for donations to the American Red Cross. By the end of the night we'd collected over \$10,000!" he exclaims. "Thanks to Richard, Jerry Lembo, and everyone involved for coming through and making great things happen with KVIL." A footnote: KVIL has raised more than \$155,000 for the American Red Cross and Salvation Army relief efforts. "And the Infinity stations in Dallas have collectively raised over \$250,000. Proud? You bet...proud to help."



SKI SEASON STARTS EARLY

"The Frank Ski morning show did a 28-hour live broadcast to raise money for the families of the firefighters in New York," says WVEE-Atlanta MD Tosha Love. "Atlanta really pulled together and helped V-103 raise over \$150,000. After the morning show ended their 28-hour crusade, they all jumped on a plane for NYC with a check, which they presented to the NY Fire Department, along with a huge flag that Atlantans had signed," she tells GAVIN. "It was beautiful to see so many people pull together in this devastating time."

THAT'S THE SPIRIT

"In light of the recent tragedy, we've changed our School Spirit contest to 'American Spirit,'" says Paul "Cubby" Bryant, MD of Z100-NY. "Usually, the school with the most spirit wins a free concert; this year, anybody can be a part of this." Listeners nominate people who've been helping with relief efforts or doing positive work in the community. "We'll draw nominated emails at random and send these people to our American Spirit Concert on October 12, with Willa Ford, City High, and LFO," Bryant tells GAVIN. "Hometown girl Jamie Lynn Sigler ('Meadow' from *The Sopranos*) will sing the National Anthem—she also has a new record out."

COMING NEXT ISSUE:

Rhythm Crossover Football Issue

Grab your helmet, get your pads, call your agent...it's time for GAVIN's Annual Rhythm Crossover Football Issue, where the R/C world tackles America's true pastime and throws their Super Bowl picks downfield.



ALSO:

- **Jim Brickman Writes...A Book.** To coincide with the release of his new CD, *Simple Things*, Windham Hill recording star and America's "Romantic Piano Sensation" Jim Brickman releases his first inspirational/motivational book. A/C Editor Annette M. Lai talks to Brickman about both new projects.

- **Miss Jones Got a Thang Goin' On.** Meet Hot 97 morning mistress Miss Jones and WBLK-Buffalo PD Skip Dillard.



- **Jody Petersen Gets The Point.** Dave Einstein interviews the new PD of WNCS-The Point. Also a look at the debut from Miranda Lee Richards.

- **Alternative Cheese.** KROQ-Los Angeles alumnus Mark Davis sings the songs that the kids are listening to these days, and, as Richard Cheese, "swankifies them."

- **Internet Radio 2001.** In cooperation with GAVIN, Audio Alley recently held a panel discussion with industry luminaries about issues facing radio and technology companies engaged in Internet radio. GAVIN Business and Media Editor Doug Wyllie breaks down the lively discussion.

IMPACT DATES (SUBJECT TO CHANGE)

TOP 40, A/C, AND R/C

OCTOBER 8 & 9, 2001

Barenaked Ladies "Falling For the First Time" (Reprise), Top 40
G. Dep "Special Delivery" (Arista), Crossover
Destiny's Child "Emotion" (Columbia/CRG), Mainstream A/C
Gabrielle "Out of Reach" (Universal), Top 40 & Hot A/C
Alicia Keys "A Woman's Worth" (J Records), Crossover
Carole King "Love Makes the World" (Rockingale/KOCH Progressive), Mainstream A/C
Dave Koz & Friends "Beneath the Moonlit Sky" (Capitol), Mainstream A/C
Myra "Miracles Happen" (Hollywood), Top 40
Nickelback "How You Remind Me?" (Roadrunner/IDJMG), Top 40
On the Line All-Stars "On the Line" (Miramax/Jive), Top 40
Simple Minds "Dancing Barefoot" (Eagle/Red Ink), Hot/Modern A/C
Smash Mouth "Pacific Coast Party" (Interscope), Top 40 & Hot/Modern A/C

Stella Soleil "You" (Universal), Top 40 & Hot A/C

OCTOBER 15 & 16, 2001

Aerosmith "Sunshine" (Columbia/CRG), Hot/Modern A/C
Tony Bennett duet with Billy Joel "New York State Of Mind" (Columbia/CRG), Mainstream A/C
Blaque "Can't Get It Back" (Columbia/CRG), Crossover
Busta Rhymes "Break Ya Neck" (J Records), Crossover
Dakota Moon "Looking For a Place To Land" (Elektra/EEG), Hot & Mainstream A/C
Ann Lee "2 Times" (Universal), Top 40 & Hot A/C
Natalie Merchant "Just Can't Last" (Elektra/EEG), Top 40
Pink "Get the Party Started" (Arista), Top 40 & Crossover
The Rembrandts "Too Late" (J-Bird), Hot A/C

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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

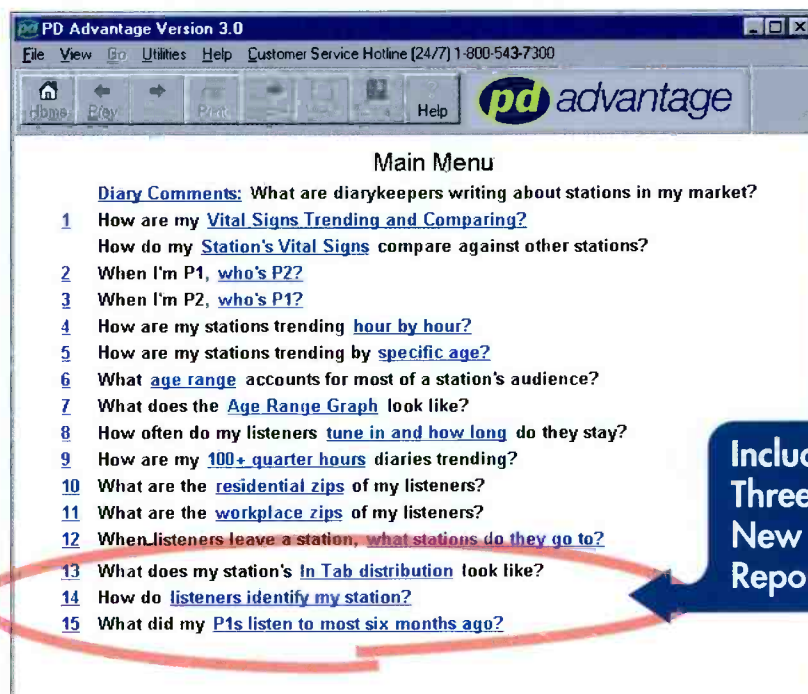
The new Prior P1 report shows what stations you're stealing listeners from—and which ones you're losing them to.

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

If you don't have PD Advantage, odds are your competition soon will. To learn how the most powerful information tool ever developed for programmers can help you program more effectively, contact Bob Michaels at (972) 385-5357 or visit www.arbitron.com/radio_stations/pdadvantage.htm.



PD Advantage Version 3.0

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- 1 How are my Vital Signs Trending and Comparing?
How do my Station's Vital Signs compare against other stations?
- 2 When I'm P1, who's P2?
- 3 When I'm P2, who's P1?
- 4 How are my stations trending hour by hour?
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- 13 What does my station's In Tab distribution look like?
- 14 How do listeners identify my station?
- 15 What did my P1s listen to most six months ago?

Includes Three New Reports!

More Customization, More Information!

- Set quarter-hour minimum for many listening preference reports (P1-P4+)
- Review preference listening by daypart
- See weekly and monthly diary return numbers for any station in your market
- Examine workplace zip code information by location and daypart
- Get station info with new "Format" button in selected reports

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G105 Raleigh
KPLZ Seattle
KFMB San Diego
KRBZ Kansas City
WWMX Baltimore



Produced, Engineered & Mixed by Eric Valentine
Management: Robert Hayes for Sound Management

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