

**AC Lets 'Freedom' Ring**

Capitol recording legend Paul McCartney grabs Most Added honors at AC this week with "Freedom." The song was a huge hit at the recent Concert for New York City, and it's the latest track from McCartney's forthcoming album *Driving Rain*.



"Freedom" attracted 60 adds at AC while ranking third Most Added at Hot AC and Triple A.

**RADIO & RECORDS**  
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**It's Beginning To Look A Lot Like....**

Yes, Christmas! During this holiday season, perhaps more than any in recent memory, radio listeners are expecting to hear Christmas music on their favorite stations.

RateTheMusic conducted a survey of thousands of listeners on the subject; you can find the results on the next page.



**SON OF A GUN**

(I BETCHA THINK THIS SONG IS ABOUT YOU)

WITH CARLY SIMON

THE NEW VIDEO FROM THE DOUBLE-PLATINUM ALBUM ALL FOR YOU

**R&R CHR/Rhy 35 - 23**

Rhythmic Top 40 Monitor D 37\* - 26\* 571 Detections +280 Greatest Gains  
Crossover Monitor D 37\* 928 Detections +308 Greatest Gains  
R&B Mainstream Monitor D 35\* 852 Detections +240 Greatest Gains  
Mainstream Top 40 425 Detections +301

**R&R Urban 47 - 38**

**Rhythm/Crossover Radio! - CLOSED!**

WBTS 57x KTHT 51x KLUC 50x KBBT 50x WZMX 43x WYYL 42x  
KZZP 40x WJHM 40x KPRR 37x WERQ 36x KXJM 35x KSFM 30x  
KTTB 28x WPYO 25x WNVZ 24x KYLD 23x WPGC 17x KIKI 17x  
KMEL 15x KBMB 15x WKTU ADD WLLD 40D WHHH ADD KGGI 40D  
KDDB 40D WPOW ADD KRBV ADD KTFM 40D KOHT ADD KZFM 40D

**Urban Radio! - CLOSED! #1 Most Added!!**

WBOT 29x WPWX 28x WBLS 26x WPES 24x WDKX 23x WEDR 30x  
WBLK 18x WDTJ 18x WGCI 14x WKYS 13x KBFB 12x KKBT 11x  
WVEE 11x KKDA 11x WJLB 11x

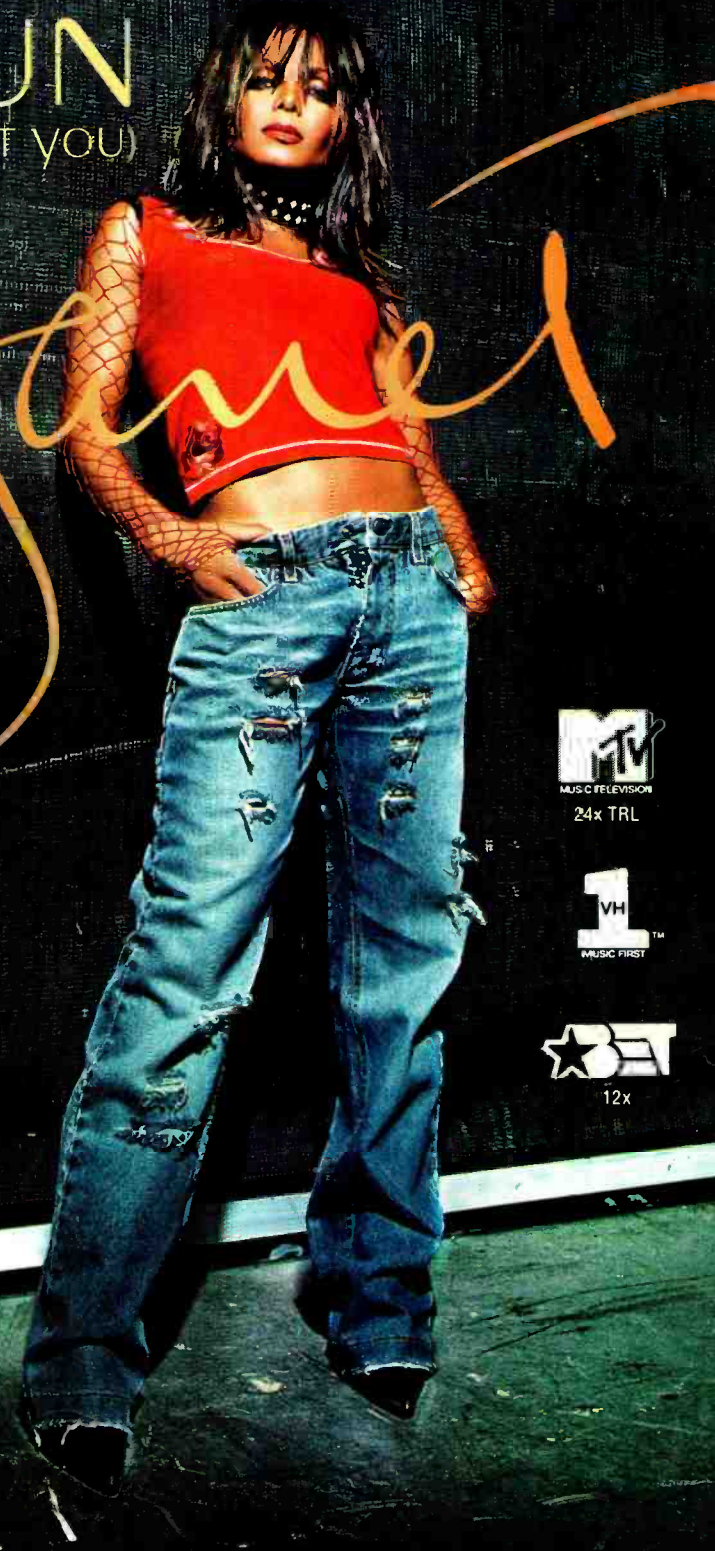
**Impacting Mainstream Top 40 NOW!**

These Mainstream Top 40's couldn't wait to add!!:  
KZQZ 30x WDRQ 12x KHTS 22x KKRZ 18x WAKS 16x WKFS 11x  
WKSS 14x KRQZ 23x KXXM 14x KOKO 30x WFKS 11x WWHT 38x  
WBAM 45x WLKT 12x WFHN 27x WHYI 11x WFLZ 11x KFMS 11x

"Son of a Gun featuring Missy Elliott is the most-cutting edge piece of music on 295.7. It's got attitude and lots of it! Women love paybacks!" —Casey Keating, PD/KZQZ

"Top 5 B-bones after one week. This record is so HOT!.. and the video is incredible!" —Dion Summers, PD/WERQ

"True to form, Janet delivers another home run with 'Son of a Gun'. One of our strongest phone records after the first week of airplay!" —Bernie Martinez, PD/KDQZ



PRODUCED BY JIMMY JAY AND TONY L. WIS FOR FELIX YVINE PRODUCTIONS, INC. AND JANET JACKSON FOR BLACK DOG, INC. AND WORLDDIVE, MANAGI VINE, B&B'S MANAGEMENT, INC.



FROM THE ORIGINAL SOUNDTRACK ALBUM IN STORES NOVEMBER 27TH

# R. KELLY

## "THE WORLD'S GREATEST"

PRODUCED, WRITTEN, ARRANGED AND PERFORMED BY R. KELLY

# ALI

ORIGINAL SOUNDTRACK

**Impacting November  
12th & 13th**

COLUMBIA  
PICTURES

UMG  
SOUNDTRACKS

1

WORLD  
WIDE

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A sagging economy and the financial aftereffects of Sept. 11 have cast a shadow on the retailing business. Upscale chains will be hit hardest, and you'll see a lot less browsing in the malls. The good news out of all this? Discounters, dollar stores and warehouse clubs will grow and gain new customers. In this week's Management, Marketing & Sales section, R&R's Pam Baker presents her monthly Industry X-Ray, this time focusing on department and discount stores. In addition to all the usual helpful stats, Pam has a rundown of what's happening this holiday season at the major retail chains. Also this week: While the anthrax threat has put a scare into those who use the post office, one direct-marketing guru suggests that radio can still benefit from mail campaigns.

Pages 8-11

**THREE DECADES OF 'PLJ'**

Radio professionals from all corners of the U.S. gathered recently in New York to celebrate the 30th anniversary of the arrival of WPLJ on the Big Apple airwaves. R&R AC Editor Mike Kinoshian was on hand for the reunion of 'PLJ' air talent and executives, who fondly recounted the fledgling days of AOR radio, as well as the station's dramatic change in 1988 to CHR and to its current incarnation as a Hot AC.

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**IN THE NEWS**

- Radio One, ABC enter into network-radio partnership
- Greg Strassel adds PD duties at WODS/Boston

Page 3

**THIS #1 WEEK**

- CHR/POP**
  - JENNIFER LOPEZ *I'm Real (Epic)*
- CHR/RHYTHMIC**
  - USHER U Got It Bad (LaFace/Arista)
- URBAN**
  - USHER U Got It Bad (LaFace/Arista)
- URBAN AC**
  - MAXWELL *Lifetime (Columbia)*
- COUNTRY**
  - TIM MCGRAW *Angry All The Time (Cura)*
- AC**
  - ENYA *Only Time (Reprise)*
- HOT AC**
  - ENYA *Only Time (Reprise)*
- SMOOTH JAZZ**
  - RICHARD ELLIOT *Crush (GRP/VMG)*
- ROCK**
  - NICKELBACK *How You Remind Me (Roadrunner)*
- ACTIVE ROCK**
  - NICKELBACK *How You Remind Me (Roadrunner)*
- ALTERNATIVE**
  - NICKELBACK *How You Remind Me (Roadrunner)*
- TRIPLE A**
  - U2 *Stuck In A Moment... (Interscope)*

NEWSSTAND PRICE \$6.50



**THE INDUSTRY'S NEWSPAPER**

www.ronline.com

**'A Very Tough Third Quarter'**

■ Most companies' bottom lines hurt by Sept. 11 events, but they're seeing unexpected benefits

BY JEFFREY YORKE  
R&R WASHINGTON BUREAU CHIEF  
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The terrorist attacks of Sept. 11 have played out in the business of radio in a variety of ways, many of them negative. But not all of them.

Christian- and family-issues-oriented Salem Communications reported that, since Sept. 11, more listeners have tuned in to its stations, looking for programming that will offer some tranquility and, perhaps, some guidance in unsure times.

And Urban giant Radio One believes that its audiences sought out soulful tunes for comfort and distraction while the world was turned upside-down. The group also believes it benefited from not having any News, Talk or Sports operations that would have gone commercial-free for several days following the attack.

On the other hand, there were those who benefited in an indirect way from the increased coverage. Westwood One — which offers a large menu of news programming to fit all formats, including programming from CBS News and CNN — gained affiliates as non-News stations searched for feeds from New York and Washington, liked what they heard and signed up for the service.

But one thing that all companies that reported third-quarter results in the past week had in common is that the future seems more uncertain than ever before — and no one wants to be held to a recovery schedule.

"The market is extremely tenuous, choppy and tough. It's certainly not looking good," Radio One Exec. VP/CFO Scott Royster reported

EARNINGS/See Page 4

**Premiere Traffic, Total Traffic Prepare Merger**

■ Wilbraham to direct 'CC Traffic'

BY JOE HOWARD  
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Following the company's reorganization of its interactive division last month, Clear Channel announced on Tuesday the merger of its two complementary traffic-reporting divisions — Premiere Traffic Network and Total Traffic Network — into a new entity, called Clear Channel Traffic.

The new unit will operate within the Premiere Radio Networks division, with Premiere Traffic President Craig Wilbraham in charge of Clear Channel Traffic as Exec. VP. Total Traffic Brand Manager Lance Locher becomes VP/Operations. The changes are effective Jan. 1, 2002.

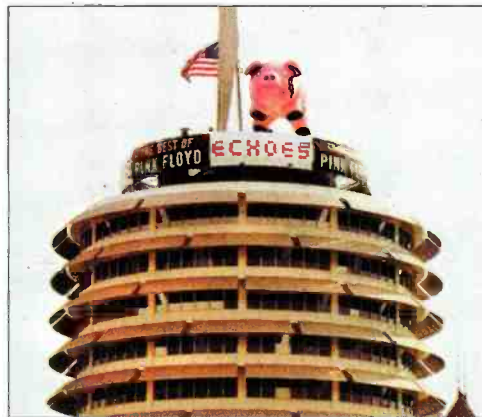
Premiere spokesperson Amir Forester told



Wilbraham Locher

TRAFFIC/See Page 16

**The Great Pig In The Sky**



Need proof that pigs can fly? Look no further than the top of the Capitol Records tower in Hollywood, where a 40-foot-by-17-foot inflatable pig has been placed in celebration of Tuesday's release of Echoes — The Best of Pink Floyd. The pig is a replica of the one the band used in 1976, during the London cover shoot of their album Animals. During the '76 shoot the pig broke free and ascended so high into the sky that it disrupted air traffic to the city's Heathrow Airport.

**Rosen, Laughlin, Rahilly Now CC RVPs**

■ Kopelman, Schurr, Black, Larsen also promoted

BY ADAM JACOBSON  
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As it continues to regionalize its radio-station management structure, Clear Channel has named seven additional Regional VPs: Andrew Rosen, New York; Roy Laughlin and Charlie Rahilly, Los Angeles; Mark Kopelman, Houston; Tom Schurr, Dallas; Dusty Black, South Central Texas; and Lee Larsen, Denver.

Rosen, who retains his duties as Market Exec. VP for Clear Channel's five New York City stations and for WALK-AM & FM/Nassau-Suffolk, adds oversight responsibilities for Clear



Rosen Laughlin

Channel's eight Poughkeepsie, NY-area properties; two Newburgh-Middletown stations; six Sussex, NJ properties; and four Catskill-Hudson, NY stations.

RVPs/See Page 33

**Xmas Music Still Popular On Radio**

If you program a contemporary music format, the majority of your listeners expect to hear Christmas music on your station soon.

According to research conducted by RateTheMusic, nearly all AC and Country listeners said they expect to hear Christmas music on their stations. Some 87% of CHR listeners expect to hear holiday hits on their stations. By contrast, just 62% of Alternative listeners and 60% of Rock listeners are anticipating Christmas songs on their stations.

Large majorities of listeners say it

would be fine if radio were to begin playing Christmas music between two and four weeks before Christmas, but listeners were divided as to when radio should stop playing the tunes. Depending on the format, about half wanted them stopped by Dec. 26; the other half welcomed them through New Year's.

Most listeners felt that one Christmas song per hour was fine. Among AC listeners, here are the top 35 Christmas songs listed, with their popularity scores.



1. White Christmas	Bing Crosby	4.32
2. The Christmas Song	Nat King Cole	4.29
3. Holly Jolly Christmas	Burl Ives	4.25
4. It's The Most Wonderful Time Of The Year	Andy Williams	4.18
5. Same Auld Lang Syne	Dan Fogelberg	4.17
6. It's Beginning To Look A Lot Like Christmas	Johnny Mathis	4.16
7. Rockin' Around The Christmas Tree	Brenda Lee	4.15

XMAS/See Page 33

Most Added At CHR, Hot AC, Triple A, Rock And #1 Most Added At AC!!!



### Talkin' 'Bout Freedom At:

<u>CHR</u>	<u>HOT AC</u>	<u>AC</u>
WWZZ	WMTX	WLTW
WNCI	WVRV	WALK
WKRQ	WQAL	KVIL
KRQQ	WTSS	WASH
G105	WSNE	WBEB



Add--New Rotation



Add

Album In Stores 11/13

# Paul McCartney Freedom

“This is a song for everyone who values our right to be free.”

from the the album DRIVING RAIN in stores November 13, 2001

Produced by David Kahne Executive Producer: Paul McCartney



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[paulmccartney.com](http://paulmccartney.com)

[hollywoodandvine.com](http://hollywoodandvine.com)

## Strassell Set To Add Programming Duties At WODS

In light of John Morgan's forthcoming departure, Hot AC



Strassell

WBMX/Boston VP/Programming Greg Strassell will add PD duties for Infinity's co-owned Oldies WODS.

"I'm excited about taking over programming at a heritage Oldies station," Strassell told R&R.

"I think there's plenty of upside. I'm very happy that Infinity has the belief to ask me to do this. I'm psyched. It's definitely a test of time management — and I'll let you know in about six months if I'm in a mental ward."

Strassell has programmed WBMX for almost 11 years. In addition to a stint as VP/Programming for American Radio Systems, his resume includes tenures at WLOL/Minneapolis and WRWK & WZOK/Rockford, IL.

## Salem/Milwaukee Names Emery GM

### Clayton tapped to program latest 'Fish'

Salem Communications has named Bob Emery GM of Christian Teaching/Talk WYLO/Milwaukee and the company's soon-to-be-launched Contemporary Christian "Fish" format at 105.3. Salem bought the construction permit for 105.3 for \$6.5 million from Outlook Communications in a deal that closed two weeks ago.

Emery was most recently President of his own marketing firm in Chicago and before that held GM posts at WEZW/Milwaukee and WIND-AM/Chicago. Reporting to Emery is newly named Fish PD Danny Clayton, who spent 18 years in program management with Journal's crosstown WKTL.

"Emery and Clayton are seasoned radio executives with proven track records for generating results," said Salem Sr. VP George Toulas. "Both men have leadership and knowledge of Milwaukee to successfully expand Salem's identity within the market."

Emery said, "It's great to be back in radio and back in Milwaukee. I'm excited to join Salem, which has grown to become the national leader in religious and family-issues radio programming."

## WQYK/Tampa Unfurls 'Superflag'



During WQYK/Tampa's Home of the Brave Celebration on Veteran's Day, the station's morning team — along with more than 1,000 listeners — helped unfurl the Guinness Book of Records' largest flag. This is only the third time that the flag — which, at 255 feet by 505 feet, is about the size of two football fields — has been displayed since its creation in 1991.

## Radio One, ABC Radio Nets Team To Expand Urban Reach

By JEFFREY YORKE  
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ABC Radio Networks and Radio One have signed a deal that will give ABC salespeople a portion of Radio One's advertising inventory to sell, the Disney-owned ABC a wider reach into the African-American community, and Radio One a new platform that could ultimately deliver its programming to the entire nation.

The deal, which begins with a two-year commitment, calls for ABC to sell an unspecified amount of Radio One's spotload inventory through to ABC's Urban Advantage Network. ABC says the partnership will catapult UAN's RADAR ranking from 25th to sixth among adults 18-49 and will increase its average audience by more than 250%.

ABC spokeswoman Sheila Eldridge told R&R that the agreement "creates a new platform for programming that can open the door for the creation and development of still more programming from Radio One. This is a significant milestone for Urban programming. It's substantial. There is nothing like this now for Urban programming."

Radio One President/CEO Alfred Liggins has been eyeing ways to

ABC/See Page 33

## HBC/Phoenix Debuts 'Amor' Trimulcast

### 'The Edge' shifts to KPTY; KSSL simulcasts KHOT

Hispanic Broadcasting completed its acquisition of Big City Radio's four Phoenix-area Spanish-language properties Oct. 31 by flipping three of the signals to a Spanish AC trimulcast and creating a new simulcast with the fourth station.

KBZR, KDDJ & KEDJ — which had been Alternative simulcast "The Edge" — are now known as "Amor 100.3 y Amor 106.3." While those frequencies cover KDDJ & KEDJ. KBZR's 106.5 MHz signal will be used to bolster Amor's signal in the southern areas of the metro, near Casa Grande, AZ.

Edgar Sombrano, who had been Production Director of Regional Mexican sister KHOT, takes PD

duties for the trio, marking his first programming job.

Before joining KHOT 2 1/2 years ago Sombrano spent 11 years at former Spanish Contemporary KVVA (Radio Viva)/Phoenix as midday host and Production Director. "It feels great to be PD," he told R&R. "I think that over the years, after the disappearance of Radio Viva, people wanted a radio station that was very much like that one."

Sombrano said that Amor will have a heavy Mexican-American appeal, based on the area's demographics, and will focus on softer material from such pop artists as Luis Miguel, Maná, Chayanne and Enrique Iglesias.

HBC/See Page 15

NOVEMBER 9, 2001

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## McClusky Pacts With Mktg. Svcs Group

Leading radio and music promotion and marketing firm **Jeff McClusky & Associates** has partnered with one of the country's largest entertainment database-marketing firms, **Marketing Services Group**, in a five-year deal to bring customized marketing and promotion services to broadcasters and record companies.



McClusky

Barbera

Krasner

Directing the joint venture, which has yet to be named, are newly named MSG Managing Director/Media & Entertainment **Ken Krasner** and JMA founder/CEO **Jeff McClusky**, who will work closely with his senior management team.

Under the terms of the agreement, MSG will utilize Chicago-based, privately held JMA's extensive music-industry relationships to market MSG's products and services to radio and TV broadcasters, record labels and media companies. Conversely, JMA will capitalize on publicly traded, New

York-headquartered MSG's sophisticated, low-cost database-marketing expertise.

"The alliance between JMA and MSG will not only create a dominant player in the entertainment marketing realm, it will redefine the playing field," McClusky said. "MSG's expertise in live venues and direct marketing and analytics, coupled with the reach, reputation and extensive media relationships of JMA, will be invaluable to record executives and artists searching for the most efficient, cost-effective and targeted marketing services available today."

MSG Chairman/CEO Jeremy

McCLUSKY/See Page 16

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# Tribune May Sell Denver Radio Stations

□ Company wants to focus on core media businesses

By JOE HOWARD  
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Tribune said Tuesday that it has hired a leading financial company to look into opportunities to swap its three Denver radio stations — Adult Standards KEZW-AM, AC KOSI-FM and Classic Rock KKHK-FM — possibly for television properties.

Tribune President/COO Dennis FitzSimons said, "Our Denver radio stations are great businesses run by great people, and we plan to find the best way to maximize the potential of these valuable properties while further expanding Tribune's core media assets." The company has retained Deutsche Banc Alex. Brown

to advise it about the possibilities.

Tribune spokesperson John Lyday told R&R, "Radio is a great business, but it's not a core strength for Tribune. We're consolidators in the television and newspaper business." He noted that Tribune has kept a tight focus on its core media assets since it merged with Times Mirror early last year.

Tribune owns 23 TV stations, 11 newspapers and WGN-AM/Chicago, as well as the three radio properties in Denver. Lyday said that WGN — whose call letters stand for "World's Greatest Newspaper" — will remain with the company. He went on to say that Tribune realizes the value of the Denver stations and wants to maximize that value, but it will part with them only under the right circumstances. "If we don't get an appropriate value," Lyday said, "they will stay."

## Earnings

Continued from Page 1  
to an investors' teleconference Tuesday morning. Royster said the advertising pullback "continues to be more of a national problem than a local problem," adding, "It's still negative. Whether it's a negative seven percent or a negative 10%, we don't know. It's fairly volatile." He said that the exact cause, like the solution, is hard to pinpoint. "You can look at a hand-

ful of markets, and they'll be all over the map."

The African-American-managed operation still had a lot to be thankful for in the overall scheme of things. Its Q3 broadcast cash flow was up 54%, to \$3.4 million, while net broadcast revenue also jumped 54%, to \$66.2 million. After-tax cash flow was \$12.2 million, or 13 cents per share — 2 cents per share better than expected by six First Call analysts. While the

net loss per share widened from 10 cents to 16 cents, it matched the analysts' estimates. On a same-station basis, Radio One's net broadcast revenue and BCF both increased 7%.

President/CEO Alfred Liggins credited what he called "surprisingly strong results" to the results from July and August. But, unlike most businesses in America, Radio One was "relatively immune" to being directly

EARNINGS/See Page 7

## Tune Into Loudeye™ Radio and Turn Up Customer Volume

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## Bloomberg

**BUSINESS BRIEFS**

### GM Starts Production Of XM-Equipped Cadillacs

The first XM Satellite Radio-ready vehicles began rolling off General Motors' assembly line in Detroit last weekend. The receivers are being offered as optional equipment in Cadillac's DeVille and Seville models for 2002, and GM will expand the offering to more than 20 models across its brand lines in 2003. It's been 18 months since GM agreed to put XM radios in its cars, and the automaker said that the new, XM-ready vehicles mark one of the fastest technology rollouts in GM history. Cadillac dealerships will begin receiving the vehicles within the next several weeks.

### Analyst: XM In A 'Preferable Position'

SG Cowen Securities' Robert Kaimowitz told Bloomberg this week that XM Satellite Radio is in a "preferable position" because it launched before competitor Sirius Satellite Radio. He also pointed out that XM has a CEO, while, since David Margolese's resignation, Sirius does not, and that Sirius is still working out some technical issues. Still, Kaimowitz believes satellite radio will be a substantial market in which Sirius will get its fair share. "If they're a little late to the game, it won't be a big deal in a couple of years," he said — though he added that investors are likely to stay away from both companies in the near term because the firms have had zero revenues, and both require financing.

### Kenwood Licenses iBiquity IBOC Technology

Receiver manufacturer Kenwood Corp. has licensed iBiquity's in-band, on-channel digital AM and FM technology and will begin integrating it into a new line of digital aftermarket mobile and home receivers scheduled for launch at the Consumer Electronics Show in 2003.

### FCC Actions

The FCC has red-flagged Cumulus Broadcasting's \$6 million purchase of WDUZ-AM & WQLH-FM/Green Bay, WI from Green Bay Broadcasting over ownership- and revenue-concentration concerns. Cumulus already owns Classic Rock WJLW-FM and Oldies WOGB-FM in the market.

• In September the FCC red-flagged Mapleton Communications' proposed purchase of Marathon Media's KAKT-FM, KBOY-FM, KCMX-FM & KTMT-FM/Medford, OR over concerns about ad-revenue share and ownership concentration, but this week the commission said Mapleton may purchase those stations, as well as Marathon's KCMX-AM & KTMT-AM/Medford.

• The FCC has approved a nighttime signal upgrade for WXYT/Detroit. The Infinity Talker will increase its after-dark power output from 5kw to 48kw, thanks to the grant of a construction permit by the commission. The FCC granted WXYT a construction permit to increase its daytime power in early October.

### FCC's Martin Speaks On Challenges, Issues

FCC Commissioner Kevin Martin, speaking with reporters last week, said that balancing principles with statutes is among the challenges facing the commission. About the FCC's recent creation of a working group to evaluate the media landscape, he said that the issues of consolidation, diversity and competition are important, but the commission must still fit its policies into the framework of the Telecommunications Act of 1996. Regarding broadcast indecency, Martin said that the FCC should make certain that stations are made aware that complaints have been filed, noting that, at present, complaints don't always make it to the stations. "I think we need to be careful that we are not sending complaints to a station when people don't want their complaints sent," Martin said, "but we should certainly make stations aware that some of their listeners are upset about something."

### Clear Channel Selects Eastlan For Idaho Markets

Clear Channel Communications has signed a three-year subscription deal with ratings service Eastlan Resources for the Idaho Falls, ID and Pocatello, ID markets. Eastlan will provide 1,500 in-tab audience-measurement studies each spring, starting in 2002. Pocatello is a new rated market for Eastlan. Clear Channel had been using Arbitron custom-survey-area data for both cities. The radio group already subscribes to Eastlan in Bozeman, MT and Fairbanks, AK

Continued on Page 6

## R&R Stock Index

This weighted index consists of all publicly traded companies that derive more than 5% of gross earnings from radio advertising.

	11/02/00	10/26/01	11/02/01	Change Since	
			11/02/00	10/26/01	11/02/01
R&R Index	265.95	192.03	185.91	-30%	-3.2%
Dow Industrials	10,880.51	9545.17	9323.54	-14.3%	-2.3%
S&P 500	1,428.32	1104.61	1087.20	-24%	-1.6%

A-1

— *Shocking Evidence Revealed!* —

# THE DIRTY LITTLE SECRETS OF CALLOUT RESEARCH

*Let's face it; it's getting harder and harder for the big research companies to meet your needs. Quotas are being missed, deadlines blow by, and you're left to make music decisions with fewer and fewer completed interviews each week (or every other week, if you're lucky).*

SAN DIEGO — In an effort to finish your callout, so they can move on to the next client, some research companies are cutting corners to bolster their profit margins, at the expense of providing you with solid, usable research information.

They call the same respondents back week after week, solicit referrals of friends and family from participants, merge your research with other projects, and aggregate your research results with other clients, to sell and share it as a new

product to your competitors and record companies.

At ComQuest, we knew there had to be a better way. Successful stations like Hot 97/New York, The Wolf/Dallas, Mix 102.9/Chicago, WPGC/Washington and nearly 100 others have depended on ComQuest Callout for years, to get the actionable, reliable weekly callout information they need to win.

Now, your station can enjoy the same accuracy and flexibility of ComQuest

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Welcome aboard to former  
Strategic Media Research stations!

## DEAL OF THE WEEK

- **KMEZ-FM/Belle Chasse (New Orleans) and WRNO-FM/New Orleans, LA \$23 million**

## 2001 DEALS TO DATE

**Dollars to Date: \$3,379,571,653**  
(Last Year: \$24,930,429,133)

**Dollars This Quarter: \$116,044,300**  
(Last Year: \$855,884,133)

**Stations Traded This Year: 935**  
(Last Year: 1,779)

**Stations Traded This Quarter: 100**  
(Last Year: 203)

## TRANSACTIONS AT A GLANCE

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

- **KAJM-FM & KAZL-FM/Payson (Phoenix), AZ \$8 million**
- **WYLA-FM/Lacombe and WSJZ-FM/Reserve (New Orleans), LA Undisclosed**
- **WGAM-AM/Greenfield, MA \$70,000**
- **WRGC-AM/Sylva, NC \$450,000**
- **KBTO-FM/Bottineau, ND \$595,000**
- **WCFR-FM/Walpole, NH \$200,000**
- **WLFE-AM/Plattsburgh, NY \$150,000**
- **WDKD-AM & WWKT-FM/Kingstree, SC Undisclosed**
- **WHDN-AM/McKenzie, TN \$69,000**
- **KJBC-AM/Midland (Odessa), TX \$85,000**
- **KYFV-AM/Victoria, TX Undisclosed**

## Wilks Ready For Battle In New Orleans

- **Purchases two from Beasley in \$23 million deal; grabs Smooth Jazz simulcast from Styles**

## Deal of The Week

## Louisiana

**KMEZ-FM/Belle Chasse (New Orleans) and WRNO-FM/New Orleans**

PRICE: \$23 million

TERMS: Asset sale for cash

**BUYER: Wilks Broadcasting**, headed by CEO Jeff Wilks. Phone: 212-838-2100. It owns 13 other stations and has agreed to purchase WSJZ-FM & WYLA-FM/New Orleans from Styles (see deal below). **SELLER: Beasley Broadcast Group**, headed by Chairman/CEO George Beasley. Phone: 941-263-5000

FREQUENCY: 102.9 MHz; 99.5 MHz

POWER: 5kw at 604 feet; 100kw at 1,004 feet

FORMAT: Urban Oldies; Classic Rock

**BROKER: Michael Bergner of Bergner & Co.**

KMEZ-FM & WRNO-FM/New Orleans from Beasley (see Deal of the Week).

**SELLER: Styles Broadcasting Inc.**, headed by President/co-CEO Kim Styles. Phone: 850-234-8388

FREQUENCY: 94.7 MHz; 94.9 MHz

POWER: 5kw at 348 feet; 14kw at 440 feet

FORMAT: Smooth Jazz; Smooth Jazz

**BROKER: Michael Bergner of Bergner & Co.**

## Massachusetts

**WGAM-AM/Greenfield**

PRICE: \$70,000

TERMS: Asset sale for cash

**BUYER: Edward Skutnik**. Phone: 413-772-2522. He owns no other stations.

**SELLER: Vox Media Corp.**, headed by owner Jeff Shapiro. Phone: 781-239-8018

FREQUENCY: 1520 kHz

POWER: 10kw

FORMAT: B/EZ

**BROKER: Bill Lytle of Media Services Group**

## New Hampshire

**WCFR-FM/Walpole**

PRICE: \$200,000

TERMS: Asset sale for cash

**BUYER: Vox Media Corp.**, headed by owner Jeff Shapiro. Phone: 781-239-8018. It owns 29 other stations. This represents its entry into the market.

**SELLER: Walpole Radio Partners**, headed by sole proprietor Gary Savoie. Phone: 802-865-6017

FREQUENCY: 96.3 MHz

POWER: 320 watts at 407 feet

FORMAT: Oldies

## Tennessee

**WHDM-AM/McKenzie**

PRICE: \$69,000

TERMS: Asset sale for cash

**BUYER: Benton-Weatherford**, headed by President Larry Weatherford. Phone: 765-793-4823. It owns four other stations. This represents its entry into the market.

**SELLER: Gateway Broadcasting**, headed by President Bruce Cox. Phone: 352-742-9797

FREQUENCY: 1440 kHz

POWER: 500 watts day/91 watts night

FORMAT: Gospel

TERMS: Asset sale for cash

**BUYER: La Promesa Foundation**, headed by President/Secretary Leonard Oswald. Phone: 915-687-8286. It owns no other stations.

**SELLER: First Coast Catholic Communications Inc.**, headed by President J. Christopher Williams. Phone: 904-249-9329

FREQUENCY: 1150 kHz

POWER: 1kw

FORMAT: Christian Talk

**KYFV-AM/Victoria**

PRICE: Undisclosed

TERMS: Unavailable

**BUYER: John Barger**. Phone: 210-340-7080. He owns seven other stations. This represents his entry into the market.

**SELLER: Bible Broadcasting Network**, headed by President Lowell Davey. Phone: 704-523-5555

FREQUENCY: 1410 kHz

POWER: 500 watts

FORMAT: Adult Standards

## Texas

**KJBC-AM/Midland (Odessa)**

PRICE: \$85,000

**Bloomberg BUSINESS BRIEFS**

Continued from Page 4

**Arbitron Subsidizing '4-40s Plan' To Small Markets**

Arbitron is offering to subsidize for small-market broadcasters its "4-40s Plan" to increase market sample sizes. Step one of the plan involves increasing the market sample by 40% — a similar option has been available for some time, but about 20% of small markets have not yet elected to use it. Step two involves increasing the sample by another 40%, and step three is to upgrade from a condensed market to a standard market, with a third 40% sample increase. Step four of the plan involves an increase to a standard market and a fourth 40% increase. The sample increases for participating markets will begin with the fall 2002 survey. The subsidy offer expires Dec. 31, 2002.

**TM Century Offers Barter**

Effective immediately, production and imaging company TM Century is offering all its products and services for barter to broadcasters in domestic markets. Company President/CEO David Graupner said, "For the first time in our history — and, I believe, the history of the industry — we will barter jingles. Times are tough for broadcasters from New York to New Braunfels, TX. This is a way for stations to preserve their cash while deriving maximum value from their inventory."

**Eagle Marketing Services Bought By Print Vendor**

Direct-marketing agency Eagle Marketing has been purchased by print vendor Eva-Tone, which will move Eagle's operations to Clearwater, FL. Eva-Tone has been Eagle's primary print vendor for more than 10 years and has \$45 million in annual revenue.

Continued on next page

## Arizona

**KAJM-FM & KAZL-FM Payson (Phoenix)**

PRICE: \$8 million

TERMS: Asset sale for cash

**BUYER: Lakeshore Media LLC**, headed by member Chris Devine. Phone: 312-204-9900. It owns two other stations. This represents its entry into the market.

**SELLER: Sierra H. Broadcasting Inc.**, headed by President Jayson Brentlinger. Phone: 480-994-9100

FREQUENCY: 104.3 MHz; 101.1 MHz

POWER: 100kw at 1,070 feet; 82kw at 1,070 feet

FORMAT: Rhythmic Oldies; Classic Hits

**BROKER: Kalil & Co.**

## North Carolina

**WRGC-AM/Sylva**

PRICE: \$450,000

TERMS: Asset sale for cash

**BUYER: Sutton Radiocasting Corp.**, headed by Chairman/CEO Douglas Sutton Jr. Phone: 706-297-7264. It owns 10 other stations. This represents its entry into the market.

**SELLER: Childress Radio**, headed by President James Childress. Phone: 828-586-2221

FREQUENCY: 680 kHz

POWER: 1kw day/250 watts night

FORMAT: Country

## New York

**WLFE-AM/Plattsburgh**

PRICE: \$150,000

TERMS: Asset sale for cash

**BUYER: Northeast Broadcasting Co.**, headed by Clerk/Director Steven Silberburg. Phone: 603-668-9999. It owns 10 other stations. This represents its entry into the market.

**SELLER: Family Broadcasting Network**, headed by President Alexander McEwing. Phone: 802-288-1033

FREQUENCY: 1070 kHz

POWER: 5kw

FORMAT: Country

## South Carolina

**WDKD-AM & WWKT-FM Kingstree**

PRICE: Undisclosed

TERMS: Asset sale for debt repayment

**BUYER: Miller Communications Inc.**, headed by President/CEO Harold Miller Jr. Phone: 803-775-2321. It owns four other stations. This represents its entry into the market.

**SELLER: A&D Broadcasting Inc.**, headed by President Frank Avent. Phone: 843-382-2361

FREQUENCY: 1310 kHz; 99.3 MHz

POWER: 5kw day/60 watts night; 22kw at 354 feet

FORMAT: Country; Urban Oldies

## North Dakota

**KBTO-FM/Bottineau**

PRICE: \$595,000

TERMS: Asset sale for cash

**BUYER: Programmers Broadcasting Inc.**, headed by President John Kircher. Phone: 701-852-9396. It owns no other stations.

**SELLER: Ivers Broadcasting**, headed by President Richard Ivers. Phone: 701-228-5151

FREQUENCY: 101.9 MHz

POWER: 52kw at 489 feet

FORMAT: Country

## Louisiana

**WYLA-FM/Lacombe and WSJZ-FM/Reserve (New Orleans)**

PRICE: Undisclosed

TERMS: Unavailable

**BUYER: Wilks Broadcasting**, headed by CEO Jeff Wilks. Phone: 212-838-2100. It owns 15 other stations and has agreed to purchase



## Earnings

Continued from Page 4

affected by the Sept. 11 attacks, because the company has no New York City stations and no News or Sports outlets, Liggins said. While the company did have advertising cancellations in the wake of the attacks. "We have been able to manage through those problems without any material disruptions," he said.

Salem reported record Q3 results as net broadcasting revenue was up 23%, to \$33.9 million, while BCF came in at \$12.2 million, a 2% increase. However, BCF as a percentage of net revenue decreased to 36%. Salem said that was due to the impact of recently acquired radio stations that are currently operating at lower profit margins than pre-existing stations, and it expects the percentage to improve as the newcomers grow and mature.

Salem's nonbroadcast media businesses, OnePlace.com and CCM Communications, generated a Q3 loss of about \$300,000, but that was an improvement over the loss of \$1.2 million for the same period in 2000. EBITDA, including the nonbroadcast media businesses, increased 6%, to \$8.7 million.

Salem President/CEO Ed Atsinger III said that, despite the challenging market conditions during Q3, "Salem's solid third-quarter performance is a direct result of our focus on religious and family-issues programming." He noted that the programming has proved to be especially relevant during the nation's recovery from the Sept. 11 attacks.

Robertson Stephens analyst James Marsh said Salem should "outperform the rest of radio." Marsh noted that the company in Q3 achieved impressive same-station revenue and BCF growth of 6.1% and 6.3%, respectively. He believes that solid block-programming was driving Salem's business, "which continues to prove to be a differentiating factor between Salem and the rest of the broadcasting industry." He maintained a "buy" rating on the issue but lowered his target from \$27 to \$25 per share.

Westwood One's Q3 net revenues fell 11%, to \$123.9 million. The company said \$10 million of that loss was due to the 2000 Summer Olympics (more revenue came in because of the games in Q3 2000), coupled with the overall advertising slowdown and the losses attributable to the Sept. 11 events. Despite those hurdles, the company had a record \$25.3 million in net free cash flow, a 9% increase; net FCF per share was 23 cents diluted, up 15%. President/CEO Joel Hollander attributed the FCF increase to cost-controlling measures and new advertisers on the company's traffic-information and network platforms.

"The tragic events of Sept. 11 demonstrated to radio stations across the country why it is important to be affiliated with a news network such as Westwood One," Hollander said. He noted that WW1 provided all stations across the country with news feeds at no cost for 72 hours after the attacks. Since then, he said, "We have added over 80 stations to our affiliate networks for news."

While Beasley Broadcast Group's net revenues increased 2%, to \$28.7 million, the company reported a net loss of \$11.5 million, or 48 cents per share. That's compared to net income of \$800,000, or 3 cents,

in Q3 2000. Beasley attributed the loss to acquisition-related expenses, an implied loss of \$1.6 million related to senior debt and \$7 million in losses associated with the planned sale of KMEZ & WRNO/New Orleans, which came to fruition last week when Wilks Broadcasting agreed to pay \$23 million for the duo.

"Quite simply, the timetable for a return on our investment in these stations did not match our criteria for cash-flow growth," Chairman/CEO George Beasley said. "We felt we would provide a better return for our shareholders by deploying our capital elsewhere." BCF declined 18%, to \$7.6 million; EBITDA fell 21%, to \$6.5 million; and ATCF slipped 38%, to \$3.2 million, or 13 cents per share. On a same-station basis, net revenue decreased 10%, and BCF fell 24%.

Beasley acknowledged that it was a very tough third quarter. Besides the losses related to the New Orleans stations, he said the events of Sept. 11 have taken an economic toll on his company, as well as on its peers. Even so, he noted, "Radio once again stepped to the forefront and proved its value to the public and its worth as a medium that can move the masses." He said that many of the advertisers that canceled ads on his stations in September returned in October.

Interp's radio revenue fell 20%, to \$21.6 million, while overall revenue fell 22%, to \$22.3 million. EBITDA decreased 38%, to \$5.2 million, and ATCF sank from 45 cents per share to 3 cents. Net loss plummeted from \$694,000, or 8 cents per share, to \$5.4 million, or 62 cents, while the company lost \$2.5 million on its Internet activity.

Chairman/CEO Ralph Guild said the Sept. 11 attack basically halted advertising. But that doesn't mean advertisers no longer want to reach out to consumers. "It's not like there's been a fundamental change, and people don't believe in advertising anymore," he said. Rather, Guild believes advertisers are trying to pace their buying based on when they think consumer confidence will recover and prices will bottom out. "It's a question of when it's going to recover, not if," he said, but he cautioned that trying to predict when that turnaround will occur would be pure speculation.

Susquehanna Radio's Q3 revenues were off 5%, to \$54.8 million, due mostly to a big hit from dot-com advertising in the San Francisco cluster. Revenues at Susquehanna's Bay Area stations dropped from \$20.8 million to \$16.4 million, while total BCF at the group's 23 stations was off 16%, to \$20.5 million, and EBITDA fell 17%, to \$17.7 million. President/CEO Pete Brubaker, who observed that Q3 was better than Q2, added, "We don't see any tremendous recovery in the near term."

Ackerley Group's radio revenue dipped 7%, to \$6.7 million, while operating cash flow slipped 19%, to \$1.7 million. Overall, the company's net revenue fell 16%, to \$48.5 million, and EBITDA slid 40%, to \$6.7 million. ATCF from continuing operations dipped 58%, to \$2.7 million, or from 18 cents per share to 8 cents, while the company's net loss grew 28%, to \$8.6 million, or from 18 cents per share to 25 cents.

Washington Associate Editor Joe Howard contributed to this report.

## Calls From The Street

Below are the latest analysts' calls from Wall Street.

Company	Analyst	Rating	Target Price
Ackerley	James Boyle, Wachovia Securities	Strong buy	N/A
Cox Radio	Drew Marcus, Deutsche Banc Alex. Brown	Buy	\$28
	Keith Fawcett, Merrill Lynch	Accumulate	N/A
	James Marsh, Robertson Stephens	Buy	\$23
Clear Channel Communications	James Marsh, Robertson Stephens	Strong buy	\$58
Cumulus Media	James Marsh, Robertson Stephens	Buy	\$12
Disney	Richard Simon, Goldman Sachs	Market perform	N/A
Emmis Communications	James Marsh, Robertson Stephens	Buy	\$24
Entercom Communications	Vinton Vickers, JP Morgan	Buy	\$39
Entravision Communications	Jessica Reif Cohen, Merrill Lynch	Neutral	N/A
Harris Corp.	Colin Mardle, Bear Stearns & Co.	Buy	\$49
	Mark Roberts, Wachovia Securities	Market perform	N/A
	Michael Helgeson, Dain Rauscher Wessels	Buy	\$45
Hispanic Broadcasting	James Marsh, Robertson Stephens	Market perform	\$18
	Keith Fawcett, Merrill Lynch	Buy	\$15
	Niraj Gupta, Salomon Smith Barney	Outperform	\$19
Jefferson-Pilot	David Lewis, SunTrust Robinson Humphrey	Strong buy	\$50
	Alfred Capra, Putnam Lovell Securities	Buy	\$46
New York Times	Barton Crockett, JP Morgan	Buy	\$45
Radio One	James Marsh, Robertson Stephens	Buy	\$15
Regent Communications	James Marsh, Robertson Stephens	Buy	\$9
RealNetworks	Adam Holiber, Wedbush Morgan	Hold	N/A
Salem Communications	Frederick Moran, Jefferies & Co.	Accumulate	\$23
	Andrew Marcus, Deutsche Banc Alex. Brown	Buy	N/A
	James Marsh, Robertson Stephens	Buy	\$27
Saga Communications	James Boyle, Wachovia Securities	Buy	\$22
Sirius Satellite Radio	William Kidd, Lehman Brothers	Strong buy	\$26
	Robert Peck, Bear Stearns & Co.	Buy	\$17
Spanish Broadcasting System	Keith Fawcett, Merrill Lynch	Buy	\$15
Tribune Co.	Marc Nabi, Merrill Lynch	Accumulate	N/A
	Richard Read, Credit Lyonnais	Buy	N/A
	Michael Kupinski, AG Edwards & Sons	Strong buy	\$42
Viacom	Scott Davis, Wachovia Securities	Market perform	N/A
	Jeffrey Logsdon, Gerard Klauer Mattison	Outperform	\$40
Westwood One	Christopher Dixon, UBS Warburg	Strong buy	\$46
	Gordon Hodge, Thomas Weisel Partners	Buy	N/A
XM Satellite Radio	William Kidd, Lehman Brothers	Strong buy	\$30
	Marc Nabi, Merrill Lynch	Accumulate	N/A
	John Stone, Ladenburg Thalmann & Co.	Buy	N/A
	Riyad Said, Friedman Billings Ramsey	Accumulate	N/A
	Timothy O'Neil, SoundView Technology Group	Strong buy	\$12

## Bloomberg BUSINESS BRIEFS

Continued from Page 6

### Jefferson-Pilot Promotes Execs, Declares Dividend

Jefferson-Pilot Corp. has promoted Dennis Glass from President/Financial Operations & CFO to President/COO. Jefferson-Pilot Communications President Theresa Stone takes on CFO duties for the parent company. Kenneth Mlekush has been elected Vice Chairman of the corporation's board of directors.

During its regular quarterly meeting, held this week, Jefferson-Pilot Corp.'s board of directors declared a cash dividend of 27.5 cents per share, to be paid March 5 to shareholders of record as of Feb. 22. At the same time, the board approved a stock repurchase of up to 5 million shares. That's in addition to 4.4 million shares the company has already bought back.

- Infinity's Roger Nadel in the GM Spotlight, Page 9
- Department and discount stores advertising, Page 10
- Direct mail faces the anthrax challenge, Page 11

# MMS

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"If men liked shopping, they'd call it research."  
— Cythina Nelms

## R&R INDUSTRY X-RAY: DEPARTMENT AND DISCOUNT STORES

**Tough times demand innovative ideas from the radio industry**

**By Pam Baker**

Sales & Marketing Editor  
pambaker@rronline.com



PAM  
BAKER

No one in the retail business is trying to cushion the truth: For the fourth quarter, total retail sales are expected to be the worst in 33 years. Upscale retail chains will suffer the most, with apparel and luxury goods taking the hardest hit.

With the nation plagued by economic concerns and terrorism fears, experts predict that consumers will not be buying many unnecessary or high-ticket items this holiday season. "Shopping is expected to be more specific and with less browsing through big malls," says Merrill Lynch Retail Analyst Mark Friedman. He also expects that ancillary holiday spending will be all but nonexistent. In robust years, consumers often make purchases for themselves while seeking holiday gifts.

The good news is that discounters, dollar stores and warehouse clubs are expected to grow and gain new customers. Consumers will be targeting their spending on housewares and moderately priced electronics. So don't panic — Friedman says that we're in the middle of the recessionary cycle and predicts recovery by summer of next year.

After a dismal holiday season, retailers will be searching desperately for ways to increase sales and customer confidence. Retailers and the agencies that represent them will be more open to new ideas and marketing strategies, especially if those opportunities bring consumers into retail locations.

This week's article is designed to help motivate your sales team to focus on and brainstorm new ideas for the department- and discount-stores category. Examine which stores are struggling or expanding, and create sales and marketing programs that can help retailers achieve goals or solve problems.

Focus on the fact that many department and discount stores are spending a big chunk of their marketing budgets on newspaper advertising while newspaper readership is declining dramatically, year after year. That is radio's biggest opportunity. Get out there and show your clients how radio can deliver a bigger bang for their buck.

### NEWS YOU CAN USE

There are dozens of retail-related websites and newsletters that can provide you with the inside track on department and discount stores. Read, read, read — arm yourself with information on product launches, advertising strategies and company initiatives.

**Costco** — Healthnotes, a leading provider of science-based information on healthy living, has licensed its Healthnotes Healthy Living product suite to Costco for the membership store's online pharmacy. Costco shoppers can now access the entire Healthnotes information suite, comprising Health-

checker, with science-based information on health concerns, herbal remedies, nutritional supplements and homeopathy; Foodnotes, with recipes, information on special diets and food-safety tips; and Safetychecker, with details on potential interactions between prescription and over-the-counter medications and info on dietary supplements.

**Kmart** — Kmart recently announced plans to add 15 Kmart SuperCenters to its portfolio by the end of November, and it may eventually convert 1,000 to 1,300 additional stores into SuperCenters. The SuperCenters combine the selection of a traditional Kmart with a full-service grocery store that carries more than 40,000 grocery items. By year's end Kmart will be operating 124 SuperCenters in the U.S. and the Caribbean.

**Rochester Big & Tall** — TV sports commentator John Madden has signed a two-year deal as the spokesperson for Rochester Big & Tall. The former Oakland Raider coach and 30-year Rochester customer will voice the retailer's national radio campaign and appear in its catalog and direct mailings.

### RADIO SPENDING PROFILE

Of money spent in the department-store category, how much goes to radio? This is radio's share of department-store advertising in 25 selected top 40 markets. The median market is No. 13.

Median	9.0%
High	11.8%
Average	9.2%
Mean	6.0%

• 2001 year-to-date\* department stores radio growth rate: -8.8%

• 2001 year-to-date\* overall radio growth rate: -6.0%

• Department stores as a percentage of total radio expenditures, year-to-date: 8.0%

\*Through August 2001

Source: Miller, Kaplan, Arase & Co.

**Sears** — As you've probably read in the news, Sears, Roebuck & Co. announced that it will eliminate 4,900 jobs, or 22% of its work force, as part of a three-year plan to boost its income to more than \$3 billion. Over the next 18 months Sears will eliminate about 3,600 salaried positions from its stores and field organization. In addition, approximately 1,300 jobs

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## HOW AMERICA'S TOP RETAILERS ARE PERFORMING

Retailers have historically found success with nontraditional promotions. With retailers struggling to combat economic challenges and the dismal holiday season predicted for this year, now is the perfect time for radio to show retailers the power of the medium. Is Costco opening a new store in your area? Do you have a cross-promotional idea that can generate huge participation? Take a look at the list of retailers below, and see if your sales team can brainstorm ideas on how your station can deliver consumers to a retailer's store, website or promotional event.

Company	Earnings ('000)		Change	Comments
	1999	2000		
Bed Bath & Beyond	131,229	171,922	+31.0	Keeps rolling along strong
Best Buy	347,070	395,839	+14.1	Acquired Musicland Stores
Burlington Coat Factory	47,783	61,120	+27.9	Grew space 10.7% during fiscal year
Charming Shoppes	45,059	51,638	+14.6	Largest plus-size specialty retailer in U.S.
Circuit City	197,590	160,802	-18.6	Quitting the appliance business
Costco	397,298	631,437	+58.9	Plans to add 18 units this year
Dillard's	164,000	(6,000)	—	Buying former ZCMI units from May
Family Dollar	140,079	172,017	+22.8	New warehouse helping growth
Federated	795,000	(184,000)	—	Closing Stern's division in NE
Gap	1,127,065	877,497	-22.1	Hoping to learn from mistakes
Home Depot	2,320,000	2,581,000	+11.3	Prospects not as bright for this year
JC Penney	336,000	(409,000)	—	Challenging year
Kmart	403,000	(244,000)	—	Working on improvements
Limited	460,759	427,905	-7.1	Selling Lane Bryant division
Lowe's	672,795	809,871	+20.4	High hopes for nontraditional goods
May Dept. Stores	927,000	858,000	-7.4	Buying nine stores from Saks
Michaels Stores	62,301	78,589	+26.1	Anticipating \$5 billion in sales
Neiman Marcus	94,852	134,011	+41.3	Experiencing a down trend
Nordstrom	202,557	101,918	-49.7	Turnover in executive suites
Publix	N/A	N/A	—	Adding 340 stores over next five years
Ross Stores	150,106	151,754	+1.1	Keeping things tight
Saks	189,643	75,216	-60.3	Saks Fifth Avenue spinoff on hold
Sears	1,453,000	1,343,000	-7.6	Eliminating 4,900 jobs
Smart & Final	4,726	11,044	+133.7	Booming
Staples	314,988	59,712	-81.0	Dot-com buyback irked shareholders
Target	1,144,000	1,264,000	+10.5	35 former Wards stores becoming Targets
Value City	33,500	(101,800)	—	Bringing diverse operations together
Wal-Mart	\$5,377,000	\$6,295,000	+17.1%	Looking for new worlds to conquer

Source: National Retail Federation. Sales figures are estimated.

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R&R GM  
spotlight**ROGER NADEL**  
VP/GM of KFVB/Los Angeles  
(Infinity)**Give us 25 years, and we'll give you the world (OK, just L.A.)**

This week's GM Spotlight honors 28-year radio executive Roger Nadel of Infinity/Los Angeles, who this year celebrates his 25th anniversary with the same company (CBS when he began, then Westinghouse and, now, Infinity). "Roger has been extremely supportive of the newsroom during this time of the Sept. 11 crises," an R&R reader e-mails, adding, "Plus, he has been a major force in sales' expanding its NTR efforts." Another staffer writes, "It's great to work for a GM who is passionate about the news product. He understands what we go through because he started his career in a newsroom." Congratulations!

**I decided to enter the world of broadcasting because:**

"I realized that print journalism, where my interest was initially focused, lacked immediacy. I'm a believer in instant feedback, and nothing is more instant than radio."

**First job in broadcasting:**

"At KOSO in Modesto-Patterson, CA. Three days a week I was writing ad copy, and I spent two days a week on-air doing relief jock shifts. I became an instant expert in Percy Faith, The Carpenters and other easy listening artists. I lasted three months before getting a job in Santa Barbara, CA gathering news actualities for a network of AP stations all over California."

**Career highlights:**

"I started in this company 25 years ago, as a

desk assistant in the newsroom of KNX/Los Angeles. I am grateful that a variety of people had enough faith in me to allow me to progress from DA to news writer, editor, executive producer, news and program director and, finally, to VP/GM — first in Detroit, at WWJ & WYST, and then at KFVB/Los Angeles — all under the same corporate umbrella."

**The most challenging aspect of being a GM:**

"Being able to juggle many balls at one time. It's not just the responsibility for protecting the license and achieving corporate goals; it's also about trying to set the tone for every department in the building, trying to maintain the right

work environment, being visible and active in the sales and business communities and, hopefully, keeping some of the fun in what we do."

**My most unforgettable moment at a radio station:**

"Watching our news team perform so admirably during the hours and days following the Sept. 11 attacks. Both on the air and on our website, which generated 2.7 million page views last month, all of them — anchors, writers, editors, reporters, support staff, technicians and their managers — showed incredible professionalism under the hottest spotlight radio has ever experienced."

**How did the events of Sept. 11 affect you?**

"They reminded us of how vital local radio is to a community. New York and Washington, DC were the flash points, but, as we're now seeing, this has permanently changed all our lives. The need for

information is just as vital to those of us in Southern California as to those at ground zero. As GM of a News station, it reinforced for me our need to be accurate, quick with updates, complete with details, relentless in our pursuit of local angles to blend with the developments on the East Coast and overseas — and mindful that we have the additional responsibility of staying cool, calm and collected while the world around us is at the height of uncertainty."

**My favorite album of all time is...**

"Probably *The Doobie Brothers' Greatest Hits, Volume II*, although *The Beatles' Sgt. Pepper* had the most influence."

**If I weren't in the radio business I'd probably be...**

"A lawyer, or maybe working for a pro sports franchise."

**I'm most proud of...**

"Personally, 27 years of marriage (to the same woman) and two wonderful sons. Professionally, managing the most profitable 5,000-watt radio station in the country, and the terrific people who work here."

**The best words of advice I've ever received were...**

"Worry about the things you can control, not the ones you can't."

**You'd be surprised to know that...**

"I was born on Halloween. Also, my picture is on the album cover of the soundtrack to the 1970 movie *R.P.M.*, which starred Anthony Quinn, Ann-Margret and Paul Winfield."

**KFVB NEWS 980**  
ALL NEWS. ALL THE TIME.

The GM Spotlight is selected by your nominations. Acknowledge the GM who made a difference in your career! E-mail nominations to pbaker@ronline.com.

# JAMES OWEN BUSH

...from the album "The Only Time We Kiss"

Gold Star Records Presents  
Your Memory Lays Down With Me

AC Top 40 and Country Stations are playing  
this Hit Song across the nation!

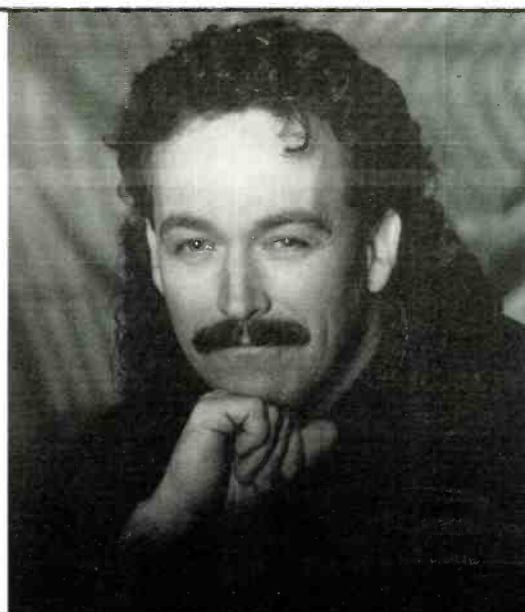
For the single or for an interview call:

Lucille or Tom Star  
Abbey Group Of Las Vegas  
1.877.264.8255

Email: [abbeygroup@lasvegas.com](mailto:abbeygroup@lasvegas.com) Website: [www.goldstarrecord.com](http://www.goldstarrecord.com)

Gold Star Records is a division of the Abbey Group of Las Vegas, Inc.

Gold Star  
Records



Continued from Page 8

will be eliminated at the company's home office in Hoffman Estates, IL by 2003.

**Talbots** — Talbots, a women's retailer known for career clothing, is planning to test men's clothing for the first time. Talbots will show the men's wear as an insert in its regular 2002 holiday catalog, to be mailed next fall. If the test is successful, one to three men's-only stores will be opened. Talbots operates 782 stores and expects to mail 57 million catalogs this year.

**Target** — Target Stores partnered with Columbia Records for the national release of Barbra Streisand's first holiday album since 1967, with an exclusive bonus: *Christmas Memories* hit stores nationwide on Oct. 30, but Target is the sole retailer to feature the CD with Streisand's version of "God Bless America" as a special added track. Target will donate a portion of the proceeds from the sale of the CD to the American Red Cross.

**Wal-Mart** — The Bentonville-based company signed an exclusive agreement with Agfa, a German film manufacturer, to sell 35mm Polaroid film. Agfa now controls the Polaroid name, and Wal-Mart stores nationwide will soon be the only places consumers can get the product.

## INSTANT BACKGROUND — DISCOUNT STORES

Below are some facts and figures from the Radio Advertising Bureau's "Instant Background Report" on discount stores. For more information, visit [www.rab.com](http://www.rab.com).

- The 10 largest discount department stores, based on 2000 sales: Wal-Mart, Kmart, Target, Dollar General, Ames, Family Dollar Stores, ShopKo Stores, Value City, Bradlees and Pamida.

- The 10 largest off-price apparel chains, based on 2000 sales: T.J. Maxx-Marshall's-A.J. Wright, Old Navy, Ross Stores, Burlington Coat Factory, Charming Shoppes, The Men's Wearhouse, Goody's Family Clothing, Stein Mart, Dress Barn and Cato Corp.

- *Retail Merchandiser* reports that the average transaction at a mass-merchandise store is \$34.23. The average U.S. household spends \$2,229 per year at mass-merchandise stores.

- Percentage of overall discount-store sales attributed to the following departments: apparel, 28%; hardlines (electronics, small appliances, etc.), 26%; leisure goods, 18%; variety, 10%; drugs and cosmetics, 9%; home fashions, 7%; miscellaneous, 2%.

- *DSN Retailing Today* reports that sales of warehouse clubs were up 12.9% in 2000, to \$65.7 billion, and they are projected to rise another 9.7% in 2001, to \$72.1 billion.

- According to a study by America's Research Group of why consumers visit a particular store, the No. 1 pet peeve among discount-store customers is long checkout lines.

- WSL Strategic Retail conducted a 2000 survey of female consumers that identified the most important reasons for shopping at a mass-merchandise store (multiple answers were permitted): price, 82%; convenience, 78%; selection, 57%; habit, 36%; service, 29%.

- The *Wall Street Journal* reports that nontraditional retailers — supermarkets and discount stores — claimed just below 3% of the gasoline market in 2000. Their share is predicted to increase to 15% by 2004.

## MEDIA ADVERTISING BY MARKET: DEPARTMENT & DISCOUNT STORES

■ 2001 year-to-date spending (January-June), in thousands of dollars

Market	Department Stores			Discount Stores		
	Newspaper	TV	Total Dollars	Newspaper	TV	Total Dollars
1. New York	59,688.77	13,710.12	73,398.89	14,096.12	3,340.83	17,436.95
2. Los Angeles	90,680.24	9,218.45	99,898.69	15,431.01	4,420.46	19,851.47
3. Chicago	33,060.27	6,717.40	39,777.66	13,775.01	4,676.46	18,451.48
4. San Francisco	44,913.59	3,391.15	48,304.73	6,821.88	1,006.85	7,828.74
5. Dallas	46,557.34	3,631.90	50,189.24	9,353.72	2,760.72	12,114.44
6. Philadelphia	34,484.63	5,130.24	39,614.86	4,624.59	3,864.25	8,488.84
7. Washington, DC	27,172.98	4,289.46	31,462.44	9,465.46	2,183.90	11,649.35
8. Boston	28,053.40	3,451.49	31,504.89	4,095.90	3,079.84	7,175.74
9. Houston	27,987.81	2,104.09	30,091.89	904.40	1,956.07	2,860.47
10. Detroit	9,398.77	2,409.44	11,808.21	1,924.27	3,029.96	4,954.24
11. Atlanta	23,511.45	4,777.67	28,289.12	3,040.18	2,068.49	5,108.67
12. Miami	25,294.26	2,024.10	27,318.35	6,172.01	1,796.74	7,968.75
14. Seattle	11,675.85	2,380.12	14,055.97	4,704.66	2,371.98	7,076.65
15. Phoenix	21,602.98	1,239.22	22,842.20	2,406.42	1,267.91	3,674.33
16. Minneapolis	13,038.60	1,890.33	14,928.93	4,950.63	1,653.00	6,603.62
17. San Diego	13,603.71	2,029.79	15,633.50	2,119.78	1,180.10	3,299.88
19. St. Louis	10,244.87	1,006.26	11,251.13	1,692.93	1,591.79	3,284.72
20. Baltimore	8,342.67	1,119.26	9,461.93	2,725.34	1,400.23	4,125.58
21. Tampa	10,275.86	1,259.61	11,535.47	1,985.14	1,190.27	3,175.41
22. Denver	25,205.56	2,450.23	27,655.78	3,860.27	1,385.19	5,245.45
23. Pittsburgh	13,770.19	1,596.35	15,366.54	1,665.40	1,767.49	3,432.89
24. Portland, OR	4,165.24	940.03	5,105.27	2,476.02	1,079.51	3,555.53
25. Cleveland	10,842.89	1,661.77	12,504.67	3,079.14	1,553.44	4,632.58
26. Cincinnati	9,220.21	472.90	9,693.11	583.07	1,353.67	1,936.74
27. Sacramento	6,778.50	1,130.55	7,909.05	2,103.28	655.95	2,759.23
29. Kansas City	10,520.17	660.01	11,180.18	1,341.99	897.26	2,239.25
31. San Antonio	6,737.60	719.39	7,456.98	255.77	600.88	856.65
32. Milwaukee	2,707.89	937.78	3,645.67	277.25	700.71	977.97
34. Salt Lake City	3,238.48	459.72	3,698.20	357.83	1,284.95	1,642.78
35. Providence	2,043.66	108.89	2,152.55	491.34	622.41	1,113.74
36. Columbus	4,540.57	1,493.28	6,033.85	401.00	1,589.43	1,990.43
37. Charlotte	5,235.56	954.76	6,190.33	1,800.32	615.16	2,415.48
38. Norfolk	3,102.21	228.59	3,330.79	938.78	619.75	1,558.53
39. Orlando	9,964.17	636.68	10,600.84	579.46	882.26	1,461.72
40. Indianapolis	7,128.54	1,151.93	8,280.47	558.28	1,590.47	2,148.75
42. Greensboro	1,915.44	362.35	2,277.79	85.41	363.38	448.79
44. Nashville	3,513.87	331.62	3,845.50	250.46	637.58	888.04
45. New Orleans	3,497.02	202.37	3,699.39	184.18	378.32	562.51
46. Raleigh	4,783.86	728.52	5,512.37	1,038.61	747.08	1,785.69
47. West Palm Beach	4,127.14	515.38	4,642.51	1,300.26	461.02	1,761.27
48. Memphis	6,275.88	135.45	6,411.33	422.25	516.85	939.09
49. Hartford	8,337.35	921.30	9,258.65	1,364.27	1,087.52	2,451.79
50. Buffalo	4,248.39	466.43	4,714.83	342.26	610.42	952.68
54. Oklahoma City	4,837.64	171.05	5,008.69	316.30	409.11	725.41
55. Louisville	5,986.90	226.37	6,213.27	450.12	1,117.32	1,567.44
57. Birmingham	3,961.58	642.68	4,604.26	164.25	405.95	570.19
60. Greenville, SC	3,420.62	296.40	3,717.02	199.57	434.49	634.06
66. Grand Rapids	711.85	492.80	1,204.65	150.55	1,069.05	1,219.60
72. Albuquerque	1,910.80	140.84	2,051.64	69.24	601.31	670.55
78. Harrisburg	2,834.99	617.31	3,452.30	45.58	555.48	601.06
<b>Total</b>	<b>725,152.80</b>	<b>93,633.80</b>	<b>818,786.60</b>	<b>137,441.95</b>	<b>71,433.26</b>	<b>208,875.22</b>

Source: Competitive Media Reporting

## NEITHER RAIN, NOR SLEET ... NOR ANTHRAX

**By Nancy Izor** It's bad enough that where you were when Kennedy was shot is now sharing prime cranial space with what you were doing when the second plane hit the World Trade Center. But now the U.S. Postal Service is under siege, and anthrax anxiety is threatening one of radio's most effective promotional vehicles: direct mail.

People are definitely paying more attention to their mail these days. If maximum awareness of your radio station's mail piece is your goal, you've got it — no extra charge. While the reason for the added scrutiny is a negative one, radio stations have all the necessary tools to turn this negative into a positive. The fact is, your direct-mail campaign has the potential to be even more effective in today's environment.

Fortunately, direct mail's overall health was strong going into this scare. Direct-mail spending was up more than 13% from 1998 to 2000 and another 4% this year, even with the economic slowdown. The positive perception of direct mail is at an all-time high. Radio contests and sweepstakes have continued to be hot, and direct mail is the only affordable means of disseminating them on a large enough scale to build cume.

But, when the Twin Towers collapsed, so did the plans of many broadcasters that had been returning to well-targeted direct mail after having posted unimpressive ratings results with online-database campaigns. If the anthrax scare is tempting you to shelve your spring direct-mail plans, think twice.

Remember, radio direct mail simply does not fit the U.S. Postal Service's definition of suspicious mail.

1. It's not from someone the recipient doesn't know. You'd be hard-pressed to find anything more recognizable than a radio-station mailer. Nine times out of 10 it's a self-mailer, with the call letters and station logo prominently plastered on the outside. So-called "mystery mailers" or "blind-outers" that use mail that masks the sender to improve response are in bad shape here, not radio stations.

2. It's not unexpected. Since all radio stations have built-in presell capabilities to announce their mailings over the air ("Watch your mailbox for a chance to win a new car!"), surprising the recipient isn't a concern. Stations might consider increasing the frequency of their announcements and including a detailed description of the mailer in the promo copy. If the budget is available to cross-promote the mailing to further heighten awareness through outdoor, newspaper or TV spots, so much the better.

3. It probably hasn't been sent to someone who is no longer at that address. But mailing lists are not perfect, and this may occasionally happen. Understanding the collection and updating process of your mailing-list source is more important now than ever. Make sure to ask how mailing lists are compiled and when the last major update occurred in each ZIP code you're using.

4. The address is not handwritten. There was a time when handwriting-like typestyles were preferable, but not now. Opt for clean, block sans-serif typestyles.

5. It has a return address that can be confirmed as legitimate. Insist on using your radio station's mailing address, not the return address of the company preparing the mailing. If you're located in a landmark building, consider including its name in the return address.



NANCY  
IZOR

6. It's not lopsided or lumpy in appearance and isn't sealed with tape. This is one time when bulk-mail regulations are your friend. The Postal Service usually rejects pieces that are irregular in size or thickness for failing to comply with Domestic Mail Manual specifications for business-class mail, and those rules protect you. It may be best to use self-mailers and postcards and to steer clear of envelope mailers or anything sealed. If your self-mailers are tabbed shut to qualify for postage discounts, you may want to reconsider that as well. With carrier-routed mail (as most radio mailers are), the cost of using tabs and bar-coding likely exceeds the postage savings anyway.

7. It's not marked with words like *personal* or *confidential*. The days when we could expect sophisticated recipients to buy into such tactics are long gone. If your mailers aren't sealed, these restrictions are ridiculous anyway.

8. It doesn't bear excessive postage. Most radio self-mailers are business-class mail or standard mail and bear a bulk-rate "U.S. Postage paid" mark, rather than postage stamps. The anthrax-containing letters under investigation were first-class mail in handwritten envelopes, easily distinguishable from business mail.

Above all, now is the time to use good judgment. For example, mailing a detergent sample wouldn't be particularly prudent. And LifeSavers' nationwide campaign that asks participants to mail in pieces of candy will no doubt have hazmat teams rolling the first time one gets crushed.

Careful attention should be paid to the creative development of your direct-mail campaign in these trying times. People feel the need to stay closer to home, so trips with airfare aren't the hottest ticket. Road-trip vacations within a few hours' drive may be preferable, tying in hotels and rental-car companies that are begging for business. Avoid creative themes that imply violence even remotely — like "blast" graphics or a "Blow the doors off the bank vault" theme.

I don't wish to minimize the effects of these cruel attacks on postal workers, who have delivered more than 20 billion pieces of mail, on time, since Sept. 11. But 75% of the Postal Service's business is with large organizations that have shown no interest in using any other delivery method. Even the greeting-card industry, which one might think would be in real trouble, has reported spikes in the sales of sympathy and care cards.

U.S. Postmaster General John Potter has surprised many with his explanations of just how high-tech the mail system really is when it comes to deposit, tracking and delivery statistics. He has even talked about irradiation technologies in the works to eventually sanitize the mail. The FBI, the Department of Health & Human Services and postal inspectors across the country established a Mail Security Task Force on hazardous biological and chemical materials — in record time — while managing to keep the mail moving.

Remember, if fear makes you quit using a promotional medium that's effective, the terrorists win. Don't let that happen!

Nancy Izor is President of Creative Media Direct ([www.cmdinc.net](http://www.cmdinc.net)), a full-service radio direct-mail consultancy founded in 1987 and based in Tampa. She can be reached at 727-536-9450 or [izor@cmdinc.net](mailto:izor@cmdinc.net).

## INTERACTIVITY FOR EYES AND EARS

**By Rich Carr**



RICH  
CARR

You are listening to the same radio station you listen to every morning. The song begins to fade, and the announcer starts talking about the weather. He finishes with, "For more information, check out our website." You've probably never said it out loud, but your inner voice is saying, "Why should I?"

Many of the rules of radio advertising seem to fly out the window when it comes to a radio station's promoting its own website. The promotions usually include a call to action, but the primary message is always the same: "Call

for more information."

When you promote your website, remember that the listeners are saying to themselves, "What's in it for me?" Four types of public websites stand out, both for profits and for user retention. These genres are, in no particular order, gambling, gaming, pornography and auctions. If you could find a common thread among these genres and use it in your website, you, too, would have a winner.

But before your mind goes into the gutter (or a rant about addictive behavior), consider that there is an element that each one of these genres uses to its benefit: interactivity.

Interactivity is the key to getting people to come back to a website again and again. Simple elements, like a polling device to create surveys and questionnaires, can be used for online interaction with surfers. Even better, these elements can be sold very easily. Your air personalities can tell listeners, "Go to Acme Web Poll at [wkrp.com](http://wkrp.com)." Then they can refer to the poll's results — mentioning the sponsor each time — throughout the show. A simple, effective web sale is on the air and online.

Interactivity comes in many forms, many of them extremely sellable, and all of them readily available from a host of companies throughout the country. Rewards programs, listener polls, chat rooms, bulletin boards, surveys and other applications can be instituted into your site, packaged and sold on term contracts.

Selling a banner or button is a waste of your time and your client's money if the results depend on that element alone. With interactivity, the listener gets something more from the radio station's website, and the advertiser gets a combination of on-air and online promotion. For the first time ever, radio has total control over a "print partner" that delivers accountable, effective and measurable results for the advertiser.

Your website is your print partner, the radio station they can see, and the radio station they can interact with on their own time and to your benefit and the benefit of the advertiser wise enough to take advantage of what radio can uniquely offer.

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



# ChainCast Networks Buys StreamAudio

■ Entercom, Cox streaming provider now using multicasting

By Brida Connolly

bconnolly@ironline.com

StreamAudio, provider of station streams for Entercom Communications and Cox Radio, was purchased last week by ChainCast Networks, and StreamAudio's radio clients are now using ChainCast technology to power their Internet simulcasts. The innovative ChainCast system can turn end-user computers into "virtual servers" by serving an origination stream, then using available bandwidth on listeners' systems to send "virtual streams" to other users. StreamAudio brings to the deal its ad-replacement technology, as well as gateway, in-stream and other advertising sales.

Earlier this week I spoke with ChainCast President/CEO Paul Distefano, StreamAudio Division VP/GM Darren Harle (formerly StreamAudio President) and ChainCast CTO & Sr. VP/Engineering Joseph Rozenfeld about multicasting technology and the combined company.

Distefano says about the technology, "We basically solve the multicast problem on the Internet. I think we're either the only or one of the very few companies that is actually streaming with the multicasting option at this time. That means that you're using fewer 'real streams' or origination streams. Everybody pays for origination streams; if you can serve more users than you have streams, you're going to have efficiencies that you can pass on to your users."

And serving multiple streams saves bandwidth costs. "We're saving whatever our multiplier is."

Distefano says, "There are times when our multiplier is three to one, there are times when it's 30 to one. It averages a certain amount for the month, and that's where our margin comes from."

ChainCast introduced its technology at NAB 2001 in April and began commercial operations in August. "A lot of the world was asking, 'Will peer-to-peer work?' 'Is it scalable?' 'Will people use it?'" Distefano says. "At this particular point in time we're streaming for 600 radio stations, and we're serving in excess of 6 million streams a month. That kind of scale is such that the world says, 'If you can do 6 million, you can probably do 60 million.' So it's pretty much proven that peer-to-peer works, it's efficient, and it scales."

StreamAudio's affiliates were testing ChainCast streaming on Sept. 11, and increased site traffic on that day showed what the system can do. "Our traffic went up — I believe it was a spike of about five times," Rozenfeld says. "One of our stations ended up having 5,000 people listening online. We were feeding those people with only 250 streams. Basically, for every real stream, we would have at least 20 clients receiving the content. And this was happening at a time when very few news websites were available. With our technology, when the traffic is going up, the bandwidth utilization is getting better, to the extent that, sometimes, when the traffic spikes, our bandwidth traffic might go down."

So a traffic increase could theoretically decrease bandwidth costs? "It's possible, but it's more likely that it'll sort of flatten out," Distefano says. "You look at the bell curve, where traffic starts slow during the day, toward midday it hits a peak, and then it tapers off. When it's in that peak period, we may be getting a 10-to-one multiplier. So our bell curve is greatly flattened."

About how much can streamers save by multicasting? "That's really difficult to say," Distefano replies. "We price our streaming where it's somewhere between half and a third of what they'd pay elsewhere. Of course,

the trick is to do that and have a margin for yourself. You could price it for half to get traffic, then just lock the doors, right?" As a lot of other 'Net companies have done? "I guess. A lot of people were selling things at a loss across the board because they were going to make it up somewhere else later, but I don't think that's a good long-term model."

ChainCast has no pure-webcaster clients at the moment but would be willing to work with one. However, Distefano says, "The only one I know that's left is Live365. If you look at StreamAudio, which is positioned more as a co-op aggregator, it's not depending on advertising to break even. That's gravy, because you have a terrestrial station that will pay you something to stream. Whereas an Internet radio station, the only revenue stream it has is advertising."

"I have to believe that Internet radio is going to be another channel for media companies, just like satellite radio and wireless are going to be. They're going to have the traditional on-air channel, they're going to have a satellite channel, they're going to have an Internet channel, they're going to have a wireless channel. It's going to get to the point where each one of those comes counts; each one of those average quarter-hours of a listening audience is going to count as a pool. I don't think they're going to be selling with, 'Here's my satellite traffic, and here's my wireless traffic, and here's my Internet traffic, and here's my on-air traffic.' It's all going to be their traffic."

"If it's a media company like, say, Cox Radio, with 80 stations within a certain

geographic region, it's going to have regional advertisers that buy its entire traffic. It's almost childlike to

think that they would *not* be able to count it. Why would a listener on a satellite-radio channel, driving cross-country listening to a hockey game in San Jose, be worth any less than somebody listening over the air or wirelessly or on the Internet? I believe one day it's all going to be traffic, and it's all going to count."

ChainCast provides custom players that can display artist, song and album-title IDs, though not all affiliates have that feature in place yet. "Right now we're doing IDs on every station where it's possible," Harle says. "We've got 130 affiliates that are automated; the ones where you're not seeing it are the stations that are not automated." DMCA-related record-keeping is up to stations, but, says Harle, "What we are doing for the stations is handling the AFTRA Internet-royalties issue by providing blackout technology or ad-replacement technology."

Distefano concludes, "A lot of people think what we do is pretty cool, and they're starting to understand that this is entertainment — it's not trading stocks online, if you will. They're coming to understand that the more the community shares, the more content is going to be available. We had a lot of comments about our streams being available after Sept. 11, simply because every person online wasn't getting an origination stream. That would've brought down the websites. The listening community is starting to understand that it is a community, and if they want a lot of content, they've got to make it commercially viable for people to provide that content."

"And I have to tell you this: If there are 22 listeners at the same law firm, they're sharing the stream with each other on a 100-megabit LAN. It's not costing anybody anything. In fact, what it really is doing is freeing up their last-mile bottleneck, which is their Internet connection. There's only one stream going into the building, and that connection is not affected by multiple users. I think the world's catching on."

# DIGITAL BITS

## 'Net Music Countdown Debuts Web-Content Package

United Stations Radio Networks and 'Net Music Countdown this week launched a new program to provide free, format-specific content for the show's radio affiliates to use on their websites. The content, including music news, artist bios and interviews, is compiled and written by 'Net Music Countdown's writers and producers and customized to fit each station's website. The package also features links for CD and DVD sales, movie tickets and music downloads; all sales revenue goes to the station. 'Net Music Countdown host and R&R columnist David Lawrence says, "If you are responsible for maintaining your station's site, this web news package is a gift from heaven. If you are getting content from sources that insist you display it in a certain format or carry their banner ads, the days of not having your news look like the rest of your site are over."

## Liquid Audio Rejects Buyout Bids, Names Directors

Streaming-software provider Liquid Audio last month received separate \$3-per-share cash-buyout proposals from Steel Partners and BCG Strategic Investors, but on Monday Liquid said it has "no interest in pursuing either of these indications of interest at this time." In other news, Liquid Audio names EMV Partners Corp. President Raymond Doig and former Hyperion Solutions Corp. President/COO Stephen Imbler to its board of directors.

## Warner Licenses Echo Service

Warner Music Group and Echo Networks have made a nonexclusive agreement allowing Echo to offer on-demand streams and downloads of Warner recordings through an upcoming subscription service at [www.echo.com](http://www.echo.com) and through other, third-party services to be developed by Echo. Echo, which currently provides free Internet-radio programming, plans to add paid services in the first quarter of next year.

## CYBERSPACE

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

### Net Chats

- On Monday (11/12) find out why rap-rockin' pranksters **Bad Ronald** have to sit in the corner, as they chat with fans at 8pm ET, 5pm PT (<http://chat.yahoo.com>).

- You ain't got a thing if you ain't got some Sting! Join the singer-Jaguar spokesman this Tuesday (11/13) for an audio chat at noon ET, 9am PT (<http://chat.yahoo.com>).

- Bakersfield nu-metalers **Adema** are giving in to you this Thursday (11/15) and answering all your questions about singer Mark Chavez and his older, more popular half-brother, Jonathan Davis of Korn. Experience the sibling rivalry at 10pm ET, 7pm PT (<http://chat.yahoo.com>).

### On-The-Web

- On Friday (11/9) ever-so-eerie rockers **Godsmack** finally throw out their jack-o'-lanterns and join GetMusic's *A List* for an interview at 2pm ET, 11am PT ([www.getmusic.com](http://www.getmusic.com)).

- On Wednesday (11/14) **Garth Brooks** joins GetMusic's *Country Close-Up* interview show to badmouth that Chris Gaines guy. Get all the dirt at noon ET, 9am PT ([www.getmusic.com](http://www.getmusic.com)).

- You'll drool over HOB.com's presentation of a recent **Saliva** show. A 24-hour video webcast begins this Thursday (11/15) at 3pm ET, noon PT ([www.hob.com](http://www.hob.com)).

—Frank Corraia

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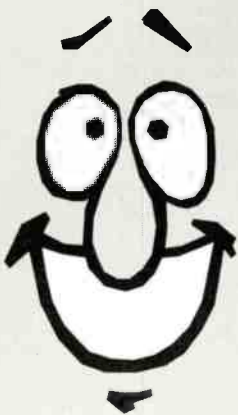
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## ICQ Vs. AIM Vs. Aimster

Sometimes large corporations make moves that confuse their users — especially in technology, where the way a piece of software works could affect the legal, social and financial standing of the company. Confuse the public, and a company could find itself trying to explain its way out of a corner.

AOL needs to do some explaining.

ICQ ("I Seek You"), the first instant-messaging service to become wildly popular, was created in Israel and is now owned by America Online. AOL also owns AOL Instant Messenger, which extends the functionality of AOL's online Buddy Lists and Instant Messaging to the web. The user base is huge: ICQ and AIM between them list more than 15 million users.

The latest version of ICQ includes some very interesting new features — including file-sharing. That's right. And the three main built-in folders are led by one marked specifically "Music." This is confusing to the public, because the public knows that AOL Time Warner has sued Aimster for using a name similar to AOL's AIM — and for file-sharing. How is it that AOL Time Warner, a company that has so much to lose in its music divisions and record labels, could possibly give users the ability to disseminate copies of music?

It's actually pretty simple, and it's based on one of the main differences between Aimster and AOL's ICQ: scale. Unlike Aimster or Napster or any of the Napster successors that are operating with impunity throughout the world, ICQ doesn't allow you to share files with anyone who comes along. It's actually much more civilized, and it's exactly in line with comments by RIAA President/CEO Hilary Rosen about real-time, one-to-one sharing of your favorite music. With ICQ, you can't just grab MP3 files from people you don't know. To share, you have to be on someone's Buddy List, and you have to have permission to check out their music folder.

It's still not the same as making a tape for a friend of a friend, but at least it's not wholesale piracy, and that is what is lost on most people who scratch their heads over the apparent duality of AOL's approach.

The other instant-messaging services, most notably Yahoo! Instant Messenger and MSN Messenger, have yet to add file-sharing to their software. But MSN Messenger's XP version adds some other nifty features you might want to look at for your air talents to play with. You can now make cell (as well as land-line) calls with MSN Messenger across the 'Net — there may be a contest in there waiting to happen.

But adding file-sharing in the way ICQ has is the boldest change yet for what has become the next killer app on the 'Net: instant messaging. And AOL is perfectly positioned to take advantage of it. Are your talent using ICQ or AIM?



David Lawrence

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

## e-charts™

## Notice The Urbanization?

Over the course of the last few years, both online and on radio playlists, there has been a fairly common path for songs, starting at Alternative. Popular songs have been moving from Alternative to CHR/Pop, then going on to Hot AC.

We've seen such acts as Lit, Smash Mouth, Limp Bizkit, Red Hot Chili Peppers and others — with Nickelback the most recent — move from strong positions on the Alternative E-Chart over to the CHR/Pop E-Chart, then, eventually, on to the Hot AC E-Chart, all the while gathering a softer and older-skewing audience.

The tastemakers, in many cases, are the young adults Alternative sites cater to. These listeners are exposed to the songs first, and then their younger brothers and sisters start asking for them at CHR/Pop online outlets. Then the kids introduce them (most likely in the car on the way to

school) to the older adults who are catered to by online Hot ACs.

But one trend we've seen recently is for less rock and more street. Artists like Jay-Z, Usher, Alicia Keys, Blu Cantrell and others have invaded the CHR/Pop and Hot AC charts from the Urban E-Charts, bringing a balance to the playlists (and to the *Net Music Countdown*). The trend is most likely a sign of the pendulum swinging back from the harder music that's characterized the last three or four years.

The change is normal. There's not been a moment in radio (or online) history when the audience's tastes haven't been changing to something new (or so old that it's new again). It's also another indication that the 'Net reflects our offline lives in nearly every way possible, including our tastes in music.

— David Lawrence

### CHR/Pop

LW	TW	ARTIST CD/Title
1	1	ALICIA KEYS <i>Songs In A Minor</i> /"Fallin'"
3	2	STAINO <i>Break The Cycle</i> /"Awhlie"
2	3	ENYA <i>A Day Without Rain</i> /"Time"
5	4	USHER <i>8701</i> /"Remind"
4	5	JENNIFER LOPEZ <i>J.Lo</i> /"Real"
11	6	BLU CANTRELL <i>So Blu</i> /"Hit"
9	7	NELLY FURTADO <i>Whoa Nelly!</i> /"Light"
10	8	"N SYNC <i>Celebrity</i> /"Gone"
7	9	JAY-Z <i>The Blackprint</i> /"Izzo"
13	10	CRAIG DAVID <i>Born To Do It</i> /"Fill"
—	11	NICKELBACK <i>Silver Side Up</i> /"Remind"
8	12	UZ <i>All That You Can't Leave Behind</i> /"Stuck"
6	13	EVE <i>Scorpion</i> /"Blow"
—	14	JARULE <i>Pain Is Love</i> /"Livin'"
17	15	3 ODORS DOWN <i>The Better Life</i> /"Like"
16	16	MARY J. BLIGE <i>No More Drama</i> /"Family"
—	17	DESTINY'S CHILD <i>Survivor</i> /"Emotion"
—	18	LFD <i>Life Is Good</i> /"Every"
18	19	GORILLAZ <i>Gorillaz</i> /"Clint"
15	20	LIFEHOUSE <i>No Name Face</i> /"Hanging," "Breathing"

### Urban

LW	TW	ARTIST CD/Title
1	1	ALICIA KEYS <i>Songs In A Minor</i> /"Fallin'," "Worth"
3	2	USHER <i>8701</i> /"Bad"
2	3	JAY-Z <i>The Blackprint</i> /"Girls," "Izzo"
4	4	JARULE <i>Pain Is Love</i> /"Livin'"
7	5	GINUWINE <i>The Life</i> /"Differences"
5	6	AALIYAH <i>Aaliyah</i> /"Rock"
8	7	JENNIFER LOPEZ <i>J.Lo</i> /"Real"
6	8	ISLEY BROTHERS <i>Eternal</i> /"Contagious"
9	9	MARY J. BLIGE <i>No More Drama</i> /"Family"
10	10	DESTINY'S CHILD <i>Survivor</i> /"Emotion"
11	11	MAXWELL <i>Now</i> /"Lifetime"
12	12	R. KELLY <i>TP-2.com</i> /"Feelin'"
14	13	LUTHER VANDROSS <i>Luther Vandross</i> /"Take"
15	14	BRIAN MCKNIGHT <i>Superhero</i> /"Life"
17	15	ERICK SERMON <i>What's The Worst That Could Happen</i> /"Music"
18	16	JAHEIM <i>Just In Case</i> /"Case"
13	17	MICHAEL JACKSON <i>Invincible</i> /"Rock"
16	18	MISSY ELLIOTT <i>Miss E... So Addictive</i> /"Minute"
19	19	JILL SCOTT <i>Who Is Jill Scott?</i> /"Way"
20	20	EVE <i>Scorpion</i> /"Blow"

### Country

LW	TW	ARTIST CD/Title
1	1	MARTINA MCBRIDE <i>Greatest Hits</i> /"Blues"
5	2	ALAN JACKSON <i>When Somebody Loves You</i> /"Where"
3	3	BROOKS & DUNN <i>Steers &amp; Stripes</i> /"America"
4	4	TIM MCGRAW <i>Set This Circus Down</i> /"Angry"
2	5	TOBY KEITH <i>Pull My Chain</i> /"Wanna"
8	6	CARDLYN DAWN JOHNSON <i>Room With A View</i> /"Complicated"
11	7	TRICK PONY <i>Trick Pony</i> /"Night"
9	8	DIXIE CHICKS <i>Fly</i> /"Dance"
12	9	TRAVIS TRITT <i>Down The Road I Go</i> /"Woman"
20	10	LONESTAR <i>I'm Already There</i> /"With"
19	11	GEORGE JONES <i>The Rock: Stone Cold Country 2001</i> /"Beer"
6	12	TRISHA YEARWOOD <i>Inside Out</i> /"Loved"
10	13	JEFF CARSON <i>Real Life</i> /"Real"
13	14	TAMMY COCHRAN <i>Tammy Cochran</i> /"Waiting"
15	15	REBA MCENTIRE <i>Vol. 3 Greatest Hits</i> /"Survivor"
7	16	CYNTHIA THOMPSON <i>My World</i> /"Meant"
—	17	BLAKE SHELTON <i>Blake Shelton</i> /"Austin"
16	18	BRAO PAISLEY <i>Part II</i> /"Wrapped"
—	19	DAVID BALL <i>Amigo</i> /"Malone"
14	20	MARK WILLS <i>Loving Every Minute</i> /"Minute"

### Hot AC

LW	TW	ARTIST CD/Title
1	1	ENYA <i>A Day Without Rain</i> /"Time"
2	2	STAINO <i>Break The Cycle</i> /"Awhlie"
7	3	ALICIA KEYS <i>Songs In A Minor</i> /"Fallin'"
4	4	LIFEHOUSE <i>No Name Face</i> /"Hanging"
6	5	UZ <i>All That You Can't Leave Behind</i> /"Stuck"
3	6	DAVE MATTHEWS BAND <i>Everyday</i> /"Space"
11	7	SUGAR RAY <i>Sugar Ray</i> /"Over"
9	8	3 ODORS DOWN <i>The Better Life</i> /"Like"
—	9	WEEZER <i>Weezer (2001)</i> /"Island"
8	10	FIVE FOR FIGHTING <i>America Town</i> /"Superman"
10	11	MICHELLE BRANCH <i>The Spirit</i> /"Everywhere"
13	12	NELLY FURTADO <i>Whoa Nelly!</i> /"Light"
5	13	TRAIN <i>Drops Of Jupiter</i> /"Drops," "More"
12	14	MATCHBOX TWENTY <i>Mad Season</i> /"Beautiful," "Gone"
14	15	INCUBUS <i>Make Yourself</i> /"Drive"
16	16	FUEL <i>Something Like Human</i> /"Bad"
—	17	ELTON JOHN <i>Songs From The West Coast</i> /"Love"
—	18	UNCLE KRACKER <i>Double Wide</i> /"Follow"
19	19	CALLING <i>Camino Palmero</i> /"Wherever"
17	20	VERVE PIPE <i>Underneath</i> /"Never"

### Smooth Jazz

LW	TW	ARTIST CD/Title
2	1	DIDD <i>No Angel</i> /"Thankyou"
3	2	RICK BRAUN <i>Kisses In The Rain</i> /"Use"
—	3	BRIAN CULBERTSON <i>Nice And Slow</i> /"About," "Get"
1	4	DIANA KRALL <i>The Look Of Love</i> /"Look"
5	5	EUGE GROOVE <i>Euge Groove</i> /"Sneak"
4	6	DAVE KOZ <i>The Dance</i> /"Bright"
6	7	STEVE COLE <i>Between Us</i> /"Start"
8	8	LEE RITENOUR & DAVE GRUSIN <i>Twist Of Marley</i> /"Stand"
11	9	RICHARD ELLIOTT <i>Crush</i> /"Crush"
12	10	JEFF LORBER <i>Kickin' It</i> /"Nobody"
10	11	MARC ANTOINE <i>Cruisin'</i> /"Mas"
13	12	RUSS FREEMAN <i>To Grover With Love</i> /"East"
9	13	FATBURGER <i>T.G.I.F.</i> /"Evil"
15	14	JOYCE COOLING <i>Third Wish</i> /"Good"
14	15	PETER WHITE <i>Glow</i> /"Turn"
20	16	URBAN KNIGHTS <i>Urban Knights IV</i> /"Heel"
17	17	CHRIS BOTTI <i>Night Sessions</i> /"Ahead"
18	18	WAYMAN TISDALE <i>Face To Face</i> /"Hide"
7	19	JEFF KASHWA <i>Another Door Opens</i> /"Around"
—	20	CRAIG CHAQUIC <i>Panorama</i> /"Cafe"

### Alternative

LW	TW	ARTIST CD/Title
1	1	NICKELBACK <i>Silver Side Up</i> /"Remind"
2	2	STAINO <i>Break The Cycle</i> /"Fade"
3	3	LINKIN PARK <i>Hybrid Theory</i> /"End"
4	4	P.O.D. <i>Satellite</i> /"Alive"
5	5	DISTURBED <i>Sickness</i> /"Down"
9	6	SYSTEM OF A DOWN <i>Toxicity</i> /"Chop"
6	7	GORILLAZ <i>Gorillaz</i> /"Clint"
13	8	PUDLOFF MUDD <i>Come Clean</i> /"Blurry," "Control"
10	9	ALIEN ANT FARM <i>Anthology</i> /"Smooth"
11	10	BLINK-182 <i>Take Off Your Pants And Jacket</i> /"Staying"
15	11	INCUBUS <i>Morning View</i> /"Wish"
8	12	WEEZER <i>Weezer (2001)</i> /"Hash"
12	13	TOOL <i>Lateralus</i> /"Schism"
14	14	SUM 41 <i>All Killer No Filler</i> /"Deep," "Fat"
17	15	ADEMA <i>Adema</i> /"Giving"
18	16	SUICKNOT <i>Iowa</i> /"Left"
20	17	LIT <i>Atomic</i> /"Lipstick"
—	18	BUSH <i>Golden State</i> /"People"
—	19	COLDFPLAY <i>Parachutes</i> /"Trouble"
—	20	LENNY KRAVITZ <i>Lenny</i> /"Dig"

E-charts are based on weekly rankings of CD sales, download and streams of artists online compiled and tabulated directly from the logfiles of reporting websites. Reporters include AandE.com Radio About Radio, Ally Radio, Amazon.com, Artist Direct.com, BarnesandNoble.com, bolt Radio, bored.com, B&N Radio, CDNow.com, CDNow Radio, ChoiceRadio.com, DMX Music, Earthlink Radio, FreeClub.com, Gracenote.com, Groove Cycle, WnRadio, Kinetic Radio, Lycos, MediAmazng, MSN-Chat, Music Choice, MusicMatch, Musicplex, PEEEL Radio, Radio.Bear.com, RadioCentral Network, Radiowave.com, Radio Free Cash.com, Radio Free Virgin, Radio Juntos, Radio on bay 9, Rolling Stone.com, Scur Radio, Skateboard.com, Spinner.com, the jamz.com, The RadioAMP Network, The WB Radio, UBL.com, Voice Of America-Music Mix, and www.com Radio. Data is weighted based on traffic reports by web traffic monitor MediaMetric. Charts are ranked with a 50/50 methodology of sales data and streaming/airplay data for the six reporting formats. © 2001 R&R Inc. © 2001 Online Today, Net Music Countdown.



## Corona Crowned Sr. Dir./Nat'l Promo At ARTISTdirect

ARTISTdirect Records has named **Brian Corona Sr.** Director/National Promotion. Based in Los Angeles, he reports to VP/Promotion Dawn Hood and will direct the label's promotion efforts for alternative and Triple A-leaning releases.



Corona

"We're thrilled to have Brian here, and we know he'll be a dynamic asset to our company," Hood said. "He's got the ability and peer respect to do the job, he's passionate about the music, and, as a person, he truly meshes with ARTISTdirect's vision and philosophy."

Prior to joining ARTISTdirect Records Corona spent five years at Capitol Records as Sr. Director/Alternative-Triple A promotion. Before that he worked in National Alternative Promotion at Sony 550 Music (1993-96), handled New York local promotion at Mercury Records (1992-93) and was the Philadelphia local promotion representative at Charisma Records (1990-92). Corona also spent several years in distribution sales for EMD, WEA and H.L. Distributors.

## Holmberg Promoted To WYJB/Albany PD

AC WYJB (B95.5)/Albany, NY MD/afternoon driver **Chris Holmberg** has been elevated to PD. He succeeds Albany Broadcasting VP/Programming Mike Morgan, who maintains his corporate position. Midday personality **Chad O'Hara** takes over Holmberg's MD duties.

"We're very proud to promote these two highly talented individuals from within," said Morgan. "Chris' eagerness and hard work will help B95.5 continue to grow as the Capital Region's leading soft rock radio station, and Chad will provide fresh input on our playlist. These changes will strongly solidify B95.5's team."

Jones Radio Networks nationally syndicated personality **Delilah** replaces the station's locally produced *Love Songs* program in the 7pm-midnight slot. Holmberg said, "Delilah is an outstanding addition to the station, and I believe she'll dramatically increase our evening ratings."

An 18-year market veteran, Holmberg has been with WYJB since 1995. He was previously crosstown WKLI's MD/afternoon driver.

HBC

Continued from Page 3

Amor will target men and women 25-34, Sombrano said, adding that the Spanish AC format easily de-

## Pink Invades Dallas



The newly blond Pink stopped by KRBV/Dallas' JB and Sandy morning show to sing her new song, "Get the Party Started." Pictured (back row, l-r) are morning show co-host Sandy Rivers, Pink and morning show co-host JB Hager. In front is morning show Exec. Producer Tim Puttre.

## Messick, Bergman, Joseph Rise At BA

New Jersey-based **Broadcast Architecture** has promoted **Rad Messick** from VP/Western Region to VP/Programming and **Lorraine Bergman** to Director/Programming. Programming Coordinator **Rosalyn Joseph** is elevated to Bergman's previous position as MD and Director/Affiliate Relations.

"Lorraine, Rosalyn and Rad have played integral roles in the development and overall growth of our research and consulting business," Exec. VP/GM Allen Kepler commented. "Our group of Smooth Jazz clients includes many of the nation's leading radio stations and broadcasters. We are all very fortunate to have these talented individuals involved with the Smooth Jazz format."

Messick said, "Just to be a part of BA's team is special and rewarding. I'm looking forward to work-



Bergman

Joseph

ing even more closely with our station portfolio."

Bergman said, "I'm excited about the opportunities that lie ahead as Smooth Jazz continues to grow and mature."

Joseph said, "As my 10th anniversary working with BA approaches, I am so pleased with the company's progress, as well as my own personal and professional growth within the firm."

## Edwards Moves To 'The City' As PD

Entercom's Smooth Jazz KCIY (The City)/Kansas City has named **Mark Edwards** PD. He succeeds Steve Weirsmann, who has joined Broadcast Architecture.

"Mark's one of the top five in the country," Kansas City Cluster OM Tom McGinty told R&R. "He's got great passion for the music, which I love the most, and he's a good talent coach. He's got great experience. I love him to death. We can learn a lot from each other. Around here, it's all about fitting

into the team; we took one look at him and knew Mark was a perfect fit."

Edwards was the founding — and only — PD of the former WJZF (Jazz Flavors)/Atlanta, which he guided for seven years, until he joined Stiles Broadcasting's WSJZ/New Orleans last year. He told R&R, "The City is already a great Smooth Jazz station with solid ratings. I'm thrilled to be joining Entercom/Kansas City to take the station to the next level."

feated Tejano in research studies. "Tejano would have done poorly," he said. "It didn't test well. Phoenix is a very different market from Tucson, where the Tejano station ranks as one of the highest."

Fifteen minutes after Amor's debut, The Edge officially migrated to New Planet Radio's KPTY/Phoenix by way of a dead segue from Nice 'N Wild's "Diamond Girl" to

Linkin Park's "One Step Closer." The entire Edge airstaff has been hired by PTY; syndicated morning man Howard Stern was not expected to make the move.

Meanwhile, KSSL/Wickenburg, AZ, which covers the eastern portion of the Phoenix metro, has dropped its Spanish Contemporary "Viva 105.3" presentation and entered into a simulcast with

## EXECUTIVE ACTION

### New Wave Welcomes Allen As President

**New Wave Broadcasting** has appointed **Dex Allen** President and a member of the company's board of directors. New Wave owns KMQ-AM & FM, KDDB, KORL & KPOI/Honolulu.

Allen is also founder and President of San Diego-based Commonwealth Communications, which owns 22 stations in the Western U.S. He was previously Regional President for Capstar's Honolulu stations, which are now owned by Clear Channel.

"I accepted this opportunity for a variety of reasons," Allen said. "One of the most important is that ALTA Communications, my equity partner in Commonwealth — which is also a major stakeholder in New Wave — asked me if I could assist the management of these Hawaii stations. In addition to knowing I can make a significant contribution, I am able to assist my partners, who have been very good to me. Of equal importance is that New Wave/Hawaii VP/GM Jeff Schatz and his staff will make my job as easy as it can be, considering the formidable short-term challenges we face as a nation, as well as those challenges that are unique to Hawaii."

### Arbitron Ups Waugaman To VP/Customer Service

**Arbitron** has promoted **Ned Waugaman** to VP/Customer Service. He had been Director/Customer Service since May 1999.

Based in Columbia, MD, the 20-year Arbitron executive manages 40 customer-service employees at the firm's Columbia and Birmingham, AL locations. Waugaman is credited with leading the development of Arbitron's web-based training site at [www.arbitrontraining.com](http://www.arbitrontraining.com).

"Ned has built a customer-satisfaction culture that gives 'going the extra mile' a new definition," said Arbitron Domestic Radio Sr. VP/GM Scott Musgrave. "Other organizations throughout Arbitron are so inspired by his approach to serving customers that his teamwork and leadership techniques are emulated throughout the company."

## Galaxy's 'KLI/Albany Goes Classic Rock

After 48 hours of stunting with continuous cover versions of Led Zeppelin's "Stairway to Heaven," Galaxy Communications flipped AC WKLI/Albany, NY to "Classic Rock That Really Rocks" on Oct. 31 and launched an attack on crosstown Rock stalwart WPYX. **Bill Hunt** has joined the new "94 Rock" as GM, while **Kevin Baker** has been named PD.

Hunt served as Sales Manager of Albany Broadcasting's crosstown cluster and owned WKLI during its previous incarnation as WABY. In taking GM duties at 94 Rock, Hunt reunites with Galaxy owner Ed Levine, who was Program Manager at WPYX during the '80s, when Hunt was GSM. Hunt said 94 Rock represents a rebirth of the old "PYX." "It's wonderful," he told R&R. "These guys have hit a home run. We've already reached our budget for November, and we've only been on the air for five days."

WKLI's attack on its crosstown rival is highlighted by the presence of longtime "PYX" morning co-host **Bob Mason** in wakeups. Mason has been reunited with former partner **Bill Sheehan**, although Sheehan now serves as the morning news anchor.

New PD Baker, who produced

*The Mason and Sheehan Show* at "PYX," will also take on duties as executive producer of the morning show at "KLI." He was most recently PD of Classic Rock simulcast WEXP & WWAY/Rutland, VT.

Asked why a decision was made to go Classic Rock in an already highly competitive Rock market, Hunt said, "It was Ed's decision. I would think he held that there was a huge share for 30-to-35-year-old guys to be had, and Mason does a 25-54 morning show. It is totally positioned against "PYX. We play no Elton John. We play no Beatles."

Baker said that, while you won't hear Lynyrd Skynyrd's "Free Bird" on 94 Rock, you will find the occasional Poison and Bon Jovi record, along with cuts from Jimi Hendrix, Cream, Deep Purple and Alice Cooper. WKLI's core represents harder-edged AOR tunes from 1982-87.

Baker commented, "Ed finds a way to come out of his niche and has been very successful in doing so. It's very exciting to be going up against an old station like "PYX. We haven't set the bar really high — we really don't need to beat "PYX, but if we can get our little share of the pie here in town, we'll be a success."

KHOT. Concurrent with the increased signal coverage in Phoenix, **Elvis Valle** has taken PD duties for KHOT & KSSL, known collectively as "La Nueva."

Valle previously programmed HBC sisters KISF & KLSQ/Las Vegas. He has been with the company since 1994, when he joined

the research department for Hefel's Los Angeles stations. Valle tells R&R, "I've been working in the format for seven years, so I have knowledge about the music and what the Mexican people like. It's a little different from Las Vegas. It's a bigger city, and we have a lot of competition here."

## National Radio

• **WESTWOOD ONE** presents *Mick Jagger's Goddess in the Doorway World Premiere*. WXRT/Chicago's Lin Brehmer hosts the one-hour program, which is available to air Nov. 10-11. The show will feature songs from Jagger's new solo album, as well as an interview with the artist. For more information, contact Westwood One's Abby McDorman at 212-641-2009, [amc\\_dorman@westwoodone.com](mailto:amc_dorman@westwoodone.com), or Virgin Records' Jasmine Vega at 310-288-2748.

• **MJ1 BROADCASTING** presents a behind-the-scenes look at Paul McCartney's new album, *Driving Rain*. The two-hour show, which is available to air Nov. 20-25, features an interview with McCartney, as well as songs from the album. For more information, contact Justin Chadwick at 212-896-5397.

• **UNITED STATIONS** syndicates the weekday technology feature "The Digital Survival Guide." For more information, contact United Stations' Rob

Pierce at 212-869-1111, ext. 238, or visit [www.digitalsurvivalguide.com](http://www.digitalsurvivalguide.com).

• **TALK RADIO NETWORK** debuts *America on Watch*, focusing on what citizens can do to combat terrorism. The show, which airs Saturdays from 5-8pm ET, is hosted by former U.S. Navy Seal and author of the book *Rogue Warrior* Dick Marcinko and syndicated talk host Lars Larson.

## Radio

• **MARCO COMACHO** joins Cumulus as Regional Dir./West Coast and Market Manager for the company's three Oxnard-Ventura, CA and three Santa Barbara, CA properties.

## Records

• **CLIFF SILVER** is named SVP/Finance at BMG North America. He was most recently SVP/Group Operations at Epic Records Group.



Silver

## CHRONICLE

### BIRTHS

Virgin Nat'l Dir./Promo Lisa Hackman, husband Andy, son Rapson Owen, Nov. 2.

• **GINA ORR** joins Jive Records as Sr. Dir./Publicity. She was most recently Sr. Dir./Publicity at RCA Records.



Orr

## Industry

• **JOHN LIPUMA** joins DG Systems as VP/Eastern Region Sales. He was most recently National Mgr./Broadcast Advertising Sales at Vyvx Broadband Media Services.

• **DAVID ANDERSEN** joins DMR as Sr. VP/Systems & Operations. He was most recently CTO for Lucrum Consulting.

## McClusky

Continued from Page 3

Barbera noted, "This partnership will result in MSG's access to virtually every major broadcaster, record label and artist-management firm in the nation. At the same time, it will allow JMA to increase its service offerings by tremendously differentiating itself with the addition of MSG's relationship-marketing capabilities.

Effectively, this strategic alliance will create the premier relationship-marketing company within the media and entertainment industries. Over the past 20 years JMA has

been instrumental in the development of virtually every top music artist, as well as major and independent record labels, publishing companies, Internet music companies, artist-management firms and film companies."

Barbera also told R&R that both radio and record companies will benefit greatly from the partnership. "Essentially, both industries really don't communicate directly with customers," he said. "They mostly communicate indirectly. By using our enormous database of 88 million households and 250 million people, both industries can get in touch with their audience for the first time and increase ratings and sales.

"We've been doing the same thing, with impressive results, in the live entertainment field and the financial services and publishing industries. Our biggest client is General Electric, and if we can satisfy their needs, we firmly believe we can do the same for broadcasters and record companies."

JMA COO/CFO Jim DiBiasi agreed. "We're always striving to provide more services to broadcasters and the labels and to figure out ways to help them grow their businesses," he said. "Between our relationships with the radio and record companies and MSG's technology, we can deliver cost-effective programs to get to loyal listeners and music fans, which, in turn, should help drive ratings and revenue. It's something that we don't believe has been done before."

## Traffic

Continued from Page 1

R&R that the catalyst for the merger was the fact that Clear Channel "had two companies doing essentially the same thing." Asked if Clear Channel anticipated any objections to the new name from non-Clear Channel stations that have been receiving traffic reports from Premiere and Total, Forrester said, "The product and the service are the same. Stations don't have to ID it as Clear Channel Traffic."

Clear Channel Radio provides traffic reporting in 48 markets through Total, Premiere and local operations, serving 299 stations. Only 30 of those stations are not owned by Clear Channel.

One big change that will result from the merger is the transfer of responsibilities for traffic reports. Once the merger is complete, broadcast operations and local-sales responsibilities for traffic reports at Clear Channel stations will be man-

## NATIONAL RADIO FORMATS

ADDED THIS WEEK

**ABC RADIO NETWORKS**  
Phil Hall • 972-991-9200

### Hot AC

**Steve Nichols**  
No Adds

### StarStation

**Peter Stewart**  
TRAIN Drops Of Jupiter (Tell Me)

### Classic Rock

**Chris Miller**  
No Adds

### Touch

**Ron Davis**  
No Adds

### Doug Banks Morning Show

**Gary Saunders**  
No Adds

### Tom Joyner Morning Show

**Vern Catron**  
No Adds

### ALTERNATIVE PROGRAMMING

**Steve Knoll** • 800-231-2818  
**Gary Knoll**

### Rock

ADEMA Giving In  
3 000RS DOWN Life On My Own  
TOOL Lateralus

### Alternative

EVERLAST Love For Real  
MESH STL. Maybe Tomorrow  
TOOL Lateralus

### Triple A

CREED My Sacrifice  
PAUL MCCARTNEY From A Lover To A Friend  
ROLAND ORZABAL Low Life  
TRAVIS Side

### CHR

SUGAR RAY Answer The Phone  
CREED My Sacrifice  
LFO Life Is Good

### Mainstream AC

CREED My Sacrifice  
EAGLE-EYE CHERRY Feels So Right  
EVAN AND JARON The Distance

### Lite AC

HUEY LEWIS I/WYONNA I'm Not In Love Yet  
PETER CETERA Just Like Love  
DIANA KRALL The Look Of Love  
LUTHER VANDROSS Can Heaven Wait

### NAC

MICHAEL McDONALD To Make A Miracle  
MARILYN SCOTT Don't Let Love Get Away

### Christian AC

CAEDMON'S CALL Who You Are  
MERCY ME I Can Only Imagine  
ANDREW PETERSON Isn't It Love

### UC

AFRO MAN Crazy Rap  
ERICK SERMON I/MARVIN GAYE I'm Hot  
WARREN G Lookin' At You

### JONES RADIO NETWORKS

**Music Programming/Consulting**  
**Ken Moultrie** • 800-426-9082

### Alternative

**Steve Young/Chris Jones**  
COLOPLAY Trouble  
OAVE MATTHEWS BAND Everyday  
GORILLAZ 19-2000  
TENACIOUS O Wonderboy

### Active Rock

**Steve Young/Craig Altmaier**  
TANTRIC Mourning

### Heritage Rock

**Steve Young/Craig Altmaier**  
TANTRIC Mourning

### Hot AC

**Steve Young/Josh Hosier**  
LENNY KRAVITZ Dig In  
NICKELBACK How You Remind Me

### CHR

**Steve Young/Josh Hosier**  
CREED My Sacrifice

### Rhythmic CHR

**Steve Young/Josh Hosier**  
DR. DRE & SNOOP DOGG The Wash

### Soft AC

**Mike Bettell**  
No Adds

### Mainstream AC

**Mike Bettell**  
STEVIE NICKS I/SHERYL CROW Sorcerer

### Delilah

**Mike Bettell**  
No Adds

### Dave Wingert Show

**Mike Bettell**  
STEVIE NICKS I/SHERYL CROW Sorcerer

### 24 HOUR FORMATS

**Jon Holiday** • 303-784-8700

### Adult Hit Radio

**JJ McKay**  
NICKELBACK How You Remind Me  
SMASH MOUTH Pacific Coast Party  
MARY J. BLIGE Family Affair

### Rock Classics

**Adam Fendrich**  
No Adds

### Adult Contemporary

**Rick Brady**  
No Adds

### RADIO ONE NETWORKS

970-949-3339

### Choice AC

**Yvonne Day**  
No Adds

### New Rock

**Benji McPhall**  
No Adds

### WESTWOOD ONE RADIO NETWORKS

**Charlie Cook** • 661-294-9000  
**Bob Blackburn**

### Adult Rock & Roll

**Jeff Gonzer**  
No Adds

### Soft AC

**Andy Fuller**  
BACKSTREET BOYS Drowning

### Bright AC

**Jim Hays**  
TRAIN Something More



Artist/Title	Total Plays
'N SYNC Pop	78
JUMP5 God Bless The U.S.A.	72
SMASH MOUTH I'm A Believer	72
LIL' ROMEO My Baby	72
AARON CARTER Oh Aaron	71
DREAM STREET It Happens Every Time	71
AARON CARTER Not Too Young, Not Too Old	70
KRYSTAL HARRIS Supergirl	61
CHRISTINA MILIAN AM To PM	45
BACKSTREET BOYS Drowning	42
BAHA MEN Who Woke Snow White Up	30
BAHA MEN Who Let The Dogs Out	29
MANDY MOORE Crush	28
SMASH MOUTH All Star	27
DREAM He Loves U Not	26
MYRA Miracles Happen	26
DESTINY'S CHILD Survivor	26
3LW No More (Baby I'ma Do Right)	26
FATBOY SLIM The Rockafeller Skank	25
3LW Playas Gon' Play	25



Playlist for the week ending November 4.

aged in each Clear Channel region, in line with what the company says is its initiative to keep a regional focus. Still, Clear Channel Traffic will provide operating consultation and represent national sales for all markets where Clear Channel has clusters and traffic sponsorship opportunities available.

"Traffic programming is, by definition, a local business," Clear Channel Radio President John Hogan said. "We can use the synergies of our size to exploit national and regional sales opportunities while we place the day-to-day execution where it belongs — at the local and regional level."

DATEBOOK

MONDAY, NOVEMBER 19

1863/President Abraham Lincoln delivers the Gettysburg Address.



Four score and seven years ago...

1961/Actress Lucille Ball marries Gary Morton, executive producer of *The Lucille Ball Show*.  
 Born: Dick Cavett 1936, Ted Turner 1938, Calvin Klein 1942, Meg Ryan 1961, Jodie Foster 1962

In Music History

1965/In London, Who singer Roger Daltrey storms offstage during a set plagued with P.A. problems. Rumors of a Who breakup spread quickly throughout London.

1979/Chuck Berry is released from Lompoc Prison farm in California after serving two months of his four-month sentence for tax evasion.

1995/Part one of a three-part *Beatles Anthology* airs on ABC-TV, attracting 47 million viewers.  
 Born: Matt Sorum (The Cult, ex-Guns N' Roses) 1960

TUESDAY, NOVEMBER 20

1947/Meet the Press airs for the first time on NBC-TV.  
 1966/Cabaret opens on Broadway.  
 Born: Bo Derek 1956, Sean Young 1959

In Music History

1986/After 10 years together, Black Flag break up so that group members can pursue solo projects.

1990/With the media still buzzing about the Milli Vanilli lip-synch scandal, the bio of rapper Vanilla Ice, which claimed he was from the mean streets of Miami and went to school with 2 Live Crew's Luther Campbell, is proved false. It turns out that the Ice Man (real name Rob Van Winkle) grew up in an affluent, middle-class home.

1994/David Crosby, 53, undergoes a liver-transplant operation in Los Angeles.

Born: Duane Allman 1946-1971, Joe Walsh 1947, Mike D (Beastie Boys) 1965, Q-Tip 1970

WEDNESDAY, NOVEMBER 21

1877/Thomas Edison announces his newest invention, the phonograph.

1980/An estimated 82 million viewers watch J.R. Ewing get shot in the cliffhanger episode of *Dallas*. "Who shot J.R.?" becomes the question of the summer.

1987/Actor Bruce Willis weds actress Demi Moore.

1993/Actor Bill Bixby, 59, dies in Century City, CA of prostate cancer.  
 Born: Harold Ramis 1944, Troy Aikman 1966, Ken Griffey Jr. 1969

In Music History

1988/Pink Floyd release their first live album, *The Delicate Sound of Thunder*.

1990/Mick Jagger weds longtime girlfriend Jerry Hall on the Indonesian island of Bali.

1995/*The Beatles Anthology I* sells 450,000 units in one day.

1996/*The Artist Formerly Known As Prince* does his first TV interview, with Oprah Winfrey. He reveals that his name change is the result of a second personality within him that he's had since he was 5 years old. He adds that he's unsure if the personality is male or female.

Born: Dr. John 1940, Bjork 1965, Alex James (Blur) 1968

THURSDAY, NOVEMBER 22

1917/The National Hockey League officially forms in Montreal, Canada.

1963/President John F. Kennedy, 46, is shot and killed by an assassin's bullet while traveling in a motorcade through Dallas, TX.

1975/*Dr. Zhivago* appears on TV for the first time after NBC pays \$4 million for broadcast rights.

1984/Fred Rogers of PBS's *Mr. Rogers' Neighborhood* donates a sweater, knitted by his mother, to the Smithsonian Institution.

Born: Rodney Dangerfield 1921, Terry Gilliam 1940, Billie Jean King 1943, Jamie Lee Curtis 1958

In Music History

1955/RCA Victor signs Elvis Presley. Manager Colonel Parker negotiates the sale of Presley's Sun Records contract to RCA, which includes Presley's five Sun singles and unreleased Sun material. The price: an unprecedented \$40,000 with a \$5,000 bonus for Presley, who celebrates by buying a new Cadillac.



A good investment.

1968/*The Beatles* release *The White Album*.

1991/After spending two months in Evansville, IN filming *A League of Their Own*, Madonna calls the town "boring and unsophisticated." Upset residents spell out a human "No Madonna" logo, and Evansville's mayor offers to take her out to dinner to change her mind.

1997/INXS singer Michael Hutchence is found dead in his Sydney, Australia hotel room, an apparent suicide by hanging.

Born: Tina Weymouth (Talking Heads) 1950, Steven Van Zandt (E Street Band) 1950

FRIDAY, NOVEMBER 23

1936/The first issue of *Life* hits newsstands.

1969/The first space-to-Earth news conference is held as reporters in Houston submit questions to a lieutenant at Houston's NASA base, who read them to the astronauts aboard *Apollo 12*.  
 Born: Steve Harvey 1956

In Music History

1964/*The Rolling Stones* are banned by the BBC after they show up late for the radio shows *Top Gear* and *Saturday Club*.

1976/After shouting, waving a pistol and demanding to see Elvis Presley, Jerry Lee Lewis is arrested outside the gates of

Presley's Graceland estate.

1991/Following months of rumors, Queen lead singer Freddie Mercury confirms that he's suffering from AIDS. Mercury dies the next day at the age of 45.

1993/*Guns N' Roses* release *The Spaghetti Incident?* which includes an uncredited Charles Manson song called "Look at Your Game, Girl." Public uproar almost makes the band pull the track until it's revealed that royalties from it go to the son of one of Manson's victims.

Born: Bruce Hornsby 1955, Kurupt 1972

SATURDAY, NOVEMBER 24

1859/Charles Darwin's groundbreaking scientific work *On the Origin of Species by Means of Natural Selection* is published.

1871/The National Rifle Association is incorporated.

1963/Lee Harvey Oswald, the alleged assassin of President John F. Kennedy, is shot to death by Jack Ruby in the basement of the Dallas police station.

1971/D.B. Cooper hijacks a Northwest Orient airliner with a suitcase resembling a bomb. After demanding and receiving \$200,000, he parachutes from the plane, never to be seen again.

Born: Linda Tripp 1949

In Music History

1966/*The Beatles* begin sessions for *Sgt. Pepper's Lonely Hearts Club Band*, recording "Strawberry Fields."

1991/Cyndi Lauper marries actor David Thornton. Little Richard performs the ceremony, at which Patti LaBelle sings.

SUNDAY, NOVEMBER 25

1963/John F. Kennedy is laid to rest with full military honors at Arlington National Cemetery in Virginia.

1973/Maximum speed limits in the U.S. are cut to 55 mph by an act of Congress. The change is an energy-conservation measure intended to save an estimated 9,000 lives a year.

Born: Joe DiMaggio 1914-1999, John Larroquette 1947, John F. Kennedy Jr. 1960-1999, Christina Applegate 1971

In Music History

1971/The surviving members of *The Doors* tell *Rolling Stone* that they will continue as a band despite Jim Morrison's death in July. Keyboardist Ray Manzarek takes over vocal duties, but after two marginal albums, *The Doors* disband in 1973.

1985/Bobby Brown leaves New Edition for a solo career.

1992/Co-starring alongside Kevin Costner, Whitney Houston makes her acting debut in *The Bodyguard* playing — get this — a pop singer.



A big stretch for Whitney.

Born: Amy Grant 1960

— Frank Correia

'zinescene

Madonna's Secret Life Exposed!

That's the title of the *National Enquirer's* article on the Material Girl, who is the subject of a new tell-all book by author Andrew Morton that, according to the 'zine, reveals so many shocking details about her life that she tried to halt its publication. The 'zine says the book — which hits store shelves this month — discloses, among other things, details about how the singer was raped at knife-point at the age of 19, had a series of celebrity lovers, tried to seduce Michael Jackson but failed and had secret abortions because she wanted to concentrate on her career.

*People* features the artist and "Madonna's Men" on its cover and includes an excerpt from the book that focuses on the singer's succession of boyfriends in her search for love. The excerpt also includes tidbits about Madonna's relationships with a few of her lovers, such as artist Jean-Michel Basquiat, Dennis Rodman, Michael Jackson, Warren Beatty and ex-husband Sean Penn.



RESPECT FOR THE GRAPE — Tori Amos tells *Rolling Stone*, "I have a lot of respect for the cultivation of the grapes and what it signifies. People who make wine, what's happening in their lives in that year gets put into the grapes, whether they know it or not. I love that Jesus saying, 'I'm the vine, you are the branches.' There's something really biblical and at the same time Dionysian about the whole thing. In another life, I know I was one of those fat ladies who was stomping on the grapes."

Not That Innocent ... Anymore

*Entertainment Weekly's* cover girl, Britney Spears, tells the 'zine that she's shocked by the controversy that has surrounded her ever since she burst onto the music scene: "I guess it's because I do have a younger audience that, you know, parents worry about the role model thing. But when I was younger, I looked up to people, but I never wanted to be them. I always had my own identity. I'm an entertainer when I'm onstage, and [parents] need to explain that to their kids. That's not my job to do that."

"I know I'm not ugly, but I don't see myself as a sex symbol or this goddess-attractive-beautiful person at all. When I'm onstage, that's my time to do my thing and go there and be that — and it's fun. It's exhilarating just to be something that you're not. And people tend to believe it. I guess I just pull it off very well."

The *Star* says Spears' music makes pigs stampede — literally. Farmers in Germany say herds of wild boars are on a rampage, destroying their crops. Boars are a protected species in Germany, so the farmers can't trap or hunt them. The farmers decided to assault the pigs' ears with pop music to scare them away. As soon as the farmers start blasting Spears' music, the pigs squeal in fright and run for the hills.

Love Has Kept Them Together

'70s pop duo Captain & Tennille tell *Vanity Fair* what they've been up to lately. Toni Tennille says, "We live up in northern Nevada, surrounded by mountains. We

have five acres there. I am the ambassador for the arts for the state of Nevada, so I go around promoting the wonderful arts that we have there."

"I'm concentrating my efforts on the Internet," says Daryl Dragon, a.k.a. the Captain. "I have a concept called SurfersRule.com, a portal and home base for entertainers, anyone with a gift for the arts."

Regarding his signature hats, Dragon says, "I didn't really collect them, but it sort of became: Without the hat what am I?"

"We were even in Rome once and were going into the Sistine Chapel," Tennille says. "And they told Daryl he had to take his hat off, and we did not go into the Sistine Chapel."

His Song

Elton John tells *Interview* about the song "American Triangle," from his new album, *Songs From the West Coast*. The song, which begins the album, deals with the 1998 murder of Matthew Shepard. "When that happened, I was outraged and so upset," he says. "And I went and played at the University of Wyoming; I wanted to do something for Matthew's memory. I also wanted to say to the public in America that everybody in Wyoming is not the same, you know. It shouldn't be tainted because of these two guys who did what they did. We had fourteen-and-a-half-thousand people packed into this arena, and I did the benefit for four anti-hate groups and to start a scholarship in Matthew's name. That's when I met his mother, Judy, and his father. So it was a subject that I was really, really keen on doing, and Bernie [Taupin, John's lyricist] felt exactly the same way."

— Deborah Overman

Each week R&R sneaks a peek through the nation's consumer magazines in search of everything from the sublime to the ridiculous in music news. R&R has not verified any of these reports.

**72 million households**  
Tom Calderone  
VP/Programming

**75 million households**  
Paul Marszalek  
VP/Music Programming

**PLAYS**

JAY-Z Girls, Girls, Girls	35
BRITNEY SPEARS I'm A Slave 4 U	35
DMX Who We Be	34
NICKELBACK How You Remind Me	34
JA RULE I/CASE Livin' It Up	32
'N SYNC Gone	31
PINK Get The Party Started	31
JANET Son Of A Gun (Betcha...)	30
ENRIQUE IGLESIAS Hero	29
SHAKIRA Whenever Wherever	29
LINKIN PARK In The End	28
AALIYAH Rock The Boat	27
SYSTEM OF A DOWN Chop Suey!	27
CITY HIGH VEVE Caramel	26
INCUBUS I Wish You Were Here	26
STROKES Last Nite	25
PETE PABLO Raise Up	23
P.O.D. Alive	23
USHER U Got It Bad	22
BUBBA SPARROCK Ugly	19
GINUWINE Differences	19
U2 Stuck In A Moment You Can't Get Out Of	19
FAITH EVANS You Gets No Love	17
NELLY #1	16
BUSTA RHYMES Break Ya Neck	16
COLOPLAY Trouble	15
SUM 41 In Too Deep	14
O-TOWN We Fit Together	14
ALICIA KEYS Fallin'	14
112 Dance With Me	12
STAIN'D Fade	11
P. DIDDY & THE BAD BOY FAMILY Diddy	11
PETE YORN For Nancy	11
JEWEL Standing Still	11
CALLING Whenever You Will Go	11
TENACIOUS D Wonderboy	10
DESTINY'S CHILD Emotion	10
DR. DRE/KNOX TUNR'AL Bad Intentions	10
MICHAEL JACKSON You Rock My World	9
LIT Lipstick And Bruises	9
KITTIE What I've Always Wanted	9
FIVE FOR FIGHTING Superman (It's Not Easy)	8
ENYA Only Time	8
MARIAH CAREY Don't Stop	7
MYSTIC The Life	7
ROB ZOMBIE Feel So Numb	7
OZZY OSBOURNE Gets Me Through	6
BUSH The People That We Love	6
SUGAR RAY Answer The Phone	6
RYAN ADAMS New York, New York	6
FAT JOE We Thuggin'	5
PRESSURE 4-5 Beat The World	5
BACKSTREET BOYS Drowning	5
FABOLOUS I/NATE DDGG Can't Deny It	4
GARBAGE Androgyny	4
MICHELLE BRANCH Everywhere	3
ON THE LINE ALLSTARS On The Line	3
MR. CHEEKS Lights, Camera, Action	2

**ADDS**

CREED My Sacrifice	22
PAUL MCCARTNEY Freedom	19
NO DOUBT /BOUNTY KILLER Hey Baby	17
CALLING Whenever You Will Go	17
FAITH EVANS You Gets No Love	15
FLICKERSTICK Beautiful	15
PINK Get The Party Started	15
STEREOPHONICS Have A Nice Day	15
U2 Stuck In A Moment You Can't Get Out Of	19
MICHAEL JACKSON You Rock My World	17
JEWEL Standing Still	17
TRAIN Something More	17
3 ODORS DOWN Be Like That	16
ENRIQUE IGLESIAS Hero	15
NICKELBACK How You Remind Me	15
NELLY FURTYD Turn Off The Light	15
FIVE FOR FIGHTING Superman (It's Not Easy)	15
ELTON JOHN I Want Love	15
JOHN MELLENCAMP Peaceful World	15
ENYA Only Time	14
DESTINY'S CHILD Emotion	14
RYAN ADAMS New York, New York	14
AEROSMITH Sunshine	13
CRAIG DAVID Fill Me In	13
WEZZER Island In The Sun	10
INCUBUS I Wish You Were Here	8
AALIYAH Rock The Boat	8
GARBAGE Androgyny	7
MARY J. BLIGE Family Affair	7
SUGAR RAY Answer The Phone	6
ALICIA KEYS A Woman's Worth	6
NATALIE MERCHANT Just Can't Last	6
SMASH MOUTH Pacific Coast Party	6
STING Fragile	5
BRIAN MCKNIGHT Love Of My Life	4
BEN FOLDS Rockin' The Suburbs	4
LENNY KRAVITZ Dig In	4
COLOPLAY Trouble	3
LONG BEACH CLUB ALL STARS Sunny Hours	3
TORI AMOS Strange Little Girl	2
BUSH The People That We Love	1
ANGIE STONE Brotha	1
GINUWINE Differences	1
THE ISLEY BROTHERS Contagious	1
MAXWELL Lifetime	1
BAFFYFACE What If	1
USHER U Got It Bad	1
RES Golden Boys	1
STAIN'D Fade	1
P.O.D. Alive	1
ROB ZOMBIE Feel So Numb	1
OZZY OSBOURNE Gets Me Through	1
PUDLE OF MUDD Control	1
MADONNA Megamix	1
BACKSTREET BOYS Drowning	1
JAGGED EDGE Goodbye	1
SHAKIRA Whenever Wherever	1

Video playlist for the week ending November 10.

Video airplay for November 12-19.

**65 million households**  
Peter Cohen  
VP/Programming

**Rap Adds**

FAT JOE /R. KELLY We Thuggin'	1
MOBB DEEP Burn	1
MISSY ELLIOTT /GINUWINE & TWEET Take Away	1

**Pop Adds**

PINK Get The Party Started	1
ALICIA KEYS A Woman's Worth	1
JAGGED EDGE Goodbye	1

**Urban Adds**

No Adds

**Rhythmic Adds**

No Adds

**Rock Adds**

FLICKERSTICK Beautiful	1
ABANDON POOL'S Merry Kisses	1
BLINK-182 Stay Together For The Kids	1
LIMP BIZKIT w/JDHN RZEZNIK Wish You Were Here	1
ORNDWING POOL Sinner	1
CREED My Sacrifice	1

Adds for the week of November 12.

**36 million households**  
Cindy Mahmood  
VP/Music Programming & Entertainment

**VIDEO PLAYLIST**

JA RULE I/CASE Livin' It Up	1
BRIAN MCKNIGHT Love Of My Life	1
USHER U Got It Bad	1
CITY HIGH VEVE Caramel	1
GINUWINE Differences	1
MICHAEL JACKSON You Rock My World	1
NELLY #1	1
MAXWELL Lifetime	1
FAITH EVANS You Gets No Love	1
DMX Who We Be	1

**RAP CITY**

JA RULE /ASHANTI Always On Time	1
BUSTA RHYMES Break Ya Neck	1
JAY-Z Girls, Girls, Girls	1
DMX Who We Be	1
FAT JOE /R. KELLY We Thuggin'	1
FURBI PRESENTS... Faty Girl	1
LUDACRIS Roll Out (My Business)	1
NELLY #1	1
P. DIDDY & THE BAD BOY FAMILY Diddy	1
JUVENILE From Her Mama...	1

Video playlist for the week ending November 11.

**72 million households**  
David Cohn  
General Manager

Video playlist for the week of November 5-11.

**STAIN'D Fade**

SYSTEM OF A DOWN Chop Suey!	1
FAITH EVANS You Gets No Love	1
LIT Lipstick And Bruises	1
BUSTA RHYMES Break Ya Neck	1
FIVE FOR FIGHTING Superman (It's Not Easy)	1
SUM 41 In Too Deep	1
BUSH The People That We Love	1

## TELEVISION

**TOP TEN SHOWS**  
OCT. 29-NOV. 4

Total Audience (95.9 million households)		Teens 12-17	
1	World Series Game Seven (Arizona vs. New York)	1	Movie (Toy Story 2)
2	Friends	2	World Series Game Seven (Arizona vs. New York)
3	E.R.	3	Friends
4	World Series Game Four	4	Friends (8:30pm)
5	World Series Game Three	5	World Series Game Three
6	CSI	6	WWF Smackdown!
7	World Series Game Six	7	E.R.
8	Friends (8:30pm)	8	World Series Game Six
9	World Series Game Five	9	7th Heaven
10	Everybody Loves Raymond	(tie)	Boston Public

Source: Nielsen Media Research

### COMING NEXT WEEK

**Tube Tops**

CBS's two-hour *Michael Jackson 30th Anniversary Celebration* showcases performances by Jackson — including "Black or White," "Beat It," "Billie Jean" and "Rock My World" — as well as versions of his hits by Billy Gilman ("Ben"), Marc Anthony ("She's Out of My Life"), Liza Minnelli ("You Are Not Alone"), Destiny's Child ("Billie Jean" interspersed with their own "Bootylicious") and Whitney Houston with Mya and Usher ("Wanna Be Startin' Something"). The Jacksons also reunite to perform such hits as "ABC" and "I Want You Back" (Tuesday, 11/13, 9pm).

**Monday, 11/12**

- Natalie Merchant, *Late Show With David Letterman* (CBS, check local listings for time).
- Garth Brooks, *Jay Leno*.
- Leona Naess, *Craig Kilborn*.

**Tuesday, 11/13**

- Jewel, *Jay Leno*.

**Wednesday, 11/14**

- Garth Brooks: *Coast to Coast* marks the first of three live concert performances to air on CBS (10pm).
- Tori Amos, *Jay Leno*.
- Harry Connick Jr., *David Letterman*.
- Snoop Dogg, *Politically Incorrect With Bill Maher* (ABC, check local listings for time).

**Friday, 11/9**

- Kathie Lee Gifford, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Sparklehorse, *Late Show With Craig Kilborn* (CBS, check local listings for time).

**Saturday, 11/10**

- Toby Keith appears on *Touched by an Angel* (CBS, 8pm).
- Mary J. Blige, *Showtime at the Apollo* (check local listings for time and channel).

**Sunday, 11/11**

- A&E's two-hour *Billy Joel: In His*

**Thursday, 11/15**

- Shakira, *Jay Leno*.
- Earl Scruggs, *David Letterman*.
- Ravi Shankar, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Eagle-Eye Cherry, *Craig Kilborn*.

— Julie Gidlow

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

## FILMS

**BOX OFFICE TOTALS**  
Nov. 2-4

Title	Distributor	Weekend (\$ To Date)
1	<i>Monsters, Inc.</i>	\$62.57
	Buena Vista*	(\$62.57)
2	<i>The One</i>	\$19.11
	Sony*	(\$19.11)
3	<i>Domestic Disturbance</i>	\$14.03
	Paramount*	(\$14.03)
4	<i>K-PAX</i>	\$10.06
	Universal	(\$31.52)
5	<i>13 Ghosts</i>	\$7.87
	WB	(\$27.69)
6	<i>Riding In Cars With Boys</i>	\$4.05
	Sony	(\$24.56)
7	<i>From Hell</i>	\$3.50
	FOX	(\$26.24)
8	<i>Training Day</i>	\$3.05
	WB	(\$69.56)
9	<i>Bandits</i>	\$2.82
	MGM/UA	(\$36.27)
10	<i>Serendipity</i>	\$2.39
	Miramax	(\$43.46)

\*First week in release  
All figures in millions  
Source: ACNielsen EDI

### COMING ATTRACTIONS:

This week's openers include *Shallow Hal*, starring Gwyneth Paltrow and Jack Black. The film's Island soundtrack contains current singles by Shelby Lynne ("Wall in Your Heart") and American Hi-Fi ("Another Perfect Day"), as well as Sheryl Crow's "Members Only," PJ Harvey's "Good Fortune," Darius Rucker's "This Is My World," Tracy Bonham's "Something Beautiful," Neil Young's "After the Gold Rush," Lucinda Williams' "Lonely Girls" and Willie Nelson's "You Remain." The ST also features Ellis Paul's "Sweet Mistakes," Rosey's "Afterlife," The Foundations' "Now That I've Found You," Phoenix's "Summer Days," Randy Weeks' "Country-side With You" and Edison Lighthouse's classic "Love Grows (Where My Rosemary Goes)." The CD's bonus track — Palo Alto's "Going Going Gone" — is not featured in the film.

— Julie Gidlow

**100 million moviegoers** **15,000 movie theaters**

**TOP FIVE SONGS PER REGION**

WEST		NORTHEAST	
1.	PINK Get The Party Started	1.	PINK Get The Party Started
2.	JEWEL Standing Still	2.	JEWEL Standing Still
3.	LENNY KRAVITZ Dig In	3.	JAHEIM Anything
4.	GARTH BROOKS Wrapped Up In You	4.	LENNY KRAVITZ Dig In
5.	SMASH MOUTH Pacific Coast Party	5.	SMASH MOUTH Pacific Coast Party
MIDWEST		SOUTHEAST	
1.	JEWEL Standing Still	1.	PINK Get The Party Started
2.	LENNY KRAVITZ Dig In	2.	JEWEL Standing Still
3.	PINK Get The Party Started	3.	GARTH BROOKS Wrapped Up In You
4.	JAHEIM Anything	4.	LENNY KRAVITZ Dig In
5.	SMASH MOUTH Pacific Coast Party	5.	SMASH MOUTH Pacific Coast Party
SOUTHWEST		NOVEMBER PLAYLIST	
1.	GARTH BROOKS Wrapped Up In You		BONEY JAMES Let It Snow
2.	PINK Get The Party Started		BONEY JAMES Something Inside
3.	JEWEL Standing Still		CLINT BLACK Easy For Me To Say
4.	LENNY KRAVITZ Dig In		
5.	CRAIG DAVID 7 Days		

**CRAIG DAVID 7 Days**

GARTH BROOKS	Wrapped Up In You
GORILLAZ	Clint Eastwood
HARRY POTTER	Harry's Theme
IRISH TENORS	Medley
JAHEIM	Anything
JEFF STEELE	Something In The Water
JEWEL	Standing Still
LENNY KRAVITZ	Dig In
MANNHEIM STEAMROLLER	Hallelujah
NATURAL	Put Your Arms Around Me
OUTERSTAR	You Love It When It Rains
PATTI AUSTIN	Make It Right
PINK	Get The Party Started
PINK FLOYD	Medley
RAYVON	2 Way
SMASH MOUTH	Pacific Coast Party
STING	Fragile
TEMPERATIONS	Four Days
TIM MCGRAW	Angel Boy
TONI BRAXTON	Snowflakes Of Love



**AL PETERSON**  
alpeteron@rronline.com

# How Much Information Is Too Much?

■ The debate over the public's right to know vs. national security

**D**uring recent weeks there's been a lot of discussion about whether our government is giving the news media enough access to information about our combat operations in Afghanistan and other related news in the war on terrorism.

The question being debated is: In times of war, how much should the news media know, and when should we know it? U.S. Secretary of Defense Donald Rumsfeld set the tone early on in this debate by bluntly telling journalists after the terrorist attacks that the Pentagon would not say anything that could compromise intelligence or "in any way endanger anyone's life by discussing operations." His statements since then, along with those of other officials, have demonstrated the U.S. government's commitment to that policy.



**Barbara Cochran**

Only days after the Sept. 11 attacks RTNDA President **Barbara Cochran** sent a letter to Rumsfeld asking that he provide as much media access as possible to U.S. military actions. "RTNDA members and all journalists are acutely aware of the need to balance national security considerations with the duty to inform the public truthfully," wrote Cochran.

"No news organization wants to be responsible for putting U.S. fighting men and women in harm's way, but we also have a responsibility to keep the public informed about key government activities, which surely include critical military operations."

Cochran also suggested that Rumsfeld could avoid some of the problems that arose over news coverage during the Gulf War by "continuing to support the nine principles of news coverage of combat agreed upon by the news media and the Defense Department and adopted as Pentagon policy on March 11, 1992 [see the box on this page]."

### Dissenting Opinions

It's not hard to find those in the general public who think that the media seeks to know too much. Just read some of the angry letters in your local newspaper about the media's coverage of the war, listen to callers to Talk radio, chat with your neighbors or eavesdrop on conversations at the local bar.

When it comes to "Who do you trust?" a lot of people don't give the media much better scores than the government, even in the best of

times. But in wartime, many people seem pretty comfortable with the idea that the government should be allowed to keep secrets and that the media should simply back off.

As you might expect, the majority of working journalists and news management strongly support Cochran's position. Among those offering a dissenting opinion is Dallas-based USA Radio Network Director/News & Sports **Bob Morrison**. "The comments by Ms. Cochran disturb me, both as an RTNDA member and as a journalist for 35 years," he says.

"The only way the United States can prosecute this war is for it to invoke the rules of war, which do not include the freedom of the press normally enjoyed in this country. Secure the nation and secure the peace. There will be plenty of time to return to our precious liberties when that is done."

Affirming that he believes that journalists still have a job to do, Morrison cautions that they must do it without compromising the war effort. "Freedom of the press is under attack, as are all of our freedoms," he says. "Be assured that freedom of the press is not part of the world envisioned by bin Laden and other terror-

## Statement Of Principles: News Coverage Of Combat

After the Gulf War the following nine principles were adopted by representatives of major American news media and the Pentagon on March 11, 1992 to be used in reporting combat situations involving American troops.

- Open and independent reporting will be the principal means of coverage of U.S. military operations.
- Pools are not to serve as the standard of covering U.S. military operations, but pools may sometimes provide the only feasible means of early access to a military operation. Pools should be as large as possible and disbanded at the earliest opportunity, within 24 to 36 hours when possible. The arrival of early access pools will not cancel the principle of independent coverage for journalists already in the area.
- Even under conditions of open coverage, pools may be appropriate for specific events, such as those at extremely remote locations or where space is limited.
- Journalists in a combat zone will be credentialed by the U.S. military and will be required to abide by a clear set of military-security ground rules that protect U.S. forces and their operations. Violations of the ground rules can result in suspension of the credentials and expulsion from the combat zone of the journalists involved. News organizations will make their best efforts to assign experienced journalists to combat operations and to make them familiar with U.S. military operations.
- Journalists will be provided access to all major military units. Special operations restrictions may limit access in some cases.
- Military public-affairs officers should act as liaisons but should not interfere with the reporting process.
- Under conditions of open coverage, field commanders will permit journalists to ride on military vehicles and aircraft whenever feasible. The military will be responsible for the transportation of pools.
- Consistent with its capabilities, the military will supply public-affairs officers with facilities to enable timely, secure, compatible transmission of pool material and will make these facilities available whenever possible for filing independent coverage. In cases when government facilities are unavailable, journalists will, as always, file by any other means available. The military will not ban communications systems operated by news organizations, but electromagnetic operational security in battlefield situations may require limited restrictions on the use of such systems.
- These principles will apply as well to the operations of the standing Department of Defense National Media Pool System.

ists. We are fools if we do not recognize this."

Armed with Cochran's and Morrison's divergent opinions on the subject, I asked a cross section of radio news executives and program management to weigh in with their thoughts and opinions on the ongoing debate.

**Robert Garcia, CNN Radio News/Atlanta**

Speaking as the immediate past chairman of the RTNDA, I believe it is completely appropriate for the RT-

NDA to be a voice, asking for as much as the Defense Department is willing to give. It's the RTNDA's job to advocate even occasionally unpopular positions on behalf of broadcast journalists. Basically, it's the RTNDA's job to ask, and it's the Defense Department's job to say no. That the RTNDA should be condemned in any way just for asking is wrong.

It is absolutely our job to report fairly, and even critically, regardless

Continued on Page 20

# REAL TALK RESULTS

INDEPENDENTLY SYNDICATED AND WINNING!

Arbitron Ratings W '00 - SP '01

<b>KCTK</b> Phoenix, AZ	<b>0.7</b> ↑ <b>2.2</b>	Women 25 - 54
<b>WFMN</b> Jackson, MS	<b>3.9</b> ↑ <b>6.5</b>	Men 25 - 54
<b>WNWS</b> Jackson, TN	<b>6.5</b> ↑ <b>8.1</b>	Adults 25 - 54
<b>WDMN</b> Toledo, OH	<b>1.4</b> ↑ <b>2.5</b>	Women 25 - 54
<b>WSBA</b> York, PA	<b>0.8</b> ↑ <b>2.6</b>	Adults 25 - 54
<b>KENS</b> San Antonio, TX	<b>0.4</b> ↑ <b>2.1</b>	Men 35 - 64
<b>KCRS</b> Odessa-Midland, TX	↑ <b>9.5</b>	Men 24 - 54

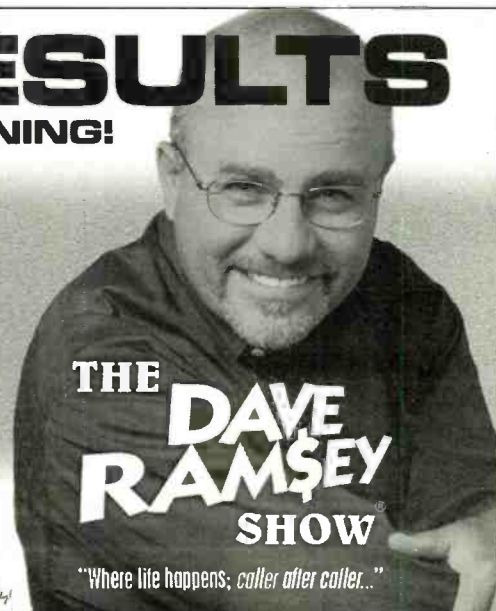
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**How Much Information....**

Continued from Page 19

of the popularity of the cause or the unpopularity of our criticism. We have every right to analyze the effectiveness of the conduct of the war. We have every right to measure reaction to it and its effects on the world. It is our patriotic duty to do so.

**Harvey Nagler, CBS News Radio/New York**

There has never been a conflict quite like this in our history. For the first time ever, terrorists struck with a vengeance in the United States. The historical struggle between journalists and government on what should or should not be reported is far more difficult. We in the media must continue to question but should not do anything that will jeopardize American lives.

While the administration would like to control the reporting of the conflict, as administrations throughout the years have tried to do whenever there is a war, it would be irresponsible journalism to leave the details of reporting the fighting and the consequences of that fighting solely to the Defense Department.

**Chris Berry, ABC News Radio/New York**

The Gulf War was very controlled by the Pentagon. The media was escorted by the military and, for the most part, kept from the action. This is much more of an unpredictable situation. We don't know what kind of engagements will occur, and what does come out in briefings will likely be sanitized by the Pentagon's PR machine.

This is a very unconventional enemy for the U.S. military. At ABC News and other news organizations there is a heightened sensitivity that lives are at risk. We're not in the business of censorship, but we're not prepared to disclose information that could jeopardize an operation. It is a very dangerous situation on the ground in Afghanistan and along the border with Pakistan. News executives realize that there are lives at stake, and you can expect them to exercise extreme caution to ensure that secret operations remain secret.

**Brad Kalbfeld, Associated Press/Washington, DC**

The Pentagon knows what it's doing, and when it chooses to leak or not to leak information or to provide

or not provide briefings, it obviously has reasons for doing so. At AP we continue to be optimistic that we'll be able to accurately and fairly report this story while not endangering the success of any operation or the safety of any troops.

The big issue for us is that, where it does not compromise the safety or security of an operation, we would like to have — and we believe that the Pentagon wants us to have — the most access possible. They know that one of the values they are defending is freedom of information. I have full confidence that they are not going to let us see things that they don't want us to see, and, when it is a security operation, we are going to be respectful of that. We take seriously the importance of balancing the right to know with security and safety. That's something we think a lot about and a responsibility that we take very seriously.

**Gabe Hobbs/Clear Channel**

There is no balance between national security and anything. Providing national security is a fundamental charge of the U.S. Constitution. Implying that if we're not revealing military operations, somehow we are not being truthful? Please. If a news

organization doesn't want to be responsible for putting U.S. fighting men and women in harm's way, then don't. We don't have a responsibility to keep the public informed about key government activities if people will die by our doing so. Likewise for keeping the public informed about critical military operations, because they are just that — *critical*.

**Mary June Rose, WGN/Chicago**

Recently, ABC News' Sam Donaldson was a guest of morning host Spike O'Dell, and they discussed this very subject. Nobody says it better than Sam, so I hope he won't mind if I quote him. "We shouldn't know too much," he said. "It's a reporter's job to ask questions, and it's a government official's job to say, 'No, I won't answer that.' If I ask, 'When do you think we're going to be able to strike?' the official ought to say, 'That's something we're not going to discuss.' If he happens to say, 'Midnight, and tell everybody,' there must be a reason for that.

"I don't think people should assume that government officials are such dummies that they'd tell us, 'Well, three platoons are going to go in at dawn.' It just doesn't happen that way." I agree with Sam, as does WGN's News Director, Tom Petersen. It's the reporter's and the RTNDA's job to ask, and it's the government's job not to tell us when they shouldn't.

**Jack Swanson, KGO & KSFO/San Francisco**

Barbara Cochran is doing her job. The request is certainly appropriate. I'd be disappointed in an RTNDA president who didn't demand more access to military information. What would be inappropriate would be Rumsfeld bending an inch on information issues based on this request. The real problem will come, as it has in past wars, when journalists actually succeed in getting information that could be harmful to our military operations. Who then decides what happens with that information?

**Red Pitcher, WJBC/Bloomington, IL**

I believe the government has an obligation to protect the citizenry, and, in specific circumstances, journalists should not be privy to, nor should they release info vital to, national security. Yes, the public has a right to know, but up to a certain limit, and that limit is our elected and appointed officials' decision in a time of national peril.

There's plenty of time to debate these decisions later. Should we reveal FBI and CIA secrets in uncovering terrorist plots in our country? Once again, it's the government's role to protect the citizenry, and sometimes we have to trust our elected and appointed officials during times of conflict and debate it later.

**Walter Sabo, Sabo Media/New York**

Why is it assumed that journalists don't already have all the informa-

tion? Maybe they have all that there is. Right or wrong, throughout history the Department of Defense has kept information from the general public. If it's to win a battle, it's viewed as prudent. If the revelation of tactics could cause the loss of American lives, that would not be prudent.

Barbara Cochran is merely restating a belief and a passion that journalists have expressed throughout history with the government. The truest expression of patriotism, and the point of the Bill of Rights, is exercising freedom of expression without fear of censorship or government reprisal.

**Ken Kohl, KFBK & KSTE/Sacramento**

There is a history of media playing a key role during times of war and strife in American life, and that history is at our backs. Rising cable levels at our News and Talk stations tell us that people have an insatiable appetite for the absolute latest breaking detail. We take that responsibility very seriously. Listeners have come to expect a steady stream of information. Information is king, and we are its suitors, courting officials with question after question. That is how we do our jobs — one little piece here, another morsel there.

It's my belief that the much-maligned American media will do the right thing. Sept. 11 changed all of us, and this war can be won at home and abroad with the full support of the American people. But they want information, and they want it now. Give us regular, reliable information, and we will convey it. Tell us nothing, and smart, aggressive reporters will dig something up. Spoon-feed that information if you must, but "feed the beast," because an information void helps no one.

**Valerie Geller, Geller Media International/New York**

I still believe that freedom of information is one of the true benefits of a free society. I work all over the world with both TV and radio news and information programming, including in several countries where a broadcaster can get fired, fined or even jailed for saying what they think or know about a topic. In America we have a special and unique society. I think that most journalists know not to yell "fire" in a crowded theater.

I believe the job of people who work in news and information is to find out what is going on. People do need to know what decisions are being made and the thinking behind those decisions. Americans need to be given anything that can allow them to make informed choices about their health, safety, well-being and freedom. Perhaps it's not simply about a government releasing information, but also about educated, trained, knowledgeable and *responsible* journalists asking the right questions.

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## 12+ SUMMER 2001 ARBITRON RESULTS

### Columbus, OH - #34

Station (Format)	Owner	Sp '01	Su '01
WNCI-FM (CHR/Pop)	Clear Chan.	9.0	9.2
WCKX-FM (Urban)	Radio One	7.9	7.7
WTYN-AM (Full Serv.)	Clear Chan.	8.2	7.1
WSNY-FM (AC)	Saga	6.8	6.9
WBNS-FM (Hot AC)*	Radio Ohio	5.8	6.7
WCOL-FM (Country)	Clear Chan.	6.3	6.0
WLVO-FM (Rock)	Infinity	6.5	5.1
WBZX-FM (Act. Rock)	North Amer.	5.5	4.6
WMNI-AM (Adult Std.)	North Amer.	1.8	3.4
WHOK-FM (Country)	Infinity	4.1	3.2
WXMG-FM (Rhy/O)	Radio One	2.7	3.2
WJZA/WJZK (Sm. Jazz)	Scantland	1.8	2.7
WOGB-FM (Oldies)**	Associated	2.1	2.6
WWCD-FM (Alt.)	Ingliside	2.0	2.2
WCLT-FM (Country)	WCLT Radio	1.8	2.1
WCVO-FM (Christian)	WCVO Inc.	1.8	2.0
WFJX-FM (Cl. Rock)	Clear Chan.	2.5	1.9
WAZU-FM (Act. Rock)	Infinity	1.7	1.7
WEGE-FM (Cl. Rock)	North Amer.	1.6	1.6
WJYD-FM (Gospel)	Radio One	1.3	1.2
WSMZ-FM (Urban)	Stop 26	0.7	1.1
WBNS-AM (Sports)	Radio Ohio	1.7	1.0
WNKO-FM (Oldies)	Runnymede	0.0	1.0
WRFD-AM (Rel.)	Salem	0.0	1.0

\*Was Oldies until July 11  
\*\*Was WXST-FM ('80s) until July

### Memphis - #45

Station (Format)	Owner	Sp '01	Su '01
WDIA-AM (Urban AC)	Clear Chan.	7.3	7.3
WHRK-FM (Urban)	Clear Chan.	6.7	7.1
KJMS-FM (Urban)	Clear Chan.	5.7	7.0
KXHT-FM (CHR/Rhy)	Finn	5.1	6.4
WEGR-FM (Cl. Rock)	Clear Chan.	5.2	5.5
WGKX-FM (Country)	Barnstable	6.7	5.4
WRBO-FM (Urban/O)	Barnstable	5.7	5.0
WLOK-AM (Gospel)	Gilliam	4.4	4.3
WRCA-AM (N/T)	Clear Chan.	3.7	4.3
WMC-FM (Hot AC)	Infinity	4.2	4.1
WRVR-FM (AC)	Entercom	4.9	4.1
WMBZ-FM (Hot AC)	Entercom	3.2	3.8
WSRR-FM (Cl. Hits)	Barnstable	3.4	3.3
WYYL-FM (CHR/Rhy)*	Finn	2.5	3.0
KWAM-AM (Gospel)	Concord Media	3.4	2.4
WMFS-FM (Act. Rock)**	Betz	2.0	2.2
WOTO-FM (Oldies)	Clear Chan.	2.8	1.8
WCRV-AM (Rel.)	Bott Radio	1.7	1.6
WJCE-AM (Urban/O)	Entercom	1.3	1.6
WJZN-FM (Sm. Jazz)	Barnstable	0.6	1.4
WGSF-AM (Reg. Mex.)	Finn	2.3	1.2
WHBQ-AM (Sports)	Finn	1.0	1.2

\*Was WKSL-FM (CHR/Pop) until August 15  
\*\*Switched to Alternative in September

### Hartford-New Britain-Middletown - #46

Station (Format)	Owner	Sp '01	Su '01
WRCH-FM (AC)	Infinity	10.9	12.3
WTIC-AM (N/T)	Infinity	11.0	10.3
WZMX-FM (CHR/Rhy)	Infinity	7.7	9.6
WTIC-FM (Hot AC)	Infinity	6.5	7.0
WVYZ-FM (Country)	Clear Chan.	7.6	6.7
WDRG-FM (Oldies)	Buckley	5.4	5.4
WKSS-FM (CHR/Pop)	Clear Chan.	5.9	4.4
WCCC-A/F (Act. Rock)	Marlin	4.9	3.9
WDRG/WMMW (Adult Std.)	Buckley	3.2	3.6
WMRO-FM (Alt.)	Clear Chan.	3.5	3.5
WHCN-FM (Cl. Rock)	Clear Chan.	3.9	3.3
WAQY-FM (Cl. Rock)	Saga	2.3	2.6
WPLR-FM (Rock)	Cox	1.7	1.3
WLAT-AM (Tropical)*	Mega	1.1	1.1
WFAN-AM (Sports)	Infinity	1.4	1.0
WMAS-FM (AC)	Lappin	0.8	1.0
WPOP-AM (Sports)	Clear Chan.	1.0	1.0

\*Was WNEZ-AM (Urban AC) until May 11

### Providence-Warwick-Pawtucket - #35

Station (Format)	Owner	Sp '01	Su '01
WHJY-FM (Rock)	Clear Chan.	5.8	7.9
WPRO-FM (CHR/Pop)	Citadel	7.1	7.3
WWLI-FM (AC)	Citadel	7.3	6.7
WWBB-FM (Oldies)	Clear Chan.	6.3	6.2
WCTK-FM (Country)	Hall	4.9	5.3
WSNE-FM (Hot AC)	Clear Chan.	4.9	4.7
WAKX/WWKX (CHR/Rhy)	AAA Enter.	5.2	4.2
WPLM-FM (Soft AC)	Plymouth Rock	3.5	4.1
WPRO-AM (Talk)	Citadel	4.9	4.0
WBRU-FM (Alt.)	Brown Uni.	3.4	3.9
WHJJ-AM (N/T)	Clear Chan.	3.3	3.1
WZRA/WZRI ('80s)	Citadel	1.2	2.7
WJMN-FM (CHR/Rhy)	Clear Chan.	3.1	2.3
WFHN-FM (CHR/Rhy)	Citadel	1.4	2.1
WBZ-AM (N/T)	Infinity	1.5	2.0
WBMX-FM (Hot AC)	Infinity	1.6	1.9
WWRX-FM (Alt.)	Phoenix Media	1.6	1.7
WCRB-FM (Classical)	Charles River	2.0	1.6
WAAF-FM (Act. Rock)	Entercom	1.9	1.5
WCIB-FM (Cl. Rock)	Makkay	1.3	1.3
WBSM-AM (N/T)	Citadel	1.3	1.1
WEEI-AM (Sports)	Infinity	1.0	1.1
WODS-FM (Oldies)	Infinity	1.2	1.0
WSKO-AM (Sports)	Citadel	1.1	1.0

### Las Vegas - #39

Station (Format)	Owner	Sp '01	Su '01
KJUL-FM (Soft AC)	Beasley	6.8	8.4
KWNR-FM (Country)	Clear Chan.	7.1	7.7
KLUC-FM (CHR/Rhy)	Infinity	8.8	6.9
KMXB-FM (Hot AC)	Infinity	5.2	5.9
KXTE-FM (Alt.)	Infinity	4.8	5.3
KQOL-FM (Oldies)	Clear Chan.	4.6	5.2
KSNE-FM (AC)	Clear Chan.	5.9	5.2
KISF-FM (Reg. Mex.)	Hispanic	4.2	4.9
KXPT-FM (Cl. Hits)	Lotus	4.3	4.6
KOMP-FM (Rock)	Lotus	3.6	4.5
KSTJ-FM ('80s)	Beasley	4.9	4.4
KFMS-FM (CHR/Pop)	Clear Chan.	4.3	3.5
KKLZ-FM (Cl. Rock)	Beasley	2.2	3.3
KXNT-AM (Talk)	Infinity	3.8	3.2
KMYZ-FM (AC)	Infinity	4.4	3.1
KRRN-FM (Span. Con.)	Entravision	1.7	2.0
KDWN-AM (N/T)	Radio Nevada	2.3	1.9
KVGS-FM (Urban)	Desert Sky	0.0	1.8
KLSQ-AM (Spanish/O)	Hispanic	0.6	1.2
KENO-AM (Sports)	Lotus	0.9	1.0

### Indianapolis - #40

Station (Format)	Owner	Sp '01	Su '01
WFMS-FM (Country)	Susquehanna	11.4	11.5
WFBQ-FM (Cl. Rock)	Clear Chan.	8.3	8.1
WIBC-AM (N/T)	Emmis	7.0	7.3
WGLO-FM (Oldies)	Susquehanna	6.1	7.0
WHHH-FM (CHR/Rhy)	Radio One	5.2	6.3
WTLG-FM (Urban AC)*	Radio One	5.9	5.8
WYXB-FM (Soft AC)	Emmis	4.7	5.5
WNOU-FM (CHR/Pop)	Emmis	4.6	5.2
WRZX-FM (Alt.)	Clear Chan.	6.2	5.2
WENS-FM (Hot AC)	Emmis	4.5	4.7
WZPL-FM (CHR/Pop)	MyStar	3.6	4.0
WTPI-FM (AC)	MyStar	4.6	3.8
WNYS-AM (Adult Std.)	MyStar	2.3	2.9
WTTS-FM (Triple A)	Sarkes Tarzian	3.4	2.5
WYJZ-FM (Sm. Jazz)	Radio One	2.4	1.9
WNDE-AM (Sports)	Clear Chan.	1.7	1.8
WXIR-FM (Rel.)	Radio 1500	1.4	1.3

\*Was Urban until May 29

### Salt Lake City-Ogden-Provo - #36

Station (Format)	Owner	Sp '01	Su '01
KSFI-FM (AC)	Simmons	7.8	6.8
KSL-AM (N/T)	Bonneville	6.8	6.5
KUBL-FM (Country)	Citadel	4.4	5.0
KZHT-FM (CHR/Pop)	Clear Chan.	5.2	4.4
KODJ-FM (Oldies)	Clear Chan.	4.5	4.3
KSOP-A/F (Country)	KSOP Inc	3.0	4.2
KXRX-FM (Alt.)	Simmons	3.9	4.2
KOSY/KRAR (AC)	Mercury	2.5	4.1
KRSP-FM (Cl. Rock)	Simmons	4.0	4.0
KBER-FM (Rock)	Citadel	3.5	3.8
KISM-FM ('80s)	Clear Chan.	3.5	3.6
KNRS-AM (Talk)	Clear Chan.	3.9	3.3
KQMB-FM (Hot AC)	Simmons	3.4	3.1
KTCE/KUUU (CHR/Rhy)	Millcreek	3.5	3.1
KKAT-FM (Country)	Clear Chan.	3.0	2.9
KURR-FM (Cl. Rock)	Clear Chan.	2.8	2.9
KENZ-FM (Triple A)	Citadel	3.9	2.7
KBEE-FM (Hot AC)	Citadel	2.8	2.5
KFVR/KUDD (CHR/Pop)	Millcreek	1.8	2.4
KWLW-AM (Country/O)	Clear Chan.	1.4	2.4
KBZN-FM (Sm. Jazz)	Capitol Br.	2.7	1.9
KWKD-FM (Act. Rock)	Millcreek	1.7	1.9
KFNZ-AM (Sports)	Citadel	2.1	1.7
KALL-AM (N/T)	Clear Chan.	1.6	1.3
KCPX-FM (Cl. Rock)	Mercury	1.7	1.3
KSGD-FM (Reg. Mex.)	Utah Spanish	0.9	1.3
KSVN-AM (Reg. Mex.)	Collantes	0.4	1.3

### New Orleans - #42

Station (Format)	Owner	Sp '01	Su '01
WQUE-FM (Urban)	Clear Chan.	13.4	13.1
WWL-AM (N/T)	Entercom	8.3	8.8
WYLD-FM (Urban AC)	Clear Chan.	6.7	8.1
WLGM-FM (AC)	Entercom	5.8	6.3
WNOE-FM (Country)	Clear Chan.	6.2	6.0
WTKL-FM (Oldies)	Entercom	5.7	5.3
KMEZ-FM (Urban/O)	Beasley	5.6	5.2
WKZN-FM (Hot AC)	Entercom	4.2	5.0
WEZB-FM (CHR/Pop)	Entercom	4.9	4.6
KKND-FM (Alt.)	Clear Chan.	4.7	4.5
WRNO-FM (Cl. Rock)	Beasley	4.3	4.4
WYLD-AM (Gospel)	Clear Chan.	3.4	2.7
WCKW-FM ('80s)	222 Corp	2.7	2.2
KNOU-FM (CHR/Rhy)*	J.P. Br. LLC	0.0	1.9
KFXN-FM (Cl. Hits)**	Clear Chan.	2.3	1.6
WSJZ-FM (Sm. Jazz)	Styles Br.	1.1	1.6
WODT-AM (N/T)	Clear Chan.	1.1	1.0

\*Was KBIL-FM until July 4  
\*\*Was KUMX-FM (CHR/Pop) until June 29

### Charlotte-Gastonia-Rock Hill - #37

Station (Format)	Owner	Sp '01	Su '01
WSOC-FM (Country)	Infinity	7.3	6.9
WPEG-FM (Urban)	Infinity	5.4	6.7
WNKS-FM (CHR/Pop)	Infinity	8.0	6.6
WBAV-FM (Urban AC)	Infinity	4.6	6.1
WRFX-FM (Cl. Rock)	Clear Chan.	5.1	6.1
WBT-A/F (Talk)	Jeff.-Pilot	5.6	5.9
WKKT-FM (Country)	Clear Chan.	5.0	5.7
WLYT-FM (AC)	Clear Chan.	5.6	5.6
WWMG-FM (Oldies)	Clear Chan.	6.0	4.9
WSSS-FM ('80s)	Infinity	3.8	4.6
WCHH-FM (Urban)	Radio One	3.7	3.4
WLNK-FM (Hot AC)	Jeff.-Pilot	4.0	3.4
WEND-FM (Alt.)	Clear Chan.	3.3	2.9
WBNX-FM (Adult Std.)	GHB	1.9	2.5
WNOW-AM (Reg. Mex.)	Baker Family	1.8	1.8
WGIV-AM (Gospel)	Infinity	0.7	1.5
WXRC-FM (Cl. Rock)	Pacific	1.8	1.1

### Norfolk-Virginia Beach-Newport News - #38

Station (Format)	Owner	Sp '01	Su '01
WOWI-FM (Urban)	Clear Chan.	8.3	7.6
WAFX-FM (Cl. Rock)	Saga	5.9	6.3
WCMS-FM (Country)	Barnstable	5.8	6.3
WNOR-FM (Act. Rock)	Saga	5.8	6.0
WNVZ-FM (CHR/Rhy)	Entercom	5.1	6.0
WWDE-FM (AC)	Entercom	6.9	5.9
WXEZ-FM (Gospel)	Barnstable	4.7	5.9
WGH-FM (Country)	Barnstable	5.6	5.1
WPTE-FM (Hot AC)	Entercom	4.3	5.0
WNIS-AM (Talk)	Sinclair Tele.	3.7	4.5
WVKL-FM (Urban AC)	Entercom	5.4	4.5
WWSO-FM (Urban/O)	Barnstable	2.6	2.7
WJCD-FM (Sm. Jazz)	Clear Chan.	4.3	2.6
WKOC-FM (Triple A)	Sinclair Tele.	2.6	2.6
WROX-FM (Alt.)	Sinclair Tele.	2.5	2.6
WBHH-FM (Urban)	Clear Chan.	2.3	2.3
WJOI-AM (Adult Std.)	Saga	1.6	2.0
WSVY-FM (Rhy/O)	Clear Chan.	2.0	1.9
WPCE-AM (Rel.)	Willis	1.4	1.3
WTAR-AM (N/T)	Sinclair Tele.	1.2	1.3

### Nashville - #44

Station (Format)	Owner	Sp '01	Su '01
WQQK-FM (Urban)	Dickey	11.6	9.2
WRVW-FM (CHR/Pop)	Clear Chan.	7.7	7.0
WJXA-FM (AC)	So. Central	6.8	6.2
WSIX-FM (Country)	Clear Chan.	6.7	5.7
WNRO-FM (Cl. Rock)	Clear Chan.	4.9	5.0
WNAK-FM (Oldies)	So. Central	4.7	4.7
WWTN-FM (N/T)	Gaylord	3.4	4.7
WKDF-FM (Country)	Citadel	4.8	4.1
WSM-AM (Country)	Gaylord	3.3	4.0
WLAC-AM (N/T)	Clear Chan.	3.3	3.9
WSM-FM (Country)	Gaylord	4.9	3.9
WZPC-FM (Alt.)	Cromwell	3.4	3.9
WZTO-FM (Rel.)	Clear Chan.	2.6	3.6
WQZO-FM (CHR/Pop)	Cromwell	3.4	2.8
WGFX-FM (Cl. Hits)	Citadel	3.1	2.6
WNPL-FM (Act. Rock)	Dickey	1.6	2.5
WRQQ-FM (Hot AC)	Dickey	2.4	2.3
WRLT-FM (Triple A)	Tuned In Br.	1.7	1.8
WVVL-AM (Urban/O)	Heidelberg	1.2	1.4
WNDB-AM (Urban)	Babb	0.4	1.3
WBOZ/WVRY (Gospel)	Reach	0.5	1.0
WYYB-FM (Triple A)	Tuned In Br.	0.8	1.0

### Format Abbreviations

AC-Adult Contemporary, Adult Std. - Adult Standards, B/EZ-Beautiful/Easy Listening, CHR/Pop-Contemporary Hit Radio/Pop, CHR/Rhy-Contemporary Hit Radio/Rhythmic, Cl. Hits-Classical Hits, Cl. Rock-Classical Rock, Full Serv-Full Service, Hot AC-Hot AC, Misc-Miscellaneous, Reg. Mex-Regional Mexican, Sm. Jazz-Smooth Jazz Span. AC-Spanish Adult Contemporary, Spanish Con-Spanish Contemporary, Span N/T-Spanish News/Talk, Spanish/O-Spanish Oldies, Triple A-Triple A, Urban/AC-Urban Adult Contemporary, Urban-Urban Contemporary, Urban/O-Urban Oldies.





## Scott Shannon, Part Two: The Days We Remember

*'His true love is being on the air'*

Aug. 2, 2001. The phone rang.

It was 7:40am PT, three hours later in New York. "There's some kinda funky mojo magic going on here." The voice belonged to WPLJ/New York's Scott Shannon. "You know, it was 18 years ago today that we signed Z100 [WHTZ/New York] on."

"Really? What can you tell me about that morning?" I asked as I spilled my coffee.

"We only had two mikes in the place, one in the control room and one in production, so J. R. Nelson, my sidekick, had to hook the production room mike to a card table," Shannon says. He pauses, remembers something, then laughs. "We didn't even have phones. I had to close the request lines when we opened the office, because New Jersey didn't have choke lines."

Z100 started simply. "We opened up with a playlist of 35 to 40 records and just pounded them," says Shannon. "The format was salt and pepper — one white, one black, one white, another black."

Yes, he says, there were lots of complaints about the repetition. "We went on the air and said, 'Our Music Director, Michael Ellis, is going to run down to Tower Records — we've got a little money — so if you have anything you want to hear, let us know, or if you have some songs you want us to play, send them to us, because we're a little short.'"

The audience loved the candor. "They'd say, 'Tell your music director to pick up a few new songs so I don't have to hear that damn 'Every Breath You Take' another 20 times today,'" Shannon recalls.

Z100 turned its lack of promotional bucks from a negative to a positive. "We had the homemade sign contest," Shannon says. "You'd be driving through Yonkers and see an apartment building with three or four 'I Love Z100' signs on sheets hanging out of windows."

You know what happened next, don't you?

### ROCKIN' AMERICA

Z100 went from worst to first in 74 days, and suddenly Shannon was the darling of the radio industry. Bob Pittman called from MTV to discuss a

new video channel, VH1, and, for 2 1/2 years, Shannon was a cable star. "It was really weird," he says. "There were places where I was recognized on the street and others where VH1 had no penetration."

National radio syndication followed. Westwood One Chairman Norm Pattiz approached Shannon about a Top 40 countdown show, the show that would become *Rockin' America Top 30 Countdown*.

"What made it unique were the production values and the show's attitude," says consultant Gary Landis, who was Westwood's VP/Programming when the countdown launched. "It was as much about Scott's personality as it was about the music."

*Rockin' America* was a mainstay on over 150 of America's most-prominent CHR stations for close to five years. Westwood One made money, so did Shannon, and Pattiz approached him with another idea: "What if I bought you a radio station in Los Angeles?"

The idea intrigued Shannon, and, besides, he was ready for a new challenge. He threw out a number, and Pattiz agreed. Welcome to the jungle. On St. Patrick's Day 1989, Pirate Radio, KQLZ, signed on.

"It was a magic day, and if you want to hear their launch, it's all over the Internet," says Landis. "I still think it represents one of Scott's finest hours."

"I loved working for Norm, loved Los Angeles radio," Shannon says. "It was just financial. The really sticky wicket that's never been discussed is that, at the completion of my two-year contract, I was going to become a part owner. That made the deal lopsided. So, at along about 20 months, Norm pulled the plug on me. "We're still friends; we still talk. He more than made the trip worthwhile."

### A DAY TO REMEMBER

Sept. 11, 2001. Not a normal day. "We were coming out of a stopset, around 8:45, 8:46, when one of our listeners, who was across the street from the World Trade Center, called to say a plane had just rammed into one of the buildings," Shannon says, his voice low and somber.

"At first it was surreal and difficult to comprehend. We have TV monitors in the control room, and we were watching Channel 7. We didn't have time to think

about what we were doing. It was all instinct, minute to minute, and we basically started doing play by play.

"As events unfolded, there was a point when we realized that it was a large airliner. How it ran into a building on a clear day was kind of a mystery to us. While we were discussing that, we spotted another plane coming around the left side of the screen. I said, 'There's another plane coming into the picture.' When it hit the second building, Todd Pettengill commented, 'Oh my God, this isn't an accident; it's an attack!' Those words rang through the speakers like a knife.

"We were talking to someone in the towers when another guy called, and as he was talking, he stopped and said, 'There's people jumping out of the building. Oh my God.' And then he started crying.

"The worst moment for all of us was when we saw the first building collapse. We described it, but we didn't honestly believe it. It was difficult to grasp."

Penn Plaza was evacuated, but the WPLJ morning crew — Shannon, Pettengill, Patti Steele, their three staff producers and weatherman Bill Evans — stayed on the air for 13 hours straight.

"When we finally walked out that night, it was one of the strangest things I've ever seen," says Shannon. "The streets were deserted. No traffic, a few people walking. The look on their faces was chilling. There was all this white soot that looked a little bit like snow, and there was a horrible, horrible smell in the air.

"It was difficult to sleep that night because of the complexity of this horrible event. Who did it? How did they plan it? How'd they get away with it? What did the people in those buildings have to go through? What about the people in those planes who knew they were over the city, flying too low, heading toward a building?"

"The next morning was even more difficult. We started getting calls from wives and husbands whose mates hadn't come home the night before, and they still hadn't heard from them. It was just draining."

On Sept. 11 and in the days that followed WPLJ wasn't a News station, a CHR station or a Talk station. "We were just a New York people station," says Shannon. "What we had to do was crystal clear, and I have to say that I'm so proud of everyone involved with our show. We lived through it together and were the eyes and ears of millions of people in New York who didn't have television."

Talk about finest hours.

"As long as I'm walking the face of the earth," Shannon says, "Sept. 11 is a day I'll never forget."

"I have yet to meet an air talent who has a heart bigger than Scott Shannon," says Tom Cuddy, WPLJ's VP/Programming.

Some days make that point more than others.

Bob Shannon writes, voices, produces and consults from his Bainbridge Island, WA-based business, bobshannonworks. Shannon, who continues to consult his former employer, TM Century, can be reached at [bob@shannonworks.com](mailto:bob@shannonworks.com).



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# Street Talk®

## WKTI Criticized For Role In Costume Contest

Halloween has come and gone, but the controversy surrounding Milwaukee's annual Halloween party in the city's Water Street district still lingers throughout the offices of Journal Hot AC WKTI. At this year's event, held Oct. 27, two WKTI interns joined two Miller Brewing Co. employees to judge a costume contest. The winner? A man in blackface dressed as pancake-syrup purveyor Aunt Jemima. The man received a wild ovation as he carried a frying pan and threw pancakes to the crowd, and the applause prompted the four judges to select the man as the winner. According to the *Milwaukee Journal-Sentinel*, the man received a \$1,000 prize from the local business association that had organized the event. A WKTI spokesperson tells *ST* the station did not organize the event and was simply asked by the organizers to have an air talent present. WKTI air personality Lips LaBelle ended up MC'ing the contest, and WKTI's Kidd O'Shea also showed up. In fact, O'Shea had his photo taken with "Aunt Jemima," and the photo briefly appeared on the WKTI website. When contacted by *ST*, WKTI Sr. VP/GM Jon Schweitzer said he regrets that the station was involved in offending anybody and that a staff meeting was held on Nov. 6 to discuss racial sensitivity.

Newton in managing the operational side of the label.

Embattled NARAS chief Michael Greene last week broke his silence over sexual-assault and battery allegations made by former Grammy executive Jill Geimer. In a written statement, Greene — who, the *Los Angeles Times* reports, settled the case out of court and agreed to pay Geimer \$650,000 — said NARAS leadership convinced him that it was "in everyone's best interests for me to give up my right to litigate for defamation and to forgo my ability to vindicate myself, as well as the organization, through due process." In a separate statement, Grammy Chairman Garth Fundis stood by Greene, saying that unless NARAS is presented with evidence of misconduct, Greene deserves the support of the NARAS board, its officers and the membership of the Recording Academy. The *Times* reports that Greene will pay nearly half of the settlement himself, with liability insurance covering most of the balance, and NARAS kicking in close to \$50,000. KABC/L.A. talk host and noted attorney Gloria Allred is representing Geimer, and she says Greene's statement is "a self-serving and pathetic attempt to try to salvage his reputation." Meanwhile, the newspaper also reports that Grammy execs have started talking to private investigators and are looking into new allegations by Geimer and other women.

### Alternative Radio Pioneer Dies

Larry Groves, who worked at KROQ/Los Angeles from 1979-89 and served as its MD, died Nov. 4, having taken his own life. Groves most recently worked at a music retailer in Longview, TX. The *Longview News-Journal* quoted a local policeman as saying neighbors concerned about Groves contacted investigators, who entered his apartment and found him dead of a gunshot wound. The neighbors also told the newspaper that Groves had not been seen for several days and that he had been despondent about health problems.

*ST* hears that two veteran Los Angeles talkers are headed back to local airwaves. Effective Nov. 12, KABC/L.A. is expected to replace morning hosts Dave Williams and Amy Lewis with *Ken & Co.*, featuring Ken Minyard and longtime KFWB/L.A. news anchor Dan Avey. Minyard most recently co-hosted afternoons with his son Rick at KRLA/L.A. under Infinity and hosted KABC's morning show from the 1960s through the early '80s as half of the famous *Arthur & Minyard* program (later known as *Ken and Bob*).

Continued on Page 26

Meanwhile, KHTQ/Spokane morning monsters Gary Allen and Crazy Aunt Karla had an interesting twist for a Halloween promotion, holding a contest for the best "ass mask." Listeners were asked to send in pictures of their butts decked out for Halloween for the chance to win a trip to see Ozzy Osbourne in San Diego. Entries included renditions of terrorist "Assama bin Laden," members of Kiss and a scarecrow with an appropriately placed carrot nose.

Republican mayoral candidate Michael Bloomberg — owner of WBBR/New York and the Bloomberg financial network — has been elected the 108th Mayor of the city of New York. As ST went to press early Wednesday morning, Bloomberg held a razor-thin lead over Democratic candidate Mark Green with 56% of the precincts still out. However, at 12:15am Green conceded to Bloomberg, who will succeed two-term mayor Rudolph Giuliani. Bloomberg outspent Green by \$45 million during the campaign.



Michael Bloomberg

EMI Exec. VP Charlie Dimont adds COO duties at Virgin Records America. Based in Los Angeles, he continues to report to EMI Chairman/CEO Alain Levy and will work closely with VRA co-Presidents Ray Cooper and Ashley

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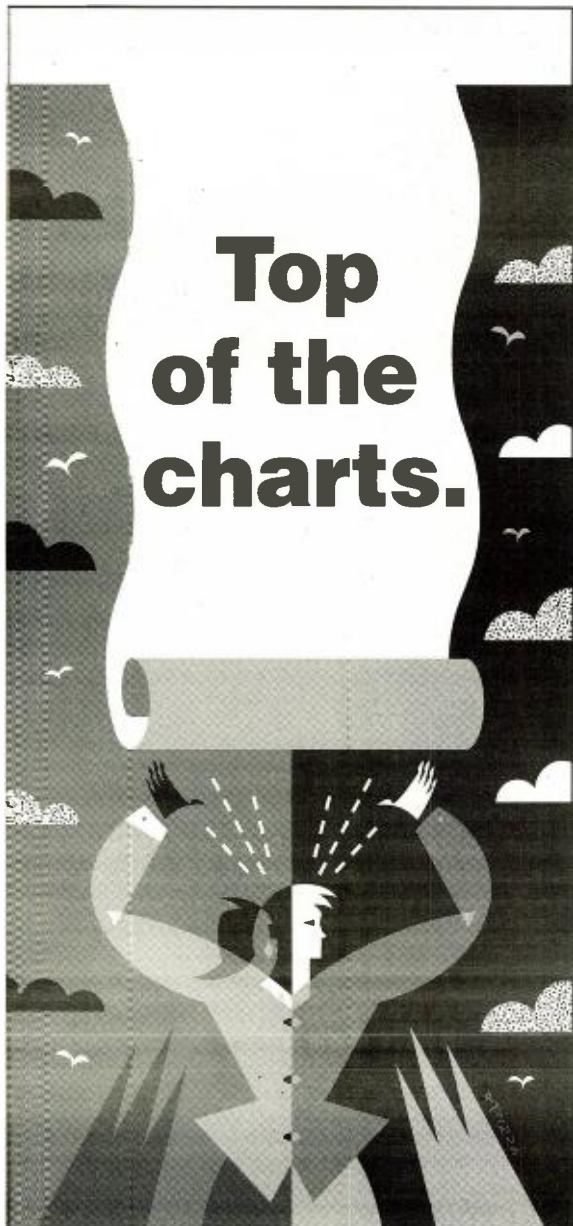
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Continued from Page 24

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Meanwhile, word has it that octogenarian talk host **George Putnam** — who recently departed Salem's new incarnation of KRLA/L.A. — is headed to Catholic Radio Network's Orange County, CA-based conservative Talker, KPLS. Putnam would join the station in the next couple of weeks and would replace one of the station's syndicated hosts.

WSOC/Charlotte PD Kevin O'Neal has been released from a Nashville hospital after suffering a minor heart attack. He and his morning team were on their way to a CMA remote earlier this week when O'Neal noticed that discomfort he had felt the night before was continuing. O'Neal dropped his co-workers off at the studio and admitted himself to the hospital.

Josh Fiedel, son of *Hitmakers* publisher Barry Fiedel, last week drove from San Diego to Phoenix to visit his former girlfriend and infant son to celebrate the little boy's first birthday. The visit ended in tragedy on Nov. 1, when Fiedel's van, with the three inside, was hit by a vehicle traveling at 100 mph. The *Arizona Republic* reports that the two individuals in the second vehicle had been drinking at an adult-entertainment establishment just moments before the collision. Josh Fiedel was killed in the accident, as was Annette Girard. Their son, Joshua Girard, suffered severe brain damage and died Nov. 3. Josh Fiedel was 23; Annette Girard was 28. Everyone at R&R offers their sincerest condolences to the Girard and Fiedel families during this time of grief and mourning.

## Coburn's Home Now The Bone

Legendary air personality **Bob Coburn** joins Susquehanna's KSN-FM (The Bone)/San Francisco for mornings. He joins Gina Horan and Mark Neumann in the wakeup shift. Coburn's duties do not affect his syndicated *Rockline* programs, which air on The Bone Mondays and Wednesdays from 8:30-10pm.



Bob Coburn

In other Bay Area radio news involving a legendary air talent, **Bobby Ocean** returns to KFRC-AM & FM/San Francisco for afternoons. Ocean first worked at KFRC-AM in 1972 and returned to the station in 1983 following stints at KIOI/San Francisco, KWST (K-West)/Los Angeles and KHJ/L.A.

Film House Sr. VP/Marketing **Dave Nichols** will exit the company at the end of the year. Nichols is officially on vacation from now until Dec. 31, and Wayne Campbell has already assumed his duties. Nichols joined Film House in 1988.

**Dave Presher**, VP/GM of Infinity/Dallas' Gospel KHVN, Smooth Jazz KOAI and CHR/Rhythmic KRBV (Wild 100), exits the stations. **Reid Reker**, VP/GM of crosstown sister FM Talker KYNG, adds similar duties at Wild 100. **Dave Siebert**, VP/GM of AC KVIL, takes Presher's former duties at KOAI. It's unclear who will assume Presher's duties at KHVN.

**KCPX/Salt Lake City** ends its stunting of all-patriotic-themed tunes by flipping to "Channel 105-7, The Cutting Edge of Rock." The station is operated via an LMA by Clear Channel.

Noted radio consultant **Lee Bayley** calls it a day after 40 years in the business. He can be reached at [lee.radio@verizon.net](mailto:lee.radio@verizon.net). Meanwhile, WGN-AM/Chicago news anchor **Dick Sutliff**

RADIO & RECORDS



1

- **Tim McCarthy** made President/GM of WABC & WQEW/New York.
- **Hilary Shaev** slides up to Exec. VP/Promotion for Epic Records Group.
- **Michael Johnson** appointed Sr. VP/R&B Promotion for Arista.

5

- **Charlie Cook** chosen as VP/Programming & Formats for Westwood One.
- **David Hall** named President of Gaylord Communications.
- **Alan Hay** rises to GM for American Radio Systems/Baltimore.

10



Lisa Velasquez

- **Lisa Velasquez** rejoins Atlantic Records as VP Pop/Special Projects.
- **Jane Bartsch** accepts VP/GM post at WHLI & WKJY/Long Island.

15

- **Judy Libow** advances to VP/National Promotion at Atlantic Records.
- **Brad Hunt** elevated to VP/AOR Promotion at Elektra-Asylum Records.
- **Bob Lind** appointed VP/GM of WWMX/Baltimore.



Brad Hunt

20

- **Mel Karmazin** promoted to President of Infinity Radio.
- **Al Brady Law** elevated to VP/Programming of NBC Radio.
- **WIFI/Philadelphia** names **Don Cannon** OM and **Liz Kiley** PD.

25

- **Don Bouloukos** appointed NSM at WLS/Chicago.
- **J.J. Jordan** joins R&R as Top 40 Editor.

retires after 30 years of service at the Tribune-owned News/Talker.

MTV Sr. VP/Music & Talent Programming **Tom Calderone** joins forces with LIFEbeat in the organization's efforts to raise HIV awareness among young people. A breakfast celebrating Calderone's involvement with LIFEbeat will be held Nov. 15 at New York's Rainbow Room, located on the 65th floor of 30 Rockefeller Center.

R&R sends its condolences to the family and friends of Washington, DC-based communications lawyer **Michael Bader**, who died of cancer Nov. 2 at his Bethesda, MD home. He was 72. Bader was founding partner of Haley, Bader & Potts, which later merged with Seattle-based law firm Garvey, Schubert & Barer. Bader was of counsel to the firm at the time of his death.

If you have Street Talk, call the R&R News Desk at 310-788-1699, or e-mail [streettalk@rrcrline.com](mailto:streettalk@rrcrline.com)

# breathing

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— David Edgar/WNOU

"'Breathing' from Lifeshouse is showing huge potential scores. Lifeshouse is not a one hit wonder!"

— Kid David/WXKS

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STEVE WONSIEWICZ

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## New Times For Older Music

□ Radio, label vets outline keys to breaking adult music

**W**hat do Enya, Andrea Bocelli, John Mellencamp, Diana Krall and Bob Dylan have in common (other than being recording artists)? If you said nothing, you'd be right, but there is some common ground: Their music appeals predominantly to adults, and they have albums that recently ranked among the top 50 best-selling discs in the country.

That's the good news. The bad news is that, despite the sales popularity of these artists, record companies still have to fight tooth and nail to get airplay, even at the friendliest of formats, like Triple A and Hot AC.

### Common Knowledge

It's common knowledge that the younger demos still drive the music business.

But, as more and more younger listeners fade from the Arbitron radar screen and America's baby boomers continue their march toward retirement, the older end of the sales spectrum will begin to take on increasing importance.

In fact, according to RIAA data, in 1999 the 45-plus crowd became the No. 1 cell in terms of record purchasing (25% of all records sold) for the first time in the history of the record industry. A look at the accompanying chart also shows how things have flip-flopped over the past decade. And, unless us boomers stop aging, that trend is unlikely to change.

I've written several columns over the years about the challenges record companies face in marketing and promoting music that appeals to older demos, but the recent sales picture — and the diversity of genres and artists that are selling well — had me rethinking the issue once again.

Personally, I'd like nothing more than to see a new adult-oriented format that plays the kind of music topping the sales charts — a top 40 in its purest sense. That, I know, is a pipe dream. However, those records are selling because older demos are actively seeking them out. So, to get a handle on how things are going out there, I queried a trio of pros. Here's what they had to say.

### Polarizing Times

These days, Paragon Media Strategies CEO Mike Henry wonders to what extent the extreme nature of the music on the young end may be polarizing adults and forcing them to look for music that is more suited to them. "A couple of years ago it was pretty easy for adults to find music," he says. "Acts like The Red Hot Chili



Mike Henry



Gregg Latterman



Phil Costello

Peppers, Counting Crows, Sheryl Crow and The Wallflowers were all over radio because the music bridged young and old listeners.

"These days Alternative and Active Rock are as hard as they've ever been because of all of the rap rock and hard rock. On the CHR side, the same thing can be said with regard to rap and hip-hop. We're starting to see age caps to the music. It's a stretch for a lot of the new music to appeal to anyone over the age of 30."

Henry doesn't think the change is enough to spur the creation of a pure top 40-based CHR, however. "It will take a lot more than that, because retail still doesn't drive what radio

**"A couple of years ago it was pretty easy for adults to find music."**

Mike Henry

plays," he says. "In rock's case, there might be a need for a 'new alternative,' because it's very difficult for older listeners to get into some of the rap rock acts. To them, they are all starting to sound alike. But in pop, I believe we're getting close to the point where a mainstream, very broad CHR might come back into fashion.

"One of the things that starts to happen in music cycles is that, at some point, music that radio isn't playing starts to sell. That happens

when formats get polarized and start neglecting the consumer. That goes on for a while, until somebody with a bright idea starts to play those records.

"If you back look at Alternative, Triple A and NAC, those were formats that were created when music in those genres that radio was not playing was selling. We're in one of those phases

right now where programmers at Rock, Pop and Alternative are really trying superserve their cores and maximize the quarter-hours of those loyal listeners. That's pushing everything else out to the sides. What's missing is the broad middle. But adults will continue to buy music regardless of what radio is giving them."

### Triple A Still The Place

With radio unlikely to change in the foreseeable future, labels will have to stick with tried-and-true promotional strategies to break artists who appeal to older listeners. And the jumping-off point for many acts remains Triple A.

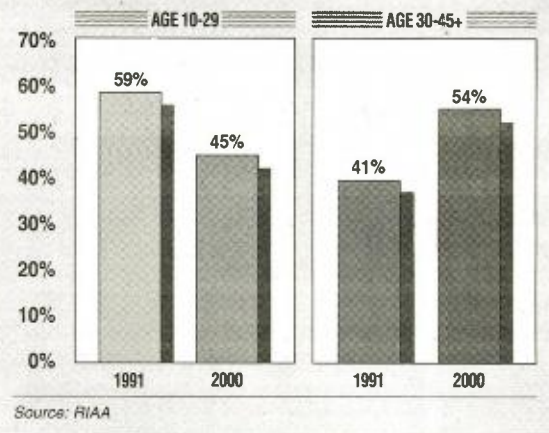
Aware Records founder and President Gregg Latterman — who has had impressive success with Train, Five For Fighting and, now, John Mayer — says that Triple A is still about getting the bands exposed and letting them get on their feet. "Going faster to Pop radio with a lot of these acts doesn't solve anything," he says. "Triple A allows a band to grow, play live and make friends.

"What's also important is that most of the programmers are real music people. They're not like the programmers at Pop or CHR, where you must have a story and momentum before you get on their radar. Triple A is still a place where you can take a programmer out to a club to see your act, and, if they like it, they'll play it.

"Honestly, it's still all about the band. We build a foundation and infrastructure for our bands at Aware, which is why we have 800 college reps getting the word out. But it's still up to the band when it comes to how quickly they want to build their

## RIAA Consumer Profile

This chart shows the percentage of records purchased by certain age groups.



following. That usually happens organically, because Triple A can take you only so far."

The touring aspect is a key point, because the longer an act stays on the road, the more fans it can potentially make, which can translate into the kind of sales Pop radio wants to see. But, says Latterman, in certain markets, "Triple A can sell records, like Minneapolis, Seattle and Denver. You can build a solid following from those stations.

"And once you have the sales and airplay foundation, you have the opportunity to get other stations in the market and spread the word. Look at CHR/Pop — I bet none of those bands are selling less than 10,000 copies a week.

"John Mayer is an example of it happening extremely quickly because it's a young thing and all the young kids are finding out about him through the Internet. Five For Fighting appeal to an older crowd, so people weren't as active online about it. It took longer. Even though we had six months of airplay at Triple A, it took a year to get to where we are today, whereas it took Mayer only three months. The younger the audience, the quicker the word of mouth, and vice versa."

### New Approaches To Old Formats

For Reprise Sr. VP/Promotion Phil Costello, it's all about finding a few champions at radio and working from there. Costello started Enya — whose new album has been scanning be-

tween 160,000 and 170,000 copies per week, according to Reprise — nearly a year ago at AC.

"You have to look for the programmers who don't follow everyone else," he says. "There are enough AC programmers you can go to who want to be a part of a success story."

Another key benefit: AC programmers tend to be more patient, says

**"There are enough AC programmers you can go to who want to be a part of a success story."**

Phil Costello

Costello. "If your stories are consistent, time isn't a factor, because once the format begins to play the record, your ticker doesn't start like it does at Pop, Alternative or Active Rock," he explains. "AC hangs onto records a lot longer."

Still, Costello says it's still a battle when it comes to pitching AC records that don't fit the mold. "We had a lot of people raise their eyebrows when we told them we were going to make Enya a priority at the format, because programmers didn't play New Age music and hadn't played Enya since 'Orinoco Flow' in the late '80s," he says.

"But once we had a few success stories, it became a lot easier. And, based on some of the conversations I've had over the past year, it opened a lot of programmers' eyes to what can work at the format."

In the meantime, as Henry notes, the labels will continue having to work within the system. "It has been hard and will continue to be hard to break artists at formats like Hot AC and AC, because that's not where records traditionally start," he says. "It's just one of the weaknesses of the current system."

**"It's still up to the band when it comes to how quickly they want to build their following."**

Gregg Latterman

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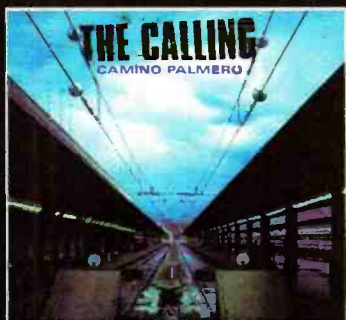
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**GREEN DAY** "Poprocks And Candy" (*Reprise*)

**KID ROCK** "Forever" (*Top Dog/Lava/Atlantic*)

**YOLANDA ADAMS** "Never Give Up" (*Elektra/EEG*)

**STONE TEMPLE PILOTS** "Revolution" (*Atlantic*)

**BROOKS & DUNN** "The Long Goodbye" (*Arista/Nashville*)

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# Strokes' 'Last Nite' First Choice At Alternative

RCA Records band **The Strokes**, one of the most critically acclaimed new alt rock acts in the country, are finally getting their radio day in the sun, and the early results are impressive, as their major-label debut song, "Last Nite," jumps to No. 27 from No. 34 at Alternative after bowing at No. 48 the prior week.

Nearly every major-market station is playing the song, including WXRK/New York; KROQ/Los Angeles; WKQX/Chicago; CIMX/Detroit; WHFS/Washington; WPLY/Philadelphia; KITS/San Francisco; KDGE/Dallas; WBCN and WFNX in Boston; KNDD/Seattle; KFSD and XTRA in San Diego; KNRK/Portland, OR; WNNX/Atlanta; and WSUN/Tampa.



The Strokes

The top-10 airplay leaders (as of Nov. 5) include WMFS/Memphis (40 plays), WMAD/Madison (31), WKQX (28), KITS (27), XTRA, (27), KFSD (27), KNRK (26), WROX/Norfolk (26), WPLY (25) and KNDD (25).

The bulk of The Strokes — comprising vocalist Julian Casablancas (son of fashion-model mogul John Casablancas, founder of Elite Models), guitarists Nick Valensi and Albert Hammond Jr., bassist Nikolai Fraiture and drummer Fabrizio Moretti — met while attending the prestigious private Dwight School in New York. And even though the band have received glowing praise (rave reviews in *Rolling Stone* and other magazines), they have only been gigging in the Big Apple since the late '90s.

After cutting their teeth on the New York club circuit, the band independently released a three-song demo in September 2000, which found its way into the hands of respected record exec Geoff Travis, founder of Rough Trade Records. Travis subsequently released the recordings as the EP *The Modern Age* in the U.K. in January 2001 to rave reviews.

RCA Sr. VP/A&R **Steve Ralbovsky** caught wind of the group about a year ago. "They were still pretty much off everybody's radar but were practicing daily, getting as many club dates as possible and getting out their demo to people in the business," he says. "Then they picked up a regular Wednesday-night slot at the Mercury Lounge last December and started winning over more and more fans."

Ironically, it was a show that Ralbovsky couldn't see that convinced him that he had to sign the band. "They were opening for Guided By Voices at the Bowery Ballroom," he says. "That night everything seemed to go wrong. I was given the wrong set time and showed up late, and my name wasn't on the guest list, so I couldn't get in. Rather than go home, for some reason I decided to stand outside the building and just listen to their show. Even then the music sounded electric and really exciting."

Ralbovsky convinced RCA President Jack Rovner to see the band perform in Toronto. "Everything was on the line that night, and the band delivered," Ralbovsky says. "It confirmed to me that we had to sign these guys."

In spring 2001 the group signed to RCA and immediately began working on their debut full-length album. During the recording of *Is This It* Ralbovsky opted to take a low-key approach, even agreeing to let the band work with Gordon Raphael, at the time a relatively unknown engineer who produced the *The Modern Age*. "The band earned the opportunity to do it their way," Ralbovsky says. "So did Gordon, who did a masterful job. I've always believed that if you get involved with bands who really believe in what they're doing in all aspects of their career, you and the band are going to win. But it all starts with the songs, and these guys write one great song after another."

On the promotion front, RCA found itself having to soft sell radio because of all the press in the U.S. and abroad, where the album debuted at No. 2 in the U.K., No. 1 in Japan and Australia and in the top 10 in several European countries.

Sr. VP/Promotion **Ron Geslin** comments, "We went to great pains not to hype the band and to let the music — and the programmers who believed in the band — speak for itself. What's interesting is that, during this time, the band received a lot of press, and the press was wondering if it was hype or the real thing. A lot of people perceived it as hype. We were seen as hyping the band, even though we weren't, which was pretty ironic. It's like nothing I've been involved with before."

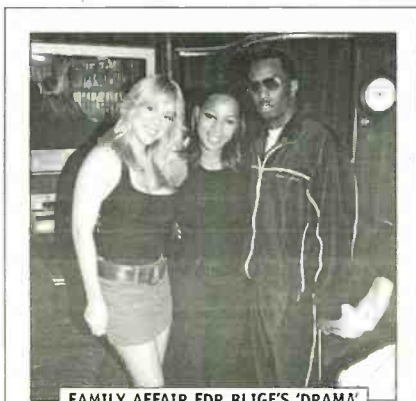
Fortunately, many Alternative PDs decided the The Strokes were the real deal and began playing "Last Nite" before the official add date two weeks ago. "We had about 200-300 plays in some of the biggest markets before the add date, which really helped legitimize the band's music and its potential at radio," Geslin says.

Meanwhile, Geslin will continue working Rock radio. "We want to let this build naturally, because we believe it could end up determining its own course," he says. "We still get a lot of comments about how fresh the music sounds on the air, which is a great sign."

*Is This It* has already hit retail and scanned about 15,000 copies last week, according to RCA. The band are currently on tour.

— Steve Wonsiewicz

Ready for Takeoff returns next week.



FAMILY AFFAIR FDR BLIGE'S 'DRAMA'

MCA Records superstar Mary J. Blige and a pair of friends take a break during the filming of the video for her next single, "No More Drama." Pictured (l-r) are Mariah Carey, Blige and P. Diddy.

## MUSIC NEWS & VIEWS

### U2, Matthews Top VH1 Nominations

U2 and Dave Matthews Band led the field with six nominations each for VH1's *My VH1 Music Awards*, to be held Dec. 2 in Los Angeles. Both picked up nods for Favorite Group, Best Album, Favorite Video, Best Song (called the "Damn, I wish I wrote that" award), Coolest Fan Website and Hottest Live Show. Following closely were **Gwen Stefani** with five nominations (including Favorite Female Act and Favorite Video [with Moby]) and **Alicia Keys** with four (including Best Album and "Damn, I wish I wrote that"). Acts receiving three nominations were Bon Jovi, Train, Moby and Christina Aguilera/Lil' Kim/Mya/Pink for "Lady Marmalade." Best New Act nods went to Keys, Staind, Lifehouse, Nelly Furtado and Train. Best Kept Secret nominations went to Gorillaz, Coldplay, Craig David, Five For Fighting and Nikka Costa. Best Album nods went to U2, Dave Matthews Band, Keys, Matchbox Twenty and The Beatles. Favorite Video nominations went to Aguilera/Kim/Mya/Pink, Dave Matthews Band, U2, Fatboy Slim and Moby/Stefani. Additionally, VH1 said performers for the show will be Creed, Destiny's Child, Furtado, Lenny Kravitz, Mick Jagger, No Doubt and Sting.



Gwen Stefani

### Corgan's Zwan Takes Wing

Smashing Pumpkins frontman-songwriter **Billy Corgan** has resurfaced with a new band called Zwan. The group features Pumpkins drummer Jimmy Chamberlin, former Chavez member Matthew Sweeney on guitar and a bassist known as Skullfisher. Corgan has lined up four SoCal performances to showcase the new group, with the first being held Nov. 16 at the Glass House in Pomona. A Corgan spokesperson told MTV.com that Zwan is "Billy's new band; it's not a side project." The group also will play in Santa Ana on Nov. 18, San Diego on Nov. 20 and Los Angeles one day later.

**New-release update:** **Alanis Morissette** confirmed on her website that her new Maverick album, *Under Rug Swept*, will be released Feb. 26. Morissette produced the 11-track set, her first studio album since 1998's *Supposed Former Infatuation Junkie* ... Due to the huge response to his recent tribute concert in New York, **Paul McCartney** will release his second Sept. 11 charity single, "Freedom," later this month. The move follows the commercial release of the charity single "From a Lover to a Friend" ... **Tom Waits** will release two different albums, *Alice* and *Red Drum*, on April 9, 2002.

**This 'n' that:** ABC-TV will air a one-hour special about **Mick Jagger**, *Being Mick*, on Thanksgiving night (Nov. 22) ... Hollywood Records has signed former Grand Royal act **Scapegoat Wax** ... Online music site SonicNet.com reports that Columbia Records Platinum-plus rap rock act **Crazy Town** will begin working on their next album next month with plans to release it by next summer ... Platinum-plus hard rock act **Powerman 5000** and bassist Dorian Heatsong and drummer Alan Pahanish have parted ways.

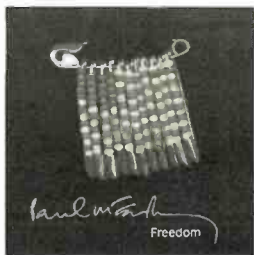
## POLSTAR CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)	Among this week's new tours:
1	MADONNA	\$4,557.0	
2	NEIL DIAMOND	\$1,474.0	
3	JANET JACKSON	\$1,212.0	DAMIEN JURADO
4	DAVE MATTHEWS BAND	\$972.5	LIVE
5	ERIC CLAPTON	\$873.3	QUIET RIOT
6	BACKSTREET BOYS	\$817.9	ROLLINS BAND
7	AEROSMITH	\$762.7	SLIPKNOT
8	SADE	\$729.5	ZEN GUERRILLA
9	TIM MCGRAW	\$569.4	
10	DEPECHE MODE	\$533.9	
11	ROD STEWART	\$500.6	
12	JOHN MELLENCAMP	\$383.6	
13	JAMES TAYLOR	\$368.8	
14	STEVIE NICKS	\$368.0	
15	DESTINY'S CHLD	\$362.1	

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

## Let Freedom Ring

With our brave troops fighting the war against terrorism abroad, we here at Music Meeting have our flags held high in honor of their sacrifice. This week we offer downloads from two major artists showing their support with patriotic releases. The son of an



Paul McCartney's Freedom

English fireman during WWII, Paul McCartney has been actively involved in raising money for victims of the Sept. 11 attacks. This week MM offers a download of his track "Freedom." The song was written the day after the attacks, and McCartney uses the power of music to show that we will prevail. Royalties from the single are being donated to the Robin Hood Relief Fund, with funds to

be distributed to the Twin Towers Fund and other charities directly benefiting those affected by the WTC tragedy.

Pop diva Mariah Carey originally performed her "Never Too Far/Hero" medley during the televised benefit *United We Stand*. Download the track today, and spin it for the heroes at ground zero.

Another pop superstar, Janet Jackson, also uses digital delivery this week to deliver her latest, "Son of a Gun." Pulling the hook from Carly Simon's "You're So Vain," the new single features Ms. Simon, herself, along with Missy Elliott. Pop also gets a dose of the latest LFO track, "Life Is Good." Life is certainly good for this trio, as they've landed the opening slot on Britney Spears' December dates. Also available in the CHR/Pop "Previews" section is "Still," the latest from Brian McKnight.

Country purists grouching about the format's pop direction get a good ol' dose of traditional sounds with Lee Ann Womack's new single, "Does My Ring Burn Your Finger?" Womack burned up the charts with "I Hope You Dance," and now she two-steps to Music Meeting with her followup. Rising star Chely Wright also tempts programmers with her latest, "Jezebel."



Lee Ann Womack

Over at Urban, it's a regular block party with an Impala-full o' new tracks. Ice Cube flaunts "\$100 Bill Y'all," one of two new tracks from his upcoming greatest-hits CD. Master P brings the bubbly with his latest, "Ooohhwee," while Bell Biv DeVoe re-emerge after eight years with "Da Hot Sh\*\* (Aight)." Lil' J turns in a party track with "It's the Weekend."

Rap traditionalists Dilated Peoples have released one of their best with "Worst Comes to Worst." This track is audio therapy. It's time for radio to find out why critics adore this group. Dr. Dre lends his golden touch by producing Mack 10's latest, "Hate in Yo Eyes," twisting the melodies of The Bee Gees' classic "Stayin' Alive" into a hot new groove. Programmers will have nothing

but love in their eyes for this hook-laden track.

Halloween may be over, but the masked men of Mushroomhead are looking to creep onto Active Rock playlists. After selling 40,000 copies of their independent release *XX*, the group

landed a deal with Universal, which promptly turned to Music Meeting to introduce programmers to the band with "Solitaire/Unraveling." The costumes may draw Slipknot comparisons, but the group sounds more like Pantera driving to a Faith No More concert. Roadrunner also brings a stormy mix of melody and mayhem to Active Rock airwaves with Ill Nino's "What Comes Around." What comes around Music Meeting goes around the industry with ease and speed. Log on today, and get what you deserve — the best songs first!

— Frank Correia

## MUSIC MEETING™

### THIS WEEK'S NEW MUSIC

The latest songs featured this week on Music Meeting

[www.rmmusicmeeting.com](http://www.rmmusicmeeting.com)

#### CHR/POP

JANET Son Of A Gun (*Virgin*)  
LFO Life Is Good (*J*)  
MARIAH CAREY Never Too Far/Hero (*Virgin*)  
PAUL MCCARTNEY Freedom (*Capitol*)

#### CHR/RHYTHMIC

DILATED PEOPLES Worst Comes To Worst (*Capitol*)  
JONELL & METHOD MAN Round & Round (*Def.Jam/DJMG*)  
MACK 10 Hate In Yo Eyes (*Cash Money/Universal*)  
MARIAH CAREY Never Too Far/Hero (*Virgin*)

#### URBAN

BELL BIV DEVOE Da Hot Sh\*\* (Aight) (*Universal*)  
DILATED PEOPLES Worst Comes To Worst (*Capitol*)  
ICE CUBE \$100 Bill Y'all (*Priority*)  
LIL J It's The Weekend (*Hollywood*)  
MACK 10 Hate In Yo Eyes (*Cash Money/Universal*)  
MASTER P Ooohhwee (*No Limit/Universal*)

#### URBAN AC

No new songs this week

#### COUNTRY

CHELY WRIGHT Jezebel (*MCA*)  
LEE ANN WOMACK Does My Ring Burn Your Finger? (*MCA*)

#### AC

LARRY HART Stand Strong (*Trauma*)  
MARIAH CAREY Never Too Far/Hero (*Virgin*)

#### HOT AC

MARIAH CAREY Never Too Far/Hero (*Virgin*)

#### SMOOTH JAZZ

ALEX BUGNON Changes (*Narada*)  
GREGG KARUKAS Night Shift (*N-Coded*)

#### ROCK

MUSHROOMHEAD Solitaire/Unraveling (*Universal*)

#### ACTIVE ROCK

ILL NINO What Comes Around (*Roadrunner*)  
MUSHROOMHEAD Solitaire/Unraveling (*Universal*)

#### ALTERNATIVE

ILL NINO What Comes Around (*Roadrunner*)

#### TRIPLE A

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## RVPs

Continued from Page 1

Laughlin and Rahilly will oversee Clear Channel's 36 stations in Bakersfield, Lancaster-Palmdale, Riverside and Santa Barbara, CA and Southern California's Antelope Valley. The duo, who were previously co-Market Presidents, will continue to handle day-to-day oversight duties for the company's eight Los Angeles stations.

Rosen, Laughlin and Rahilly report to Clear Channel Radio President John Hogan. Hogan said of Rosen's appointment, "Andy earned his position with performance and talent. His track record in New York covers 14 years of success. Expanding his reach to the surrounding markets, including Poughkeepsie and Sussex, is the next natural step in selling the power of the cluster. Nobody knows the market or the power of the cluster better than Andy."

Rosen said, "Since I started my career as an AE over a decade ago, radio has changed at the speed of sound. Consolidation and technology have changed the industry in a way few of us could have imagined, but one thing remains the same: Advertisers want to reach their customers as effectively as possible. Our radio-station group in New York and the surrounding areas, as well as our outdoor and entertainment assets, can deliver that reach in a unique way. Our goal is to exploit the synergies of Clear Channel's total advertising platform in this region: radio, outdoor and entertainment."

Rosen was promoted to his most recent position in January, after serving as Regional VP/Sales for Clear



Rahilly

Black

Channel. He served as GSM of WHTZ/N.Y. from 1997-98 and, prior to that, spent 10 years as VP of Katz Radio Group's Eastman Radio.

Of Laughlin and Rahilly, Hogan said, "Los Angeles is clearly one of our most important and complex markets. Roy and Charlie have tremendous insight and experience from their joint tenure as L.A. Market Managers and their collective experience in the market. They have been terrific leaders and will bring advertising and operating synergies to the rest of the region."

Laughlin told R&R that he and Rahilly will continue to share duties on a skill-set and project-by-project basis and that Clear Channel's plan is to integrate nontraditional revenue possibilities throughout Southern California. "The plan now is to make that whole region act as one unit, much as we did in getting the eight stations in L.A. working together," he said. "We also plan to integrate non-traditional-revenue possibilities in all of Southern California."

Before their promotions to co-Market Presidents earlier this year, Laughlin served as VP/GM of KCMG, KIIS & KYSR/L.A. He has held those duties at KIIS since 1994. Rahilly was previously Director/

Sales for the entire L.A. cluster.

Meanwhile, Larsen takes on oversight duties for Clear Channel's stations throughout Colorado, Wyoming and western Nebraska. He remains VP/Market Manager for Denver and reports to Sr. VP Jay Meyers, who said, "Lee has put together a tremendous team of talent and radio experience to unlock the incredible power of the Denver Trading Area. This region is poised for explosive growth. Lee and his team are just the ones to pull it all together and deliver it on a silver platter to our advertisers."

In related news, Mark Remington has segued from Director/Sales for Clear Channel's Denver FMs to VP/GM of KBCO, KBPI, KTCL & KTLK/Denver. At the same time, Pat Connor — who had been Director/Sales for Clear Channel's Denver AMs — has been elevated to VP/Sales for the Denver Trading Area.

In the Southwest division, new Regional VPs Kopelman, Schurr and Black report to Sr. VP John Cullen. Kopelman was most recently Regional VP of Clear Channel's Raleigh-Durham cluster. In Houston, he takes over for VP/Market Manager Carl Hamilton, who has exited. In addition to Clear Channel's Houston stations, Kopelman will oversee the company's Beaumont, Bryan and Lufkin, TX properties. Kopelman is a 19-year radio veteran who began his career in Phoenix before settling in Raleigh in 1994.

Schurr, who remains VP/Market Manager for Dallas, adds oversight of Clear Channel's stations in Abilene, Killeen, Tyler, Waco and Wichita Falls, TX; Shreveport, LA; and Texarkana, TX-AR. Schurr has managed Clear Channel's Houston cluster and held executive posts in Sacramento and Louisville.

Black, who remains Austin Market Manager, now also oversees Clear Channel's Corpus Christi, McAllen, San Antonio and Victoria, TX stations. Black has worked for a variety of companies during a 28-year radio career, including Group W and Command Communications. He has been affiliated with Clear Channel since taking on management duties at SFX Radio, which later became Capstar Broadcasting and merged with Chancellor Broadcasting to become AMFM Inc.

## Xmas

Continued from Page 1

8. Jingle Bell Rock	Bobby Helms	4.15
9. It's The Most Wonderful Time Of The Year	Johnny Mathis	4.12
10. Have Yourself A Merry Little Christmas	Carpenters	4.11
11. Do They Know It's Christmas?	Band Aid	4.07
12. Sleigh Ride	Ronettes	4.05
13. Feliz Navidad	Jose Feliciano	4.03
14. Celebrate Me Home	Kenny Loggins	4.02
15. Little Drummer Boy	Harry Simeone Chorale	4.01
16. Merry Christmas Darling	Carpenters	4.01
17. Rudolph The Red Nosed Reindeer	Gene Autry	4.01
18. Here Comes Santa Claus	Gene Autry	3.99
19. Last Christmas	Wham!	4
20. Wonderful Christmastime	Paul McCartney	3.97
21. Happy Christmas (War Is Over)	John Lennon	3.97
22. Step Into Christmas	Elton John	3.97
23. Little Drummer Boy	David Bowie & Bing Crosby	3.96
24. Jingle Bell Rock	Hall & Oates	3.96
25. Please Come Home For Christmas	Eagles	3.95
26. Deck The Halls	Mannheim Steamroller	3.9
27. Christmas Eve In Sarajevo	Trans-Siberian Orchestra	3.85
28. Auld Lang Syne	Guy Lombardo	3.83
29. You're A Mean One, Mr. Grinch	Dr. Seuss	3.8
30. Santa Claus Is Coming To Town	Bruce Springsteen	3.75
31. The Chipmunk Song	Chipmunks	3.74
32. Little Saint Nick	Beach Boys	3.71
33. Blue Christmas	Elvis Presley	3.69
34. Grandma Got Run Over By A Reindeer	Elmo & Patsy	3.49
35. Jingle Bells	Singing Dogs	2.99

For additional results, go to [www.rnline.com](http://www.rnline.com).

## ABC

Continued from Page 3

syndicate his group's programming for several years. He told an investors' teleconference Tuesday that the deal will permit his group to make the most of programming opportunities that it thinks are "syndicable." "We'll take some of our successful programming and use it to get additional inventory," he said.

Liggins noted that the average cost of a network point is \$3,200 for a limited inventory network. "For advertisers, this is a highly effective way to reach African Americans. It is a reach vehicle, not a frequency vehicle, and will command a premium rate."



TONY NOVIA

tnovia@rronline.com

## WNCI's Man Of Steele

### Programmer focuses on listener consumption

**J**immy Steele was only 12 years old when he decided that radio was going to be his future. As the class nerd, he learned electronics and built an AM/FM transmitter based out of his parents' bedroom. His dad built him a 50-foot tower in the backyard.

On his 16th birthday Steele got his first radio job, as a Buffalo air personality. When he was doing mornings at then-WBEN (Rock 102)/Buffalo, Randy Michaels was consulting the station. Steele went on to hold programming positions at heritage CHRs KIXY/San Angelo, TX; WHYY/Montgomery, AL; WZEE/Madison; WRVW/Nashville; and the former WKBQ/St. Louis.

Today, Steele once again works with Michaels as PD for top-ranked heritage CHR WNCI/Columbus, OH and Brand Manager for Clear Channel CHR outlets WKST/Pittsburgh, WAKS/Cleveland, WDKF/Dayton, WVKs/Toledo and WRVW. Here's a look at why Steele is one of the brightest programmers our format has to offer.

**R&R:** *What is the state of CHR today?*

**JS:** It's important to understand consumption, and overall the format is pretty healthy. But we are headed toward the danger zone due to spotloads and clutter on the air. It's becoming more difficult to minimize the clutter. Musical trends will change, so it's important to adjust and shift. But you can't lean too far in one direction, especially if you're trying to maintain a 25-34 focus. If you lean too far to the young end, it's hard to get back. The key is balancing everything.

I chuckle at programmers who say to give listeners what they want. My job isn't to give listeners what they want, it's to give them what they consume. It's fast food. It's all about a burger and fries. Your promotions are like the toy in your Happy Meal. You have salt and pepper on your burger, and that's your imaging. You are serving it with a smile, and that's your air personalities.

We need to understand what our foundation is built on. CHR is in a come-driven world, and we must understand why that is. Why are restaurants like McDonald's and Wendy's as successful as they are? It's not because they are your favorite restaurants. You have to interpret lifestyles and listener habits, and you need to give listeners what they consume. As long as you do that, you will be successful.

I was committed to this format when we weren't mass-appeal. It shifts. Today CHR is healthy because we're able to play country, alternative and urban-leaning songs. As long as you remember that we pull from other PI formats, you'll be successful.

**R&R:** *What do your listeners want, and how do you give it to them?*

**JS:** The perception is that everybody wants the same thing: Listeners don't want talk, and they don't want commercials or somebody talking over their favorite records. I don't buy that. You have to research what they consume and observe trends. We play music but don't do a good job of saying what we're playing. It only hurts us because we are not branding our own products.

It's important to sell what you do, interpret trends and give listeners what they consume in this format, whereas in other formats it's more about really giving listeners what they want. For example, Triple A radio stations always win the reader polls in the weekly magazines, yet they have one and two shares. The same person who loves that Alternative station typically can't tell you one of the air personalities. Ask them about WNCI, and they know.

**R&R:** *What tools do you use to judge listener consumption?*

**JS:** I use different tools for different situations. For example, for a younger-end "Kiss" format, I put a lot more credence on the reaction songs, requests and gut than I would for WNCI. I value the importance of using smoke and mirrors while maintaining the focus. Less is more, and I really believe in the "22 Laws of Branding." Research is a tool; don't overvalue the tool.

For example, I do not look at burn. I look at what burn is causing and what comes with it. I look at positive passion and negative passion. I keep my eye on the hot nighttime reaction songs. We need to be reaction-based, but, again, if lifestyle did not affect callout, why would callout show different results than requests?

Your biggest-requesting songs are typically not your biggest research records. When you have a reaction song like The Wiseguys, you're going

to request it at a party or in the car; you're not going to request it when you're sitting at home watching TV, relaxing and eating dinner. So, you need to absorb everything, take it in and analyze everything before you make those decisions.

**R&R:** *How do you respond to programmers who feel that WNCI is vulnerable to an attack on the younger end?*

**JS:** We definitely were, and we recognized that we had to make WNCI more hip. That doesn't mean that we have become a younger station; it means that there are things that we had to do. Let's not forget: There is less young-end listening than ever.

The market is changing; we have a very strong Urban station in the market, and we now have an attack on our upper end from WBNS, which just changed from Oldies to Pop/Alternative. Our brand has always been wide, but we have tightened the focus and become more hip. If I didn't see challenges for this radio station, I wouldn't have come here. Challenge is what makes you good, if you love what you do.

**R&R:** *Were you intimidated taking over another heritage station when you came to WNCI?*

**"My job isn't to give listeners what they want, it's to give them what they consume. It's fast food. It's all about a burger and fries."**

**JS:** WZEE (Z104)/Madison was a heritage station, but this is on a bigger scale. WNCI is a 40-year-old, 175,000-watt blowtorch. The challenges remain, but they're different. At WRVW the challenge was branding for a station that had tried this and tried that. We cut down the tree, we played the hits, and we brought a morning show in that would play hits and entertain. We rebuilt that station

**"At WNCI we are generally tough and very conservative, because our job is to play the hits, not to make them. We are not out to be a star in the radio industry and make a song a hit; that's not what we do."**

from the ground up with simplicity, and it was a challenge.

At WNCI we have a different challenge. This station has such a wide brand and means so many different things to the audience than your standard CHR does. Over time it dulled and evolved into many different things. So the challenge here is to keep it hip and fresh and keep the brand focused and evolving. Heritage is good because you have recall, but it can sling mud in your face because it's also old.

For any manager the key is to be a cheerleader and a shield — and to command respect at the same time. You have to meet daily and show the love on a daily basis. They understand that I'm their biggest fan, but they also understand that they have to work with me and respect our game plan.

**R&R:** *When programming a heritage station, can you ever grow with your audience, or do you have to always maintain focus?*

**JS:** You have to maintain focus on your demo. You need to look at your money demo, your piece of the pie, and keep your focus. Sooner or later you are going to outgrow the demo, but there will be a chunk of those PIs who will stay with you outside your demo. Tighter is better, and less is more. Rather than growing with the audience, you need to hippen up the radio station, because your audience is constantly evolving and changing. Every day there's going to be somebody falling off the upper cliff of your audience, but you've got to be picking up more listeners as they fall off.

**R&R:** *That must also be a continuing challenge for your personalities.*

**JS:** If you look at our midday show, for example, Andy Clark has an older, out-of-the-demo audience. We perform very well in middays for a CHR. We have a young staff, but they've been here for a long time. I challenge them to think topical, think show prep, watch and tape the hot TV shows, know what people are talking about and communicate one-on-one with the audience. No matter how old you are, the challenge is to communicate one-on-one, and that's what they do very well.

We have a very talented airstaff at this radio station. My newest member, Matt Ryan, is 19. We hired him

as a part-timer almost a year ago, while he was going to school. That's what nights need, because he's real hip and young. On the other hand, in middays, Andy Clark's been here 17 years; he has relationships in the market and in the community. People know him, and they trust him. It's about putting the right people in the right places.

**R&R:** *What has been your greatest challenge at WNCI?*

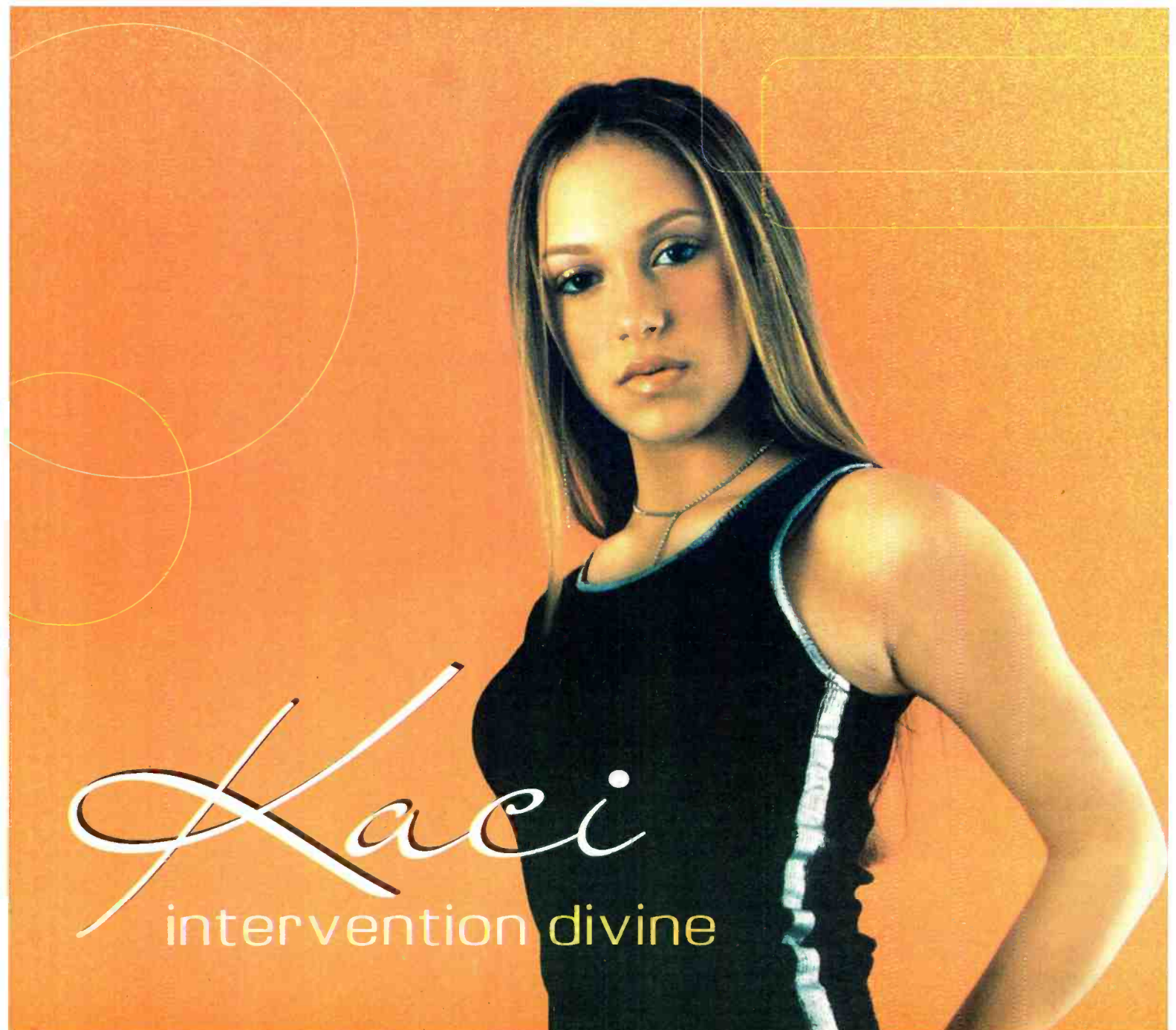
**"If I didn't see challenges for this radio station, I wouldn't have come here. Challenge is what makes you good, if you love what you do."**

**JS:** Building morale and getting the team together. We set goals and gave them a focus. We immediately opened up the communication between programming and sales. One of the first things I did was bring in a speaker to get people to brainstorm and share thoughts. As a team, we built morale and have come a long way. Clear Channel Brand Manager Todd Shannon did a lot to evolve WNCI when he got here, prior to my arrival. He started that process and began getting the morale pumped up again.

**R&R:** *Describe your music philosophy.*

**JS:** Balance. It's a teeter-totter. You have to serve a burger, because you'd go out of business without the burger. The burger represents mass-appeal. Play hit records, records that people know. People are as hip as they want to believe they are, and they don't like what they're not familiar with. Focus on familiarity or reaction, depending on the daypart, the focus of your format and what your demo is.

Continued on Page 39



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**“Lyrics like this really hit home in the heartland in post 9/11 America.” –Jim Allen/WDJX**

**“I love her sound, she’s got a unique voice. But what I really love is the content. It’s a hard hitting song that talks about important things and I love it. I’ll buy it when it comes out, I’ll tell others about it and I hope she makes it!” –24 year old female from Rate-The-Music.com report**

**“This is a great song. I don’t know if it was written because of what’s going on in the world, but lyrically, it’s very appropriate and gave me goosebumps when I first listened to it. She’s got a great voice and reminds me of Michelle Branch.” –28 year old female from Rate-The-Music.com report**

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## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 9, 2001

CALLOUT AMERICA® song selection is based on the top 25 titles from the R&R CHR/Pop chart for the airplay week of October 14-20.

HP = Hit Potential

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL FAMILIARITY	TOTAL BURN	DEMOGRAPHICS			REGIONS			
	TW	LW	2W	3W			WOMEN 12-17	WOMEN 18-24	WOMEN 25-34	EAST	SOUTH	MID-WEST	WEST
HP Usher U Got It Bad (LaFace/Arista)	4.03	3.82	3.72	—	51.7	7.8	4.23	3.96	3.42	4.02	4.19	4.06	3.80
HP NICKELBACK How You Remind Me (Roadrunner)	3.87	3.92	3.96	3.95	65.0	11.8	4.02	3.95	3.54	3.75	4.04	3.97	3.77
DESTINY'S CHILD Emotion (Columbia)	3.84	3.70	3.71	3.81	69.9	13.7	4.26	3.62	3.51	3.90	3.77	4.04	3.64
MARY J. BLIGE Family Affair (MCA)	3.79	3.76	3.66	—	70.3	18.9	3.62	3.98	3.85	3.86	3.75	3.72	3.84
JENNIFER LOPEZ I'm Real (Epic)	3.75	3.51	3.44	3.31	69.4	24.8	3.99	3.49	3.64	3.63	3.77	3.99	3.60
HP JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	3.74	3.69	3.63	3.77	64.0	14.2	3.91	3.57	3.65	3.81	3.76	3.68	3.69
HP LONESTAR I'm Already There (BNA)	3.74	3.83	3.98	3.76	43.9	8.8	3.91	3.65	3.63	3.26	3.83	4.09	3.57
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.72	3.64	3.77	3.66	77.9	19.4	3.98	3.69	3.38	3.58	3.66	3.77	3.90
STAINED It's Been Awhile (Flip/Elektra/EEG)	3.72	3.87	3.61	3.72	84.3	28.2	3.78	3.84	3.75	3.52	3.70	3.83	3.86
ENYA Only Time (Reprise)	3.70	3.47	3.56	3.64	77.5	20.3	3.47	3.73	3.95	3.49	3.62	3.69	3.98
'N SYNC Gone (Jive)	3.69	3.60	3.66	3.65	63.2	15.4	3.96	3.59	3.26	3.69	3.76	3.79	3.47
MICHELLE BRANCH Everywhere (Maverick)	3.69	3.62	3.66	3.63	71.8	16.4	3.72	3.71	3.62	3.63	3.72	3.50	3.93
ENRIQUE IGLESIAS Hero (Interscope)	3.68	3.69	3.72	—	66.9	18.4	3.62	3.72	3.74	3.47	3.85	3.80	3.63
ALICIA KEYS Fallin' (J)	3.67	3.73	3.75	3.94	79.4	34.1	3.76	3.50	3.73	3.70	3.67	3.68	3.63
LIFEHOUSE Hanging By A Moment (DreamWorks)	3.66	3.60	3.63	3.78	78.2	29.7	3.57	3.70	3.75	3.60	3.63	3.70	3.74
TOYA I Do (Arista)	3.66	3.65	3.50	3.62	59.6	16.4	3.84	3.58	3.40	3.70	3.43	3.84	3.64
CRAIG DAVID Fill Me In (Wildside/Atlantic)	3.60	3.61	3.51	3.57	66.2	22.1	3.81	3.52	3.26	3.32	3.88	3.71	3.50
HP LEANN RIMES Can't Fight The Moonlight (Curb)	3.59	3.66	3.59	3.81	68.1	15.7	3.87	3.53	3.30	3.51	3.69	3.68	3.50
NELLY FURTADO Turn Off The Light (DreamWorks)	3.55	3.50	3.45	3.52	71.6	22.8	3.54	3.56	3.58	3.55	3.51	3.51	3.66
HP GINUWINE Differences (Epic)	3.54	3.55	3.69	3.60	60.8	17.9	3.77	3.45	3.17	3.42	3.79	3.72	3.18
HP MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	3.54	3.71	3.37	3.62	61.8	17.6	3.53	3.77	3.15	3.45	3.59	3.67	3.45
TRAIN Drops Of Jupiter... (Columbia)	3.54	3.52	3.47	3.72	80.6	29.9	3.57	3.25	3.78	3.30	3.41	3.81	3.64
JAGGED EDGE Where The Party At (So So Def/Columbia)	3.53	3.56	3.50	3.59	70.6	31.4	3.75	3.52	3.04	3.47	3.56	3.83	3.47
EVE F/GWEN STEFANI Let Me Blow... (Ruff Ryders/Interscope)	3.50	3.67	3.53	3.69	78.4	34.1	3.47	3.58	3.46	3.34	3.60	3.68	3.39
3 DOORS DOWN Be Like That (Republic/Universal)	3.47	3.59	3.50	3.66	64.0	17.9	3.40	3.35	3.71	3.34	3.53	3.64	3.41
PINK Get The Party... (Arista)	3.47	—	—	—	48.5	10.5	3.64	3.31	3.32	3.51	3.60	3.56	3.09
BACKSTREET BOYS Drowning (Jive)	3.46	3.33	3.36	—	54.2	15.2	3.60	3.26	3.48	3.40	3.63	3.44	3.42
USHER U Remind Me (LaFace/Arista)	3.46	3.60	3.55	3.56	76.5	32.8	3.65	3.53	3.03	3.22	3.42	3.73	3.49
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	3.44	3.52	3.55	3.59	71.3	27.2	3.62	3.35	3.22	3.45	3.62	3.45	3.22
BLU CANTRELL Hit 'Em Up Style... (Arista)	3.33	3.41	3.34	3.48	82.4	37.7	3.16	3.30	3.60	3.13	3.49	3.37	3.35
BRITNEY SPEARS I'm A Slave 4 U (Jive)	3.19	—	—	—	62.3	20.8	3.14	3.28	3.17	3.29	3.42	2.97	3.05

## CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Usher climbs into the top spot on Callout America this week with "U Got It Bad" (LaFace/Arista). "Got" tests second among teens and women 18-24; it also climbs to the top of R&R's CHR/Rhythmic chart.

Nickelback continue to perform extremely well with "How You Remind Me" (Roadrunner). "Remind" ranks third among teens and women 18-24 and 14th 25-34.

Destiny's Child move up to third overall this week with "Emotion." The track is the best-testing song on Callout America from the group's current album, *Survivor*. It ranks first among teens with a 4.26.

Mary J. Blige moves into fourth place overall with "Family Affair" (MCA). The chart-topping Rhythmic and Urban hit ranks first among women 18-24 and a solid second with women 25-34.

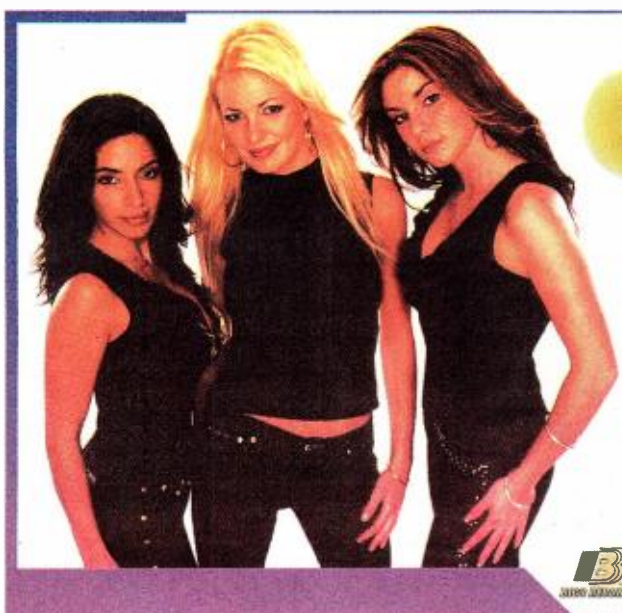
Ja Rule continues to rank in the upper echelon of Callout America with "Livin' It Up" (Murder Inc./Def Jam/IDJMG). "Livin'" is tied for sixth overall, ranks seventh with teens and is ninth 25-34.


Lonestar tie Ja Rule for sixth place with "I'm Already There" (BNA). "Already" is testing across the board, ranking seventh with teens, 10th 18-24 and 11th 25-34.

Enya's "Only Time" (Reprise) appears to be getting bigger each week. Nearly a year after its initial release, it ranks 10th overall, fifth among women 18-24 and first among women 25-34.

Missy Elliott ranks in the top five among women 18-24 for the second consecutive week with "One Minute Man" (Gold Mind/EastWest/EEG). Also scoring solid demo results is "Hero" by Enrique Iglesias (Interscope), which ranks sixth among women 18-24 and 25-34.

Total sample size is 400 respondents with a +/- margin of error. Total average favorability estimates are based on a scale of 1-5 (1 = dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must reach 40% familiarity before they appear in print. Hit Potential (HP) represents songs that have yet to chart in the top 25 on R&R's CHR/Pop chart. Sample composition is based on females aged 12-34, who responded favorably to a CHR/Pop musical montage in the following regions and markets: EAST: Baltimore, Boston, Long Island, New York, Philadelphia, Pittsburgh, Providence, Washington, DC. SOUTH: Atlanta, Dallas, Houston, Miami, San Antonio, Tampa. MIDWEST: Chicago, Cincinnati, Cleveland, Columbus, Detroit, Kansas City, Milwaukee, Minneapolis, St. Louis. WEST: Los Angeles, Phoenix, Portland, Sacramento, San Diego, San Francisco, Seattle. © 2001, R&R Inc.





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# R&R CHR/Pop Top 50 Indicator

November 9, 2001

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS ('00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	NELLY FURTADO Turn Off The Light (DreamWorks)	2929	+75	91576	14	52/0
1	2	ALICIA KEYS Fallin' (J)	2588	-313	79667	14	49/0
3	3	JENNIFER LOPEZ I'm Real (Epic)	2565	-34	82156	14	50/0
4	4	MICHELLE BRANCH Everywhere (Maverick)	2558	-3	83295	14	49/0
5	5	ENRIQUE IGLESIAS Hero (Interscope)	2541	+282	81208	7	51/1
10	6	MARY J. BLIGE Family Affair (MCA)	2305	+355	74243	7	50/2
6	7	CRAIG DAVID Fill Me In (Wildside/Atlantic)	2100	-126	62856	14	46/0
9	8	'N SYNC Gone (Jive)	1987	+18	58388	11	49/0
11	9	DESTINY'S CHILD Emotion (Columbia)	1791	+56	51733	7	51/0
7	10	STAINO It's Been Awhile (Flip/Elektra/EEG)	1765	-335	58400	14	40/0
13	11	BACKSTREET BOYS Drowning (Jive)	1756	+106	56247	6	49/1
8	12	BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	1728	-339	48880	14	43/0
21	13	NICKELBACK How You Remind Me (Roadrunner)	1687	+410	54193	4	51/1
19	14	PINK Get The Party Started (Arista)	1631	+320	52854	4	51/2
15	15	TOYA I Do (Arista)	1588	+45	49057	13	45/4
14	16	ENYA Only Time (Reprise)	1544	+1	50303	14	46/2
17	17	ALIEN ANT FARM Smooth Criminal (DreamWorks)	1508	+32	43937	11	49/0
18	18	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	1498	+90	50456	14	44/0
12	19	3 DOORS DOWN Be Like That (Republic/Universal)	1440	-245	44473	14	38/0
20	20	EVE F/GWEN STEFANI Let Me Blow... (Ruff Ryders/Interscope)	1197	-93	37122	14	35/0
24	21	LENNY KRAVITZ Dig In (Virgin)	1165	+175	37734	6	46/1
23	22	BRITNEY SPEARS I'm A Slave 4 U (Jive)	1158	+145	37522	6	44/0
16	23	USHER U Remind Me (LaFace/Arista)	1070	-422	31161	14	33/0
27	24	SMASH MOUTH Pacific Coast Party (Interscope)	942	+137	28439	4	46/2
25	25	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	935	+41	29080	7	44/1
26	26	U2 Stuck In A Moment... (Interscope)	928	+113	30730	13	45/2
28	27	CALLING Wherever You Will Go (RCA)	916	+123	28129	6	38/3
30	28	O-TOWN We Fit Together (J)	769	+147	22485	7	33/0
32	29	JEWEL Standing Still (Atlantic)	713	+102	22698	6	41/3
22	30	CHRISTINA MILIAN AM To PM (Def Soul/IDJMG)	680	-339	20799	14	25/0
31	31	LIFEHOUSE Breathing (DreamWorks)	678	+65	20434	7	47/1
37	32	GINUWINE Differences (Epic)	599	+202	16016	4	26/2
34	33	SUGAR RAY Answer The Phone (Lava/Atlantic)	588	+16	19303	6	39/2
35	34	MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	583	+44	18658	7	27/0
36	35	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	564	+114	16137	4	35/4
40	36	USHER U Got It Bad (LaFace/Arista)	539	+250	16399	2	31/5
29	37	ALL STAR TRIBUTE What's Going On (Columbia)	531	-242	12183	6	19/0
33	38	JAGGED EDGE Where The Party At (So So Def/Columbia)	497	-93	14483	14	19/0
42	39	SHAKIRA Whenever Wherever (Epic)	407	+149	10079	3	25/6
47	40	BUBBA SPARXXX Ugly (Interscope)	361	+76	10086	3	24/1
41	41	CREED My Sacrifice (Wind-up)	350	+289	10833	1	40/38
39	42	TRAIN Something More (Columbia)	348	+23	11409	5	21/1
38	43	LINDSAY PAGANO Everything U R (Warner Bros.)	305	-31	11109	11	27/2
48	44	LEANN RIMES Can't Fight The Moonlight (Curb)	275	+65	7502	3	19/1
47	45	AEROSMITH Sunshine (Columbia)	265	+54	9424	2	19/1
46	46	NELLY #1 (Priority/Capitol)	241	+22	5989	3	13/2
45	47	WILLA FORD Did Ya' Understand That (Lava/Atlantic)	226	-5	7817	3	21/2
46	48	MYRA Miracles Happen (When...) (Buena Vista/Hollywood)	208	+64	6893	1	20/0
46	49	NATALIE MERCHANT Just Can't Last (Elektra/EEG)	208	+82	6309	1	18/1
46	50	EVAN AND JARON The Distance (Columbia)	200	+57	6272	1	17/1

51 CHR/Pop Indicator reporters in markets 144-205. Songs ranked alphabetically for the airplay week of Sunday 10/28-Saturday 11/3.  
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## Most Added

ARTIST TITLE LABEL(S)	ADDS
CREED My Sacrifice (Wind-up)	38
NO DOUBT Hey Baby (Interscope)	37
CRAIG DAVID 7 Days (Wildside/Atlantic)	19
CRYSTAL WATERS Come On Down (Independent)	7
SHAKIRA Whenever Wherever (Epic)	6
USHER U Got It Bad (LaFace/Arista)	5
LFO Life Is Good (J)	5
TOYA I Do (Arista)	4
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	4
DAVE MATTHEWS BAND Everyday (RCA)	4
JEWEL Standing Still (Atlantic)	3
CALLING Wherever You Will Go (RCA)	3
PAUL MCCARTNEY Freedom (Capitol)	3
PINK Get The Party Started (Arista)	2
MARY J. BLIGE Family Affair (MCA)	2
ENYA Only Time (Reprise)	2
SMASH MOUTH Pacific Coast Party (Interscope)	2
U2 Stuck In A Moment... (Interscope)	2
SUGAR RAY Answer The Phone (Lava/Atlantic)	2
LINDSAY PAGANO Everything U R (Warner Bros.)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK How You Remind Me (Roadrunner)	+410
MARY J. BLIGE Family Affair (MCA)	+355
PINK Get The Party Started (Arista)	+320
CREED My Sacrifice (Wind-up)	+289
ENRIQUE IGLESIAS Hero (Interscope)	+282
USHER U Got It Bad (LaFace/Arista)	+250
GINUWINE Differences (Epic)	+202
LENNY KRAVITZ Dig In (Virgin)	+175
SHAKIRA Whenever Wherever (Epic)	+149
O-TOWN We Fit Together (J)	+147
BRITNEY SPEARS I'm A Slave 4 U (Jive)	+145
NO DOUBT Hey Baby (Interscope)	+140
SMASH MOUTH Pacific Coast Party (Interscope)	+137
CALLING Wherever You Will Go (RCA)	+123
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	+114
U2 Stuck In A Moment... (Interscope)	+113
BACKSTREET BOYS Drowning (Jive)	+106
JEWEL Standing Still (Atlantic)	+102
FIVE FOR FIGHTING Superman... (Aware/Columbia)	+90
NATALIE MERCHANT Just Can't Last (Elektra/EEG)	+82
BUBBA SPARXXX Ugly (Interscope)	+76
NELLY FURTADO Turn Off The Light (DreamWorks)	+75
LFO Life Is Good (J)	+75
DAVE MATTHEWS BAND Everyday (RCA)	+74
WISEGUYS Ooh La La (Ideal/Mammoth)	+69
LIFEHOUSE Breathing (DreamWorks)	+65
LEANN RIMES Can't Fight The Moonlight (Curb)	+65
PRODUCT G&B F/SANTANA Dirty Dancin' (J)	+65
MYRA Miracles Happen... (Buena Vista/Hollywood)	+64
CRAIG DAVID 7 Days (Wildside/Atlantic)	+61



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**EVAN AND JARON** *The Distance (Columbia)*  
Total Plays: 462, Total Stations: 51, Adds: 11

**WILLA FORD** *Did Ya'... (Lava/Atlantic)*  
Total Plays: 449, Total Stations: 42, Adds: 3

**FABOLOUS...** *Can't Deny It (Desert Storm/Elektra/EEG)*  
Total Plays: 436, Total Stations: 36, Adds: 16

**LEANN RIMES** *Can't Fight The Moonlight (Curb)*  
Total Plays: 422, Total Stations: 35, Adds: 2

**ON THE LINE ALL STARS** *On The Line (Jive)*  
Total Plays: 358, Total Stations: 35, Adds: 0

**JANET** *Son Of A Gun (I Betcha...) (Virgin)*  
Total Plays: 325, Total Stations: 34, Adds: 18

**LFO** *Life Is Good (J)*  
Total Plays: 317, Total Stations: 63, Adds: 16

**ELTON JOHN** *I Want Love (Rocket/Universal)*  
Total Plays: 263, Total Stations: 27, Adds: 0

**CRAIG DAVID** *7 Days (Wildside/Atlantic)*  
Total Plays: 239, Total Stations: 50, Adds: 37

**CARLY HENNESSY** *Beautiful You (MCA)*  
Total Plays: 235, Total Stations: 26, Adds: 0

**NATALIE MERCHANT** *Just Can't Last (Elektra/EEG)*  
Total Plays: 201, Total Stations: 20, Adds: 1

**DAVE MATTHEWS BAND** *Everyday (RCA)*  
Total Plays: 190, Total Stations: 29, Adds: 7

**MYRA** *Miracles... (Buena Vista/Hollywood)*  
Total Plays: 153, Total Stations: 16, Adds: 0

**PAUL MCCARTNEY** *Freedom (Capitol)*  
Total Plays: 11, Total Stations: 14, Adds: 13

Songs ranked by total plays

**WNCI's Man Of Steele**

Continued from Page 34

Remember that your music is mass-appeal. If you're afraid to play a ballad because it sounds too AC, you've got blinders on. You have to be able to adjust and shift, but you also have to maintain balance within your quarters. Within every quarter-hour you have to represent the balance of the product.

**R&R:** *Fill in the blank: A record company calling Jimmy Steele at WNCI should know what?*

**JS:** They should know that a song would not air unless it is believed to be good for the product, because nothing else really matters. There's not a promotion that can outweigh the negatives of putting a bad song on the radio station. At WNCI we are generally tough and very conservative, because our job is to play the hits, not to make them. We are not out to be a star in the radio industry and make a song a hit; that's not what we do. It's never been what I do, or I'd be in the record business.

My relationship with 'NCI MD Joe Kelly is very important. He has a very big role at this radio station: His job is to get records played, and my job is to keep them off. That's our balancing act. You don't necessarily have to be able to hear a particular record, you just have to know what it is.

If you spend all day on the phone with record reps and listening to music, you're not getting your job done. You're not even starting to get

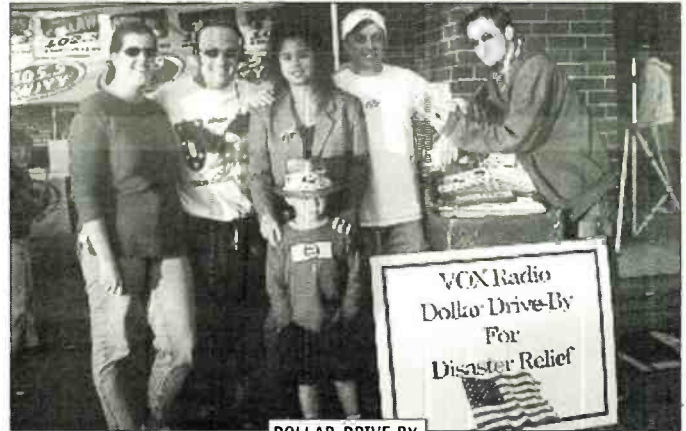
your job done. I may not like the Staind record, but I have to know what it is. I need to know what my audience responds to and what they consume.

**R&R:** *As a brand manager, you work with many other stations. What have you learned from working with them?*

**JS:** Every market brings new challenges, and I've learned a lot about reaction and the music in general. If you know what your format's built on, you can program any format. CHR has always been my specialty, but it's not the only format I've ever programmed. When I go in to help the PD set up the music-scheduling system, many times I learn things that I didn't know. People have their strengths and weaknesses. Being a brand manager, I am fortunate to be in a situation where I share knowledge, and, since I work with so many brilliant people, I am able to gain knowledge. Every man or woman is your teacher.

**R&R:** *What would be the ultimate Clear Channel station for Jimmy Steele to program?*

**JS:** Ever since Randy Michaels consulted us in Buffalo, I said, "This guy is what I'm all about." The goal for me is to grow from here into a top-five market like WHTZ (Z100)/New York or KHS/Los Angeles. I've been a Z100 fan ever since I was 16 and Scott Shannon put it on the air. I am also a big fan of Chicago. The plan from that point is to be a senior VP of programming. In my professional life, that is what I live for. I want to get to the level of overseeing a multitude of formats. I'd better get there, because there is no plan B.



**DOLLAR DRIVE-BY**

WJYY/Manchester, NH recently kicked off its Dollar Drive-By for Disaster Relief fund-raiser, collecting over \$8,000 for the Red Cross. Pictured here are (l-r) a 'JYY listener, 'JYY night guy Nazy, another listener, 'JYY morning man Kid Cruise and Asst. PD/MD A.J. Dukette and, front and center, a future 'JYY personality.



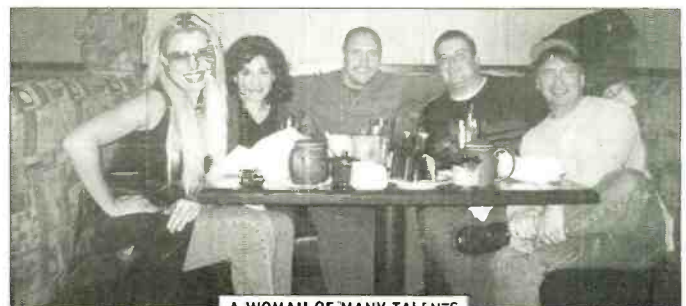
**EDEL'S HOTTEST TRIO**

Edel Entertainment recently discovered three young ladies out of Orlando, FL called 3rd Feze. During their promotional tour in Huntsville, AL, the trio stopped by WZYP in support of their debut single, "Shy." Pictured are (l-r) WZYP PD Bill West, group members Halie Clark and Minia Corominas and Edel's Cat Collins.



**RED, WHITE AND BLUES**

San Diego's KHTS recently held its Red, White and Blues concert, featuring pianist and R&B singer Alicia Keys, who performed songs from her J Records multi-Platinum debut, *Songs in A Minor*. Pictured are (l-r) KHTS morning co-hosts Bridgette Sarchino and Hula Hula, Keys and morning host AJ with sidekick Boy Wonder.



**A WOMAN OF MANY TALENTS**

While radio and record peeps dined at a restaurant in Chicago, RCA recording artist Kristine W was the topic of discussion. The talented singer-songwriter also served as co-executive producer on her new album, suitably titled *Stronger*. Pictured are (l-r) Kristine, RCA's Amy Kaplan, Thunderpuss' Barry Harris, WKIE Asst. PD/MD Harry Legg and Bill LaTour.



**SON OF A GUN**

WKIE/Chicago Asst. PD Harry Legg cuddles up with Virgin megastar Janet Jackson during her promotional tour in the Windy City. With a permanent smile on his face, Legg successfully keeps his composure for this shot.

November 9, 2001

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America's Best Testing CHR/Pop Songs 12+ For The Week Ending 11/9/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
ALL STAR TRIBUTE What's Going On (Columbia)	4.05	4.00	86%	14%	4.04	85%	15%
BACKSTREET BOYS Drowning (Jive)	3.94	3.90	84%	14%	4.09	84%	11%
NICKELBACK How You Remind Me (Roadrunner)	3.92	3.88	67%	9%	3.88	66%	9%
PINK Get The Party Started (Arista)	3.89	3.68	71%	9%	3.87	69%	10%
ENRIQUE IGLESIAS Hero (Interscope)	3.87	3.90	92%	21%	3.93	92%	18%
MICHELLE BRANCH Everywhere (Maverick)	3.83	3.91	91%	24%	3.79	89%	27%
MARY J. BLIGE Family Affair (MCA)	3.81	3.84	84%	20%	3.72	81%	20%
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	3.80	3.78	76%	15%	3.86	77%	15%
3 DOORS DOWN Be Like That (Republic/Universal)	3.79	3.83	84%	20%	3.75	84%	21%
ALICIA KEYS Fallin' (J)	3.78	3.84	97%	46%	3.78	97%	46%
LIFEHOUSE Hanging By A Moment (DreamWorks)	3.78	3.86	97%	49%	3.83	98%	50%
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.77	3.82	93%	29%	3.88	93%	29%
SUGAR RAY Answer The Phone (Lava/Atlantic)	3.76	-	60%	7%	3.69	57%	8%
CRAIG DAVID Fill Me In (Wildside/Atlantic)	3.74	3.73	85%	29%	3.70	83%	29%
'N SYNC Gone (Jive)	3.71	3.75	94%	26%	3.89	95%	23%
TOYA I Do (Arista)	3.66	3.77	70%	19%	3.67	69%	20%
CHRISTINA MILIAN AM to PM (Def Soul/IDJMG)	3.61	3.65	83%	20%	3.57	82%	22%
EVE F/GWEN STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	3.59	3.62	97%	57%	3.75	98%	55%
DESTINY'S CHILD Emotion (Columbia)	3.58	3.73	89%	24%	3.53	88%	26%
ENYA Only Time (Reprise)	3.58	3.60	86%	29%	3.62	86%	32%
STAINED It's Been Awhile (Flip/Elektra/EEG)	3.57	3.62	97%	50%	3.60	97%	50%
USHER U Remind Me (LaFace/Arista)	3.55	3.55	95%	42%	3.55	96%	40%
U2 Stuck In A Moment You Can't Get Out Of (Interscope)	3.53	-	70%	17%	3.62	65%	15%
JENNIFER LOPEZ I'm Real (Epic)	3.50	3.64	97%	44%	3.47	97%	48%
NELLY FURTADO Turn Off The Light (DreamWorks)	3.50	3.58	95%	34%	3.43	95%	36%
O-TOWN We Fit Together (J)	3.49	3.66	67%	14%	3.45	68%	16%
JAGGED EDGE Where The Party At? (So So Def/Columbia)	3.48	3.49	89%	38%	3.46	89%	41%
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	3.43	3.63	96%	56%	3.56	97%	54%
JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	3.34	3.36	87%	34%	3.22	87%	38%
BRITNEY SPEARS I'm A Slave 4 U (Jive)	3.08	3.29	94%	34%	3.07	94%	34%

Total sample size is 769 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Females 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## Most Played Recurrents

ARTIST TITLE LABEL(S)	PLAY
LIFEHOUSE Hanging By A Moment (DreamWorks)	3287
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	2743
JANET Someone To Call My Lover (Virgin)	2524
LFO Every Other Time (J)	2088
INCUBUS Drive (Immortal/Epic)	1821
CITY HIGH What Would You Do? (Interscope)	1680
SUGAR RAY When It's Over (Lava/Atlantic)	1609
NELLY Ride Wit Me (Fo' Reel/Universal)	1605
O-TOWN All Or Nothing (J)	1390
JANET All For You (Virgin)	1355
112 Peaches & Cream (Bad Boy/Arista)	1323
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1280
JESSICA SIMPSON Irresistible (Columbia)	1072
SHAGGY Angel (MCA)	1064
LENNY KRAVITZ Again (Virgin)	1050
DAVE MATTHEWS BAND The Space Between (RCA)	999
NELLY FURTADO I'm Like A Bird (DreamWorks)	965
CRAZY TOWN Butterfly (Columbia)	892
WISEGUYS Start The Commotion (Mammoth/Hollywood)	884
MADONNA Music (Maverick/WB)	874

## CHR/POP Going For Adds 11/13/01

BRIAN MCKNIGHT Still (Motown/Universal)  
 CITY HIGH Caramel (Interscope)  
 JAMIROQUAI You Give Me Something (Epic)  
 JANET JACKSON Son Of A Gun... (Virgin)  
 MACY GRAY Sexual Revolution (Epic)  
 PRODUCT G&B I/CARLOS SANTANA Dirty Dancin' (J)

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**MUSIC MEETING**



WHO SAYS GOOD GUYS FINISH LAST?

KSJL afternoon guy/PD Boomer was representin' St. Louis during the 2001 MTV Video Music Awards in New York. Pictured here are Boomer and Arista recording artist Toya hanging out backstage during the show.






**MARKET #13**  
**KBKS/San Francisco**  
**Infinity**  
 (800) 805-1061  
 Preston/Marcus 0  
 12+ Cumc 436,400




PLAYS	ARTIST/TITLE	GI (800)
78	JENNIFER LOPEZ/In Real	13580
65	ALICIA KEYS/Fallin'	13416
77	BLU CANTRELL/Be In Em Up Style...	13244
77	MARY J. BLIGE/Family Affair	13072
77	NICKELBACK/How You Remind Me	12704
76	ALICIA KEYS/Fallin'	12040
41	STAND!N'S Been Awful	9450
74	EVE FOWEN STEFAN/Let Me Blow Ya Mind	9260
68	ENRIQUE IGLESAS/Hero	7396
35	USHER/U Remind Me	7052
37	MICHELLE BRANCH/Everywhere	6880
54	ALIEN ANT FARM/Smooth Criminal	6708
38	PRINCE/Got The Party...	6168
37	CRAG DAVID/Fallin' Em Up Style...	6084
36	LIFEHOUSE/Hanging By A Moment	6192
36	LENNY KRAVITZ/Dig In	6192
36	BACKSTREET BOYS/Drowning	5648
35	DESTINY'S CHILD/Emotion	5648
34	CREADID/Suffragette	5160
29	TRAVIS/Drops Of Jupiter...	4720
28	BRITNEY SPEARS/In A Slave 4 U	4472
28	SUGAR RAY/Answer The Phone	4472
25	CRAG DAVID/7 Days	4300
25	JAGGED EDGE/Where The Party At	4128
24	AMERICAN HI-FI/Rain Or Shine	4128
23	JANET/For You	3556
17	ENYD/Only Time	3812
17	HOUSE OF BRICKS	3812
17	LIFEHOUSE/Breathing	3096
18	BARENKATED LADIES/Falling For...	3096
18	HELLY RIDE/Wr Me	3096
13	CRAG DAVID/In Real	2924
20	CITY HIGH/What Would You Do?	2924
17	MODY FOWEN STEFAN/Southern	2924
15	UNCLE KRACKER/For Your Money	2924
14	CRAG DAVID/In Real	2580
15	CRAG DAVID/In Real	2580
13	CRAG DAVID/In Real	2408
12	K-CI & JOJO/Crazy	2408
11	FIVE FOR FIGHTING/Superman (It's...)	2408
9	JOE FARRINGTON/Sister	2408

**MARKET #16**  
**KHST/San Diego**  
**Clear Channel**  
 (619) 292-2000  
 Laird/Vaughn/Haze  
 12+ Cumc 459,300




PLAYS	ARTIST/TITLE	GI (800)
91	MARY J. BLIGE/Family Affair	15480
65	JENNIFER LOPEZ/In Real	14984
62	ALICIA KEYS/Fallin'	14620
61	DESTINY'S CHILD/Emotion	14276
61	TOYAH DO	9976
50	BACKSTREET BOYS/Drowning	7568
40	BLU CANTRELL/Be In Em Up Style...	7224
44	BRITNEY SPEARS/In A Slave 4 U	7052
29	SHAGGY/Angel	6880
39	ALIEN ANT FARM/Smooth Criminal	6708
39	ALIEN ANT FARM/Smooth Criminal	6708
40	JAN-ZZZO (H.O.V.A.)	6192
34	PRINCE/Got The Party...	6192
38	HELLY RIDE/Wr Me	6084
43	LA MC/Superwoman	5648
43	LA MC/Superwoman	5648
28	USHER/U Remind Me	5332
28	JAGGED EDGE/Where The Party At	5180
19	NICKELBACK/How You Remind Me	5180
25	EVE FOWEN STEFAN/Let Me Blow Ya Mind	4856
25	EVAN AND JARON/The Distance	4644
24	TRAVIS/Drops Of Jupiter...	4644
30	CRAG DAVID/7 Days	4300
25	JAGGED EDGE/Where The Party At	4128
24	AMERICAN HI-FI/Rain Or Shine	4128
23	JANET/For You	3556
17	ENYD/Only Time	3812
17	HOUSE OF BRICKS	3812
17	LIFEHOUSE/Breathing	3096
18	BARENKATED LADIES/Falling For...	3096
18	HELLY RIDE/Wr Me	3096
13	CRAG DAVID/In Real	2924
20	CITY HIGH/What Would You Do?	2924
17	MODY FOWEN STEFAN/Southern	2924
15	UNCLE KRACKER/For Your Money	2924
14	CRAG DAVID/In Real	2580
15	CRAG DAVID/In Real	2580
13	CRAG DAVID/In Real	2408
12	K-CI & JOJO/Crazy	2408
11	FIVE FOR FIGHTING/Superman (It's...)	2408
9	JOE FARRINGTON/Sister	2408

**MARKET #17**  
**KOWB/Milwaukee**  
**Clear Channel**  
 (412) 340-9000  
 Morris/Moran  
 12+ Cumc 457,000




PLAYS	ARTIST/TITLE	GI (800)
72	MARY J. BLIGE/Family Affair	22200
61	TOYAH DO	22742
45	DESTINY'S CHILD/Emotion	18358
45	JENNIFER LOPEZ/In Real	17534
61	CRAG DAVID/In Real	16714
46	ENYD/Only Time	16200
49	N'SYNGONE	13426
29	HELLY RIDE/Wr Me	12804
64	ALICIA KEYS/Fallin'	12056
43	ALIEN ANT FARM/Smooth Criminal	10568
35	NICKELBACK/How You Remind Me	10568
39	MICHELLE BRANCH/Everywhere	10568
32	JAN-ZZZO (H.O.V.A.)	10412
32	USHER/U Remind Me	10138
37	LIFEHOUSE/Hanging By A Moment	10138
37	ALL STAR TRIBUTE/What's Going On	10138
33	3 DOORS DOWN/Be In Em Up Style...	9516
33	USHER/U Remind Me	9316
34	JAGGED EDGE/Where The Party At	9316
28	ENRIQUE IGLESAS/Hero	9016
23	STAND!N'S Been Awful	8940
32	GRIN/Where's Your Fantasy	8768
26	BLU CANTRELL/Be In Em Up Style...	8220
18	USHER/U Remind Me	7872
25	JAN-ZZZO (H.O.V.A.)	7872
27	FABULOUS/Drop It Like a Hot Bomb	7396
29	P.DIDDY...Bad Boy For Life	7124
22	SOLDESCH/When You Will	6802
21	BACKSTREET BOYS/Drowning	6244
3	EVE FOWEN STEFAN/Let Me Blow Ya Mind	6302
20	MISSY ELLIOTT/One Minute Man	5480
19	FIVE FOR FIGHTING/Superman (It's...)	5480
17	TRAIN/Wr Me	4658
13	TRAVIS/Drops Of Jupiter...	4658
11	JEWEL/Standing Still	4384
9	MARY J. BLIGE/Family Affair	4196
31	CRAG DAVID/In Real	4196
15	JAN-ZZZO (H.O.V.A.)	3824
14	HELLY RIDE/Wr Me	3824
14	HELLY RIDE/Wr Me	3824
11	TOYAH DO	3824
11	TOYAH DO	3824
12	CRAG DAVID/In Real	2752

**MARKET #18**  
**WOL/Asheville-Suffolk**  
**Cox**  
 (813) 669-8254  
 Ricci/Lovino  
 12+ Cumc 858,980



PLAYS	ARTIST/TITLE	GI (800)
117	JENNIFER LOPEZ/In Real	42588
65	MARY J. BLIGE/Family Affair	31214
90	ENYD/Only Time	32032
74	ALICIA KEYS/Fallin'	29936
66	HELLY RIDE/Wr Me	24752
26	NICKELBACK/How You Remind Me	18200
48	PRINCE/Got The Party...	17472
40	HOUSE OF BRICKS	11284
38	ALIEN ANT FARM/Smooth Criminal	13832
39	MICHELLE BRANCH/Everywhere	13104
37	USHER/U Remind Me	12012
38	MICHELLE BRANCH/Everywhere	11284
37	EVE FOWEN STEFAN/Let Me Blow Ya Mind	11284
28	O-TOWN/Wr Me Together	10556
68	BRITNEY SPEARS/In A Slave 4 U	10192
23	BLU CANTRELL/Be In Em Up Style...	10192
27	JESSICA SIMPSON/Little Bit	9628
32	FIVE FOR FIGHTING/Superman (It's...)	9464
28	MANDY MOORE/Couch	9100
24	STAND!N'S Been Awful	8800
24	DAFT PUNK/One More Time	8736
23	MUDJUV/In A Moment...	8372
23	USHER/U Remind Me	8372
22	USHER/U Remind Me	8008
22	SHAGGY/Angel	8008
21	DA BUZZ/Let Me Love You	7644
23	CITY HIGH/What Would You Do?	7644
21	ALL STAR TRIBUTE/What's Going On	7244
31	CHRISTINA MILAN/AM To PM	7280
30	ENYD/Only Time	6916
45	USHER/U Remind Me	6192
17	LIFEHOUSE/Hanging By A Moment	6192
26	3 DOORS DOWN/Be In Em Up Style...	5824
18	TAMM/Stranger In My House	5824
15	HELLY RIDE/Wr Me	5824
16	TRAIN/Wr Me	5824
15	BACKSTREET BOYS/Drowning	5480
13	JAN-ZZZO (H.O.V.A.)	5480
18	DAVID/In Real	5480
17	DREAM STREET/Happens Every...	5480

**MARKET #19**  
**KSLZ/St. Louis**  
**Clear Channel**  
 (314) 682-5100  
 Wheeler/Boomer  
 12+ Cumc 374,700




PLAYS	ARTIST/TITLE	GI (800)
72	HELLY RIDE/Wr Me	16044
67	JENNIFER LOPEZ/In Real	16044
67	EVE FOWEN STEFAN/Let Me Blow Ya Mind	15662
65	TOYAH DO	15662
65	BLU CANTRELL/Be In Em Up Style...	15843
62	DESTINY'S CHILD/Emotion	12780
74	ALICIA KEYS/Fallin'	12606
49	HOUSE OF BRICKS	11650
40	BACKSTREET BOYS/Drowning	9932
44	MARY J. BLIGE/Family Affair	9358
47	CRAG DAVID/In Real	8972
42	PRINCE/Got The Party...	8786
54	N'SYNGONE	8786
46	O-TOWN/Wr Me Together	8556
45	JAGGED EDGE/Where The Party At	7448
21	JANET/Someone To Call	7298
27	O-TOWN/Wr Me Together	6885
48	CHRISTINA MILAN/AM To PM	6484
17	NICKELBACK/How You Remind Me	6484
42	BACKSTREET BOYS/Drowning	6302
28	MICHELLE BRANCH/Everywhere	5730
28	TRAVIS/Drops Of Jupiter...	5730
26	STAND!N'S Been Awful	4584
23	ALL STAR TRIBUTE/What's Going On	4584
18	FIVE FOR FIGHTING/Superman (It's...)	4966
11	WALLA FORDI/Wanna Be Bad	4584
17	LIFEHOUSE/Hanging By A Moment	4584
27	ALIEN ANT FARM/Smooth Criminal	4584
10	SUGAR RAY/Answer The Phone	3820
9	NELLY/Ride Wr Me	3820
18	BACKSTREET BOYS/Drowning	3438
20	LENNY KRAVITZ/Dig In	3438
37	3 DOORS DOWN/Be In Em Up Style...	3438
11	MISSY ELLIOTT/One Minute Man	2674
18	HELLY RIDE/Wr Me	2674
23	JAN-ZZZO (H.O.V.A.)	2674
14	CRAG DAVID/In Real	2484
13	SHAGGY/Wherever You Will Go	2484
8	NELLY/P1	2101

**MARKET #21**  
**WFLZ/Tampa**  
**Clear Channel**  
 (813) 839-9393  
 Kopy/Pries  
 12+ Cumc 863,500




PLAYS	ARTIST/TITLE	GI (800)
82	ALICIA KEYS/Fallin'	25201
48	ENRIQUE IGLESAS/Hero	25201
71	HELLY RIDE/Wr Me	24882
77	JENNIFER LOPEZ/In Real	24563
78	BLU CANTRELL/Be In Em Up Style...	24244
42	TOYAH DO	22649
55	DESTINY'S CHILD/Emotion	17547
73	EVE FOWEN STEFAN/Let Me Blow Ya Mind	16907
47	MARY J. BLIGE/Family Affair	14993
19	PRINCE/Got The Party...	13717
41	BACKSTREET BOYS/Drowning	13079
45	N'SYNGONE	12122
32	PL/ME/It's Complicated	11484
35	CRAG DAVID/In Real	10846
31	NICKELBACK/How You Remind Me	9860
15	JAN-ZZZO (H.O.V.A.)	9860
69	JAGGED EDGE/Where The Party At	8882
31	HOUSE OF BRICKS	8882
53	LIFEHOUSE/Hanging By A Moment	8613
7	USHER/U Remind Me	8294
25	STAND!N'S Been Awful	7975
22	BRITNEY SPEARS/In A Slave 4 U	7975
42	CHINA DOLL/When Love Takes Over	7018
15	MICHELLE BRANCH/Everywhere	7018
22	SMASH MOUTH/Peace Coast Party	7018
21	O-TOWN/Wr Me Together	6999
24	ALIEN ANT FARM/Smooth Criminal	6699
28	CITY HIGH/What Would You Do?	6699
16	ENYD/Only Time	6061
19	JAN-ZZZO (H.O.V.A.)	5742
9	N'SYNGONE	5104
26	JANET/Someone To Call	5104
13	O-TOWN/Wr Me Together	4407
17	CHRISTINA MILAN/AM To PM	3820
10	3 DOORS DOWN/Be In Em Up Style...	3828
6	NICKELBACK/How You Remind Me	3190
10	JENNIFER LOPEZ/In Real	3190
27	WALLA FORDI/Wanna Be Bad	2910
9	FRAGMA/Toxic's Maraca	2871
8	CALLING/Wherever You Will Go	2871

**MARKET #22**  
**WBZZ/Pittsburgh**  
**Infinity**  
 (412) 920-9400  
 Clear Channel  
 12+ Cumc 411,300



PLAYS	ARTIST/TITLE	GI (800)
74	MARY J. BLIGE/Family Affair	17484
65	JENNIFER LOPEZ/In Real	15096
45	ENYD/Only Time	10974
45	LIFEHOUSE/Hanging By A Moment	10902
30	DESTINY'S CHILD/Emotion	10230
54	ENRIQUE IGLESAS/Hero	10044
48	HELLY RIDE/Wr Me	9858
52	ALIEN ANT FARM/Smooth Criminal	9672
30	PRINCE/Got The Party...	7254
33	CRAG DAVID/In Real	7124
38	N'SYNGONE	7058
34	USHER/U Remind Me	7058
36	BLU CANTRELL/Be In Em Up Style...	7058
38	HOUSE OF BRICKS	7058
35	BRITNEY SPEARS/In A Slave 4 U	6510
34	JAGGED EDGE/Where The Party At	6510
32	3 DOORS DOWN/Be In Em Up Style...	6138
24	DREAM/It's Me	5982
24	GRIN/Where's Your Fantasy	5394
42	EVE FOWEN STEFAN/Let Me Blow Ya Mind	5022
42	BRITNEY SPEARS/In A Slave 4 U	5022
45	ALICIA KEYS/Fallin'	4636
24	EVE FOWEN STEFAN/Let Me Blow Ya Mind	4476
22	NELLY/Ride Wr Me	4284
18	USHER/U Remind Me	4284
16	DESTINY'S CHILD/Jumping Jumpin'	3906
16	NICKELBACK/How You Remind Me	3906
26	STAND!N'S Been Awful	3720
21	HELLY RIDE/Wr Me	3334
19	JAN-ZZZO (H.O.V.A.)	3348
13	CRAG DAVID/In Real	3348
15	FIVE FOR FIGHTING/Superman (It's...)	3148
17	SUGAR RAY/Answer The Phone	3148
17	CALLING/Wherever You Will Go	3148
14	SMASH MOUTH/Peace Coast Party	3182
15	TRAIN/Wr Me	2976
5	USHER/U Remind Me	2976

**MARKET #23**  
**WKST/Pittsburgh**  
**Clear Channel**  
 (412) 937-1441  
 Hayes/Traut  
 12+ Cumc 324,900



PLAYS	ARTIST/TITLE	GI (800)
89	JAN-ZZZO (H.O.V.A.)	14008
92	JENNIFER LOPEZ/In Real	14196
91	MARY J. BLIGE/Family Affair	14196
87	TOYAH DO	13728
85	JAGGED EDGE/Where The Party At	13416
84	112/Peaches & Cream	13104
82	HELLY RIDE/Wr Me	11856
92	ALICIA KEYS/Fallin'	9672
55	N'SYNGONE	7956
53	ENRIQUE IGLESAS/Hero	7800
48	BLU CANTRELL/Be In Em Up Style...	7488
41	JAN-ZZZO (H.O.V.A.)	7332
48	CHRISTINA MILAN/AM To PM	7176
45	CITY HIGH/What Would You Do?	7020
42	USHER/U Remind Me	6952
42	BRITNEY SPEARS/In A Slave 4 U	6552
42	NELLY/P1	6552
25	3 DOORS DOWN/Be In Em Up Style...	5772
47	ALIEN ANT FARM/Smooth Criminal	5772
31	BACKSTREET BOYS/Drowning	4992
21	MISSY ELLIOTT/One Minute Man	4836
25	BRITNEY SPEARS/In A Slave 4 U	4368
18	USHER/U Remind Me	4368
25	DESTINY'S CHILD/Emotion	3900
13	HELLY RIDE/Wr Me	3900
22	STAND!N'S Been Awful	3900
21	EVE FOWEN STEFAN/Let Me Blow Ya Mind	3588
41	JAN-ZZZO (H.O.V.A.)	3588
41	HELLY RIDE/Wr Me	3588
21	CRAG DAVID/In Real	3120
2		

# R&R CHR/Rhythmic Top 50

Powered By



November 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	USHER U Got It Bad (LaFace/Arista)	4155	+445	662550	7	69/0
2	2	GINUWINE Differences (Epic)	3887	+41	633598	17	66/0
1	3	MARY J. BLIGE Family Affair (MCA)	3853	+2	661359	16	68/0
5	4	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	3469	+220	541964	14	63/0
4	5	JENNIFER LOPEZ I'm Real (Epic)	3080	-215	509022	20	67/0
6	6	FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	2628	-92	415075	16	63/0
8	7	112 Dance With Me (Bad Boy/Arista)	2543	+40	362179	11	60/0
9	8	BUBBA SPARXXX Ugly (Interscope)	2503	-152	394056	12	64/0
7	9	CITY HIGH Caramel (Interscope)	2489	+120	408118	9	64/1
12	10	NELLY FURTADO Turn Off The Light (DreamWorks)	2357	+234	289339	6	60/4
11	11	NELLY #1 (Priority/Capitol)	2331	+195	334406	11	62/1
13	12	PETEY PABLO Raise Up (Jive)	2273	+353	286031	13	59/4
10	13	ALICIA KEYS Fallin' (J)	1860	-467	308012	20	61/0
18	14	JAY-Z Girls, Girls, Girls (Roc-A-Fella/IDJMG)	1828	+239	276344	7	57/2
19	15	AALIYAH Rock The Boat (BlackGround)	1698	+179	350443	11	52/3
14	16	JAGGED EDGE Where The Party At (So So Def/Columbia)	1616	-168	268814	26	64/0
15	17	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	1544	-238	226479	17	58/0
17	18	MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)	1483	-159	247734	22	63/0
16	19	TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	1481	-201	235932	19	52/0
20	20	DESTINY'S CHILD Emotion (Columbia)	1388	+76	201366	14	41/0
22	21	FAT JOE We Thuggin' (Terror Squad/Atlantic)	1211	+186	273752	4	55/4
23	22	CRAIG DAVID 7 Days (Wildside/Atlantic)	1052	+130	107429	4	49/0
<b>Breaker</b>	23	JANET Son Of A Gun (I Betcha...) (Virgin)	1048	+406	131048	2	54/19
21	24	R. KELLY Feelin' On Yo Booty (Jive)	1044	-36	224302	14	32/0
30	25	DMX Who We Be (Ruff Ryders/IDJMG)	957	+203	214275	5	44/3
24	26	P. DIDDY & THE FAMILY Diddy (Bad Boy/Arista)	940	+25	212198	5	52/2
34	27	ALICIA KEYS A Woman's Worth (J)	895	+233	139917	4	43/2
25	28	MAXWELL Lifetime (Columbia)	891	+73	138092	13	32/0
40	29	DR. DRE & SNOOP DOGG The Wash (Interscope)	889	+340	164927	2	47/3
28	30	FAITH EVANS You Gets No Love (Bad Boy/Arista)	861	+101	166807	6	34/4
32	31	BRITNEY SPEARS I'm A Slave 4 U (Jive)	832	+134	134533	5	25/2
26	32	NATE DOGG I Got Love (Elektra/EEG)	820	+16	104427	5	42/1
36	33	PINK Get The Party Started (Arista)	803	+162	139643	3	22/2
27	34	JAGGED EDGE Goodbye (So So Def/Columbia)	782	+3	154644	8	40/4
38	35	JUVENILE From Her Mamma (Mamma Got...) (Cash Money/Universal)	768	+141	80368	7	35/3
29	36	DESTINY'S CHILD Brown Eyes (Columbia)	761	+3	85469	13	10/0
41	37	BUSTA RHYMES Break Ya Neck (J)	724	+189	139638	3	46/4
33	38	'N SYNC Gone (Jive)	712	+30	135608	9	27/4
31	39	ALL STAR TRIBUTE What's Going On (Columbia)	701	-49	128177	6	19/0
39	40	DR. DRE & DJ QUIK Put It On Me (Priority)	684	+57	127168	4	24/2
45	41	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	669	+256	105774	4	41/7
43	42	TIMBALAND & MAGOO All Y'All (BlackGround)	587	+100	98508	2	29/4
44	43	LUDACRIS Fatty Girl (FB/Universal)	561	+100	121955	4	31/2
<b>Debut</b>	44	JA RULE Always On Time (Murder Inc./Def Jam/IDJMG)	561	+277	190595	1	4/1
49	45	MR. CHEEKS Lights, Camera, Action (Universal)	535	+198	135160	2	27/6
37	46	JERMAINE DUPRI Ballin' Out Of Control (So So Def/Columbia)	530	-98	95128	10	36/0
<b>Debut</b>	47	MISSY ELLIOTT Take Away (Gold Mind/EastWest/EEG)	511	+214	70544	1	36/4
42	48	BRIAN MCKNIGHT Love Of My Life (Motown)	501	+10	76232	9	28/1
50	49	BLAQUE Can't Get It Back (Columbia)	422	+100	41597	2	24/3
46	50	LIL' JON & THE EASTSIDE BOYZ Put Yo Hood Up (TVT)	404	+37	25860	3	23/0

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MARY J. BLIGE No More Drama (MCA)	28
DILATED PEOPLES Worst Comes To Worst (Capitol)	25
JOE Let's Stay Home Tonight (Jive)	22
JANET Son Of A Gun (I Betcha...) (Virgin)	19
GLENN LEWIS Don't You Forget It (Epic)	14
JONELL & METHOD MAN Round & Round (Def Jam/IDJMG)	10
MACK 10 Hate In Yo Eyes (Cash Money/Universal)	9
LUDACRIS Roll Out (My...) (Def Jam South/IDJMG)	7
MR. CHEEKS Lights, Camera, Action (Universal)	6
JERMAINE DUPRI Welcome To Atlanta (So So Def/Columbia)	6

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER U Got It Bad (LaFace/Arista)	+445
JANET Son Of A Gun (I Betcha...) (Virgin)	+406
PETEY PABLO Raise Up (Jive)	+353
DR. DRE & SNOOP DOGG The Wash (Interscope)	+340
JA RULE Always On Time (Murder Inc./Def Jam/IDJMG)	+277
LUDACRIS Roll Out (My...) (Def Jam South/IDJMG)	+256
JAY-Z Girls, Girls, Girls (Roc-A-Fella/IDJMG)	+239
NELLY FURTADO Turn Off The Light (DreamWorks)	+234
ALICIA KEYS A Woman's Worth (J)	+233
JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	+220

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JANET  
Son Of A Gun (I Betcha...) (Virgin)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1048/406	54/19	23

71 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Gross Impressions equals. Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2001, The Arbitron Company). © 2001, R&R, Inc.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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(REMIX)**

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November 9, 2001

**RateTheMusic.com**  
 BY MEDIABASE™

America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 11/9/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
USHER U Got It Bad(LaFace/Arista)	4.27	4.19	77%	9%	4.33	75%	8%
JA RULE Livin' It Up(Murder Inc./Def Jam/IDJMG)	4.17	4.18	94%	15%	4.19	94%	15%
112 Dance With Me(Bad Boy/Arista)	4.11	4.11	84%	15%	4.11	83%	16%
MARY J. BLIGE Family Affair(MCA)	4.09	4.05	94%	25%	4.02	93%	28%
JENNIFER LOPEZ F/JA RULE I'm Real(Epic)	4.09	4.05	99%	41%	4.07	99%	42%
NELLY#1 (Priority)	4.05	4.03	88%	12%	4.10	88%	12%
PETEY PABLO Raise Up(Jive)	4.05	3.95	64%	13%	4.20	63%	11%
AALIYAH Rock The Boat(BlackGround)	4.05	4.08	78%	11%	4.08	75%	11%
ALL STAR TRIBUTE What's Going On(Columbia)	4.04	4.01	86%	16%	4.06	84%	17%
JAGGED EDGE Where The Party At?(So So Def/Columbia)	4.04	4.02	98%	42%	4.01	98%	43%
JAGGED EDGE Goodbye(So So Def/Columbia)	4.01	-	46%	4%	4.09	44%	4%
FABOLOUS F/NATE DOGG Can't Deny It(Desert Storm/Elektra/EEG)	4.00	4.01	89%	24%	4.01	89%	25%
CITY HIGH Caramel(Interscope)	3.99	3.89	80%	11%	4.07	78%	10%
GINUWINE Differences(Epic)	3.99	4.01	84%	19%	4.04	83%	18%
ALICIA KEYS A Woman's Worth(J)	3.93	-	53%	6%	3.89	49%	6%
CRAIG DAVID 7 Days(Wildside/Atlantic)	3.90	-	49%	5%	3.95	46%	5%
ALICIA KEYS Fallin' (J)	3.89	3.92	98%	54%	3.83	98%	55%
DESTINY'S CHILD Emotion(Columbia)	3.84	3.81	90%	22%	3.91	89%	20%
TRICK DADDY I'm A Thug(Slip 'N Slide/Atlantic)	3.83	3.85	91%	32%	3.89	91%	31%
BUBBA SPARXXX Ugly(Interscope)	3.83	3.75	84%	21%	3.79	84%	23%
JAY-Z Izzo (H.O.V.A.)(Roc-A-Fella/IDJMG)	3.82	3.89	97%	39%	3.84	98%	40%
FAT JOE We Thuggin'(Terror Squad/Atlantic)	3.77	-	45%	6%	3.82	42%	5%
MISSY ELLIOTT One Minute Man(Gold Mind/EastWest/EEG)	3.75	3.83	96%	41%	3.71	96%	43%
NELLY FURTADO Turn Off The Light(DreamWorks)	3.75	3.81	89%	24%	3.75	90%	25%
MAXWELL Lifetime(Columbia)	3.72	3.70	46%	9%	3.58	39%	9%
NATE DOGG I Got Love(Elektra/EEG)	3.70	-	46%	7%	3.74	43%	6%
JAY-Z Girls, Girls, Girls(Roc-A-Fella/IDJMG)	3.66	3.68	80%	15%	3.69	80%	15%
EVE F/GWEN STEFANI Let Me Blow Ya Mind(Ruff Ryders/Interscope)	3.60	3.54	99%	64%	3.52	99%	65%
P. DIDDY & THE FAMILY Diddy(Bad Boy/Arista)	3.48	3.42	74%	18%	3.49	73%	18%
R. KELLY Feelin' On Yo Booty(Jive)	3.41	3.32	77%	28%	3.46	75%	27%

Total sample size is 631 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 12-24). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EVE F/G. STEFANI Let Me Blow Ya Mind (Ruff Ryders/Interscope)	1236
112 Peaches & Cream (Bad Boy/Arista)	1135
RL/SNOOP DOGG/LIL' KIM Do U Wanna Roll (J)	932
MISSY ELLIOTT Get Ur Freak On (Gold Mind/EastWest/EEG)	910
USHER U Remind Me (LaFace/Arista)	901
TOYA I Do (Arista)	832
BLU CANTRELL Hit 'Em Up Style (Oops!) (Arista)	825
CRAIG DAVID Fill Me In (Wildside/Atlantic)	728
CITY HIGH What Would You Do? (Interscope)	628
LIL' MO Superwoman (Gold Mind/EastWest/EEG)	611
NELLY Ride Wit Me (Fo' Reel/Universal)	594
JA RULE F/LIL' MO AND VITA Put It On Me (Murder Inc./Def Jam/IDJMG)	575
JOE F/MYSTIKAL Stutter (Jive)	531
MICHAEL JACKSON You Rock My World (Epic)	495
OUTKAST Ms. Jackson (LaFace/Arista)	479
TYRESE What Am I Gonna Do (RCA)	478
JUVENILE Set It Off (Cash Money/Universal)	467
LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG)	435
JA RULE F/C. MILIAN Between Me And You (Murder Inc./Def Jam/IDJMG)	432
LUDACRIS What's Your Fantasy (Def Jam South/IDJMG)	410
DR. DRE The Next Episode (Aftermath/Interscope)	402

## CHR/RHYTHMIC Going For Adds

11/13/01

BELL BIV DEVOE Da Hot Sh\*t (Aight) (Universal)  
 CDD COO CAL How Does It Feel To Ya (Tommy Boy)  
 ICE CUBE \$100 Bill Y'all (Priority)  
 MDNTELL JORDAN Must Have Been (Def Soul/IDJMG)  
 PRODUCT G&B f/CARLOS SANTANA Dirty Dancin' (J)  
 R. KELLY The World's Greatest (Interscope)

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**MUSIC MEETING**

**PROPHETS SEIZE THE CALIFORNIA DESERT**

Motown/Universal R&B artists Prophet Jones voyaged through the hot Cali deserts during a promotional tour in support of their debut album, *Lifetime*, stopping by the KKKU (U92) studios in Palm Springs. Pictured here are (l-r) U92 Asst. PD Ant Dog, PJ's Goldie, U92 PD Pattie Moreno, PJ's KD and Hollywood, U92 air talent J Quest and PJ's P. Rowe.





## Mix Show Top 30

© November 9, 2001

- 1 MARY J. BLIGE Family Affair (MCA)
- 2 FABOLOUS f/NATE DOGG Ya'll Can't Deny It (Desert Storm/Elektra/EEG)
- 3 BUBBA SPARXX Ugly (Interscope)
- 4 JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)
- 5 112 Dance With Me (Bad Boy/Arista)
- 6 NELLY FURTADO Turn Off The Light (DreamWorks)
- 7 CITY HIGH Caramel (Interscope)
- 8 PETEY PABLO Raise Up (Jive)
- 9 NELLY #1 (Priority)
- 10 JAGGED EDGE Where The Party At? (So So Def/Columbia)
- 11 P. DIDDY & THE FAMILY Diddy (Bad Boy/Arista)
- 12 JENNIFER LOPEZ I'm Real (Epic)
- 13 USHER U Got It Bad (LaFace/Arista)
- 14 FAT JOE We Thuggin' (Terror Squad/Atlantic)
- 15 FAITH EVANS You Gets No Love (Bad Boy/Arista)
- 16 DR. DRE & DJ QUIK Put It On Me (Priority)
- 17 GINUWINE Differences (Epic)
- 18 DMX Who We Be (Ruff Ryders/IDJMG)
- 19 MISSY ELLIOTT One Minute Man (Gold Mind/EastWest/EEG)
- 20 AALIYAH Rock The Boat (BlackGround)
- 21 DR. DRE Bad Intentions (Death Row/Interscope)
- 22 JAY-Z Girls, Girls, Girls (Roc-A-Fella/IDJMG)
- 23 JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)
- 24 112 Peaches & Cream (Bad Boy/Arista)
- 25 NATE DOGG I Got Love (Elektra/EEG)
- 26 LIL' MO Superwoman (Gold Mind/EastWest/EEG)
- 27 TRICK DADDY I'm A Thug (Slip N' Slide/Atlantic)
- 28 LUDACRIS Area Codes (Murder Inc./Def Jam/IDJMG)
- 29 DR. DRE & SNOOP DOGG The Wash (Interscope)
- 30 BUSTA RHYMES Break Ya Neck (J)



37 CHR/Rhythmic Mix Show Reporters

## ARTIST BREAK DOWN

**NELLY FURTADO** Album: *Whoa Nelly!*  
Label: DreamWorks



An exciting new talent crosses the Canadian border and bowls over the American music industry with a rich, unique sound that is as intriguing as it is entertaining. She is Nelly Furtado. Her hit single "I'm Like a Bird," from her DreamWorks debut, *Whoa Nelly!* soared to the top of the charts, earning nationwide recognition for the 21-year-old singer. Her well-received followup, "Turn Off the Light," has been rumored to have the same effect. Her voice is as genuine as her style. Furtado was inspired by the work of such artists as Lionel Richie, Madonna, New Edition, Salt-N-Pepa and Jodeci. Her diverse listening habits leaked into her project, which covers pop, rhythm, R&B, dance and more. ● This bright young star got her big break in the music industry last year, when she signed on with DreamWorks Records. Prior to her newfound stardom Furtado had yet to perform a real gig. After recognizing the unwrapped gift to be a special reward, DreamWorks set Furtado up to perform with such seasoned professionals as Chrissie Hynde, Sarah McLachlan and Beth Orton during her encore performance of Bob Dylan's "I Shall Be Released" at Lilith Fair. ● This was a dream come true for Furtado, the daughter of Portuguese blue-collar parents who grew up in remote Victoria, BC. As a teenager, Furtado expressed interest in various types of music and played the guitar, ukulele and trombone. Her musical resume also includes singing in Portuguese and Hindi. *Whoa, Nelly!* successfully captures her wide range of musical interests and talents. ● In "Shit on the Radio" Furtado gets rid of her partner, whose jealousy overrules his once-deep compassion for their relationship. "You liked me till you heard my shit on the radio," she says. Assuming that she's going to turn into a major bitch, her partner lets his envy ruin a good thing. Furtado jams over rich production embracing hip-swaying grooves in "Baby Girl," which is followed by the hypnotic "Legend." In "I'm Like a Bird" Furtado sings about a woman whose biggest fear is letting someone get too close. The love from her partner is so intense that it leaves her paralyzed with fear that will eventually drive her away. ● Another impressive song, "Turn Off the Light," features a hot remix with BlackGround recording artist and high-profile producer Timbaland and Beat Club/Interscope recording artist Ms. Jade. Furtado's exit is as pleasant as her entrance on this album, as she concludes with a beautiful ballad, "Scared of You," which begins in English and ends in Portuguese. ● *Whoa Nelly!* is laced with hidden messages and life lessons glued together by contagious beats. Her tracks are deeper than the hooks and titles that may grab your attention. This newcomer challenges established artists with a debut set to make a permanent mark on the industry map. Enjoy.

— Renee Bell  
Assistant Editor

## Contributing Stations

KOBT/Austin, TX	KSEQ/Fresno, CA	KDDN/Monterey-Salinas, CA	KBMB/Sacramento, CA
KISW/Bakersfield, CA	KIKI/Honolulu, HI	WQHT/New York, NY	KSFM/Sacramento, CA
WBHJ/Birmingham, AL	KXME/Honolulu, HI	WNVZ/Norfolk, VA	KTFM/San Antonio, TX
WJMN/Boston, MA	KBXX/Houston-Galveston, TX	KQCH/Denver, CO	XHTZ/San Diego, CA
WBBM/Chicago, IL	KLUC/Las Vegas, NV	WPYO/Orlando, FL	KMEL/San Francisco, CA
KZFM/Corpus Christi, TX	KPWR/Los Angeles, CA	KCAQ/Oxnard-Ventura, CA	KYLD/San Francisco, CA
KPRR/EI Paso, TX	KXHT/Memphis, TN	KKFR/Phoenix, AZ	KUBE/Seattle-Tacoma, WA
WJFX/Ft. Wayne, IN	WPOW/Miami, FL	KXJM/Portland, OR	WLLO/Tampa, FL
KBDS/Fresno, CA	KTTB/Minneapolis, MN	WWKX/Providence, RI	KOHT/Tucson, AZ
			WPGC/Washington, DC



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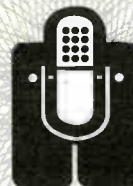
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### MARKET #1

#### WBL/Philadelphia

Clear Channel  
(215) 463-8900  
Cooper/Tyner/Lars  
12+ Cum 1,773,780




**PLAYS**

LW	TW	ARTIST/TITLE	GI (0000)
56	52	GNJMW/Differences	54288
43	42	BRIAN MCKONIGHT/Love Of My Life	47626
40	41	USHER/U Got It Bad	43066
40	46	AALI'YAH/Rock The Boat	40874
48	45	JAI RULE/Live It Up	40390
42	39	JENNIFER LOPEZ/Just A Flirt	40116
38	38	BADFACE/What It	37626
37	37	MARY J. BLIGE/Family Affair	36828
36	37	FAT JOE/W/Thuggin'	37524
36	34	MAXWELL/Lifetime	37548
30	31	JAMIE/Just In Case	36294
30	30	KENY/LATIMOR/Weekend	29232
27	27	MICHAEL JACKSON/You Rock My World	28158
27	28	ALICIA KEYS/Woman's Worth	24012
16	23	MR. CHEEK'S/Lights, Camera...	24012
16	23	JAY-Z/Girls, Girls, Girls	24012
16	23	CITY HIGH/Caramel	24012
29	21	JAMIE/Just In Case	24012
18	23	MARY J. BLIGE/No More Drama	20810
20	20	DESTINY'S CHILD/Emotion	20810
16	23	ALICIA KEYS/Woman's Worth	20810
16	23	MICHAEL JACKSON/You Rock My World	19836
15	18	MISSY ELLIOTT/One Minute Man	18792
17	17	ALLURE/Enjoy Yourself	18792
17	17	JOE/Let's Stay Home...	18792
11	17	BUBBA SPAROOX/Up	17748
17	17	FABOLOUS/FNATE DOGG/Can't Deny It	17748
17	17	JAGGED EDGE/Goodbye	17748
17	17	ALYIA/RHYMES/Break Ya Neck	17748
21	17	KEKE WYATT/Nothing In This...	17748

### MARKET #2

#### KBKT/Los Angeles

Radio One  
(310) 524-1800  
Schorfer/Port  
12+ Cum 1,394,700




**PLAYS**

LW	TW	ARTIST/TITLE	GI (0000)
63	63	MARY J. BLIGE/Family Affair	41643
57	57	USHER/U Got It Bad	38338
62	55	AALI'YAH/Rock The Boat	36355
55	53	USHER/U Got It Bad	35033
50	50	BUBBA SPAROOX/Up	33420
46	46	TYRESA/What Am I Gonna Do	29854
42	43	FABOLOUS/FNATE DOGG/Can't Deny It	28625
41	41	CITY HIGH/Caramel	27101
41	41	TRICK DADDY/In A Thug	27101
40	40	CASTLE/Just In Case	26149
45	48	GNJMW/Differences	25118
42	47	TYRESA/What Am I Gonna Do	24457
31	33	DR. DRE/Bed Intensions	21813
30	29	MAXWELL/Lifetime	19169
29	29	JAY-Z/Just In Case	19169
21	21	MICHAEL JACKSON/Butterflies	18508
21	21	MISSY ELLIOTT/Take Away	18508
21	21	DESTINY'S CHILD/Emotion	17847
15	25	ALICIA KEYS/Woman's Worth	16525
30	24	ERICK SERMON/Hot	15864
36	24	112/Dance With Me	14542
22	22	DR. DRE & SNOOP DOGG/The Wash	14542
11	22	PETEY PABLO/Raise Up	14542
11	22	DMX/Who We Be	14542
11	22	BAD AZZ/SNOOP DOGG/Whore Idea	12559
16	16	JILL SCOTT/It's Love Me	11898
13	16	JAGGED EDGE/Goodbye	10576
12	16	JAMIE/Just In Case	9915
20	15	FAT JOE/W/Thuggin'	9915

### MARKET #3

#### WGCI/Chicago

Clear Channel  
(312) 833-4455  
Smith/Reynolds  
12+ Cum 917,300



**PLAYS**

LW	TW	ARTIST/TITLE	GI (0000)
56	57	AALI'YAH/Rock The Boat	22433
48	48	USHER/U Got It Bad	20137
34	47	MICHAEL JACKSON/You Rock My World	26743
43	43	GNJMW/Differences	24467
45	43	MAXWELL/Lifetime	24467
45	43	TYRESA/What Am I Gonna Do	24467
44	39	AALI'YAH/We Need A Resolution	22191
27	38	BRIAN MCKONIGHT/Love Of My Life	22191
38	38	JAI RULE/Live It Up	21622
41	41	BRIAN MCKONIGHT/Love Of My Life	21622
35	32	MICHAEL JACKSON/You Rock My World	19208
39	29	JILL SCOTT/It's Love Me	16501
13	28	P. DIDDY...Diddy	15532
31	28	BUBBA SPAROOX/Up	15532
31	28	MARY J. BLIGE/Family Affair	15532
19	27	MONTELL JORDAN/You Must Have Been	13867
15	27	JAMIE/Just In Case	13867
15	23	ALICIA KEYS/Woman's Worth	13867
23	21	JAY-Z/Just In Case	11949
20	21	JAGGED EDGE/Where The Party At	11949
16	21	MISSY ELLIOTT/Take Away	11949
9	17	JAGGED EDGE/Goodbye	9873
10	17	MARY J. BLIGE/Who We Be	9873
11	17	DMX/Who We Be	9873
11	17	DR. DRE/Bed Intensions	9873
15	16	JENNIFER LOPEZ/Just In Case	9134
15	15	JOE/Let's Stay Home...	8535
15	15	JAI RULE/Live It Up	8535
30	14	MUSIQ/My Go Round	7966

### MARKET #4

#### WPWX/Chicago

Clear Channel  
(312) 833-4455  
Alan Reynolds  
12+ Cum 447,900



**PLAYS**

LW	TW	ARTIST/TITLE	GI (0000)
44	57	AALI'YAH/Rock The Boat	11898
44	57	JAI RULE/Live It Up	11898
48	58	GNJMW/Differences	11898
48	58	USHER/U Got It Bad	11898
48	58	FAT JOE/W/Thuggin'	11898
42	44	JAY-Z/Girls, Girls, Girls	11898
39	45	MICHAEL JACKSON/You Rock My World	11898
39	45	MARY J. BLIGE/Family Affair	11898
39	45	MAXWELL/Lifetime	11898
39	45	FAT JOE/W/Thuggin'	11898
39	45	JAI RULE/Live It Up	11898
39	45	USHER/U Got It Bad	11898
39	45	MAXWELL/Lifetime	11898
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39	45	JAI RULE/Live It Up	11898
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39	45	JAI RULE/Live It Up	11898
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39	45	MAXWELL/Lifetime	11898
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39</			



**WALT LOVE**  
babylove@rronline.com

# Kodak Moments

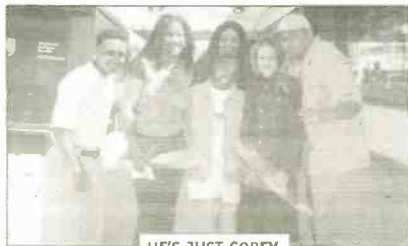
☐ Taking a break from life's challenges and commitments

**T**rying to lighten the load a bit, we thought we'd share with you some favorite moments caught on film. We dug through our stacks of pictures and used the lotto method to determine which would be included on this week's picture page. We have nothing but smiles and good times to bestow upon you.



**TIMBER!**

When J Records recording artist Alicia Keys visited WKYS/Washington, she had most of, if not all, the male staffers falling over themselves just to get in a picture with the lovely young talent. Pictured here (l-r) are 'KYS air personality Lorenzo "Ice-Tea" Thomas and MD Big Zo, Keys and 'KYS PD Darryl Huckabee and air talent Sixth Sense.



**HE'S JUST COREY**

Motown recording artist Corey may be only 13 years old, but he could teach some grown men a few things about chivalry. When he took some of the R&R staff to lunch, he presented the women with flowers — real flowers, not ones bought on any local freeway off-ramp. Pictured after the meal are (l-r) Corey's manager, Virgil Brannen; R&R Asst. Editor Renee Bell; Corey; R&R Asst. Editor Tanya O'Quinn and Music Meeting E-Commerce Administrator Diane Ramos; and Corey's road manager, Marcus Skrine.



**SURFING THE UNIVERSE**

No Limit/Priority recording artist C-Murder and WQUE/New Orleans MD Uptown Angela cruised the solar system at a recent listening party at Planet Hollywood.



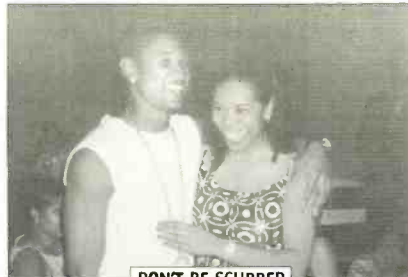
**THAT'S NOT LOVE SHE'S FEELIN'**

Atlantic recording artists Abyss came to town and invited R&R Asst. Editor Tanya O'Quinn (second from l) and R&R Asst. Editor Renee Bell (second from r) to lunch. After partaking of some Cajun cuisine, the crew took a picture outside of the restaurant.



**JAGGED EDGE ... AND A BUFFER**

When the roughneck Romeos visited R&R Urban Editor Walt "Baby" Love during his show *The Countdown With Walt Baby Love*, the quartet had an incredibly good time. Pictured with the rugged group are Love (third from l) and Columbia West Coast rep Chelle Seabron (r).



**DON'T BE SCURRED**

WJTT/Chattanooga, TN MD Magic (r) is smiling, but I think she's seriously considering kidnapping Arista recording artist Usher. Someone just may want to post security at every exit.

## URBAN DATABANK

### Publisher Targets Black Readers Online

**S**imon & Schuster appeals to African-American literary enthusiasts with Blackbookscentral.com, an online community that showcases the publisher's black authors. The site serves as a source of exclusive content and supplemental information, as well as a place where readers can interact with one another. Direct e-mail campaigns to Electronic Urban Report and simonsays.com subscribers, as well as links to sites such as Black Issues Book Review ([www.bibookreview.com](http://www.bibookreview.com)) and Sisterfriends.com, promote the website. (Contact Adult Publishing Group President Carol Reidy at 212-698-7000.)

### Network Provides Multicultural Programming

**A**T&T Broadband introduces multiethnic programming on CoLours, a television network available to basic cable subscribers in Denver and Glendale, CO. Each Sunday, CoLours will carry multicultural programming including original shows covering entertainment, information, news, lifestyles, community issues, public affairs and sports. (Contact AT&T Broadband Sr. VP/Denver Joe Stackhouse at 303-858-3000.)

### USPS Sends Message To African Americans

**T**he United States Postal Service launches its first advertising campaign targeting African Americans. Created by the Chisholm-Mingo Group, the campaign includes online ads promoting the Black Heritage Series stamp collection on the Tom Joyner, Doug Banks and CushCity websites. Radio and print ads in black-oriented newspapers and magazines promote the Postal Service's ability to help small businesses. (Contact USPS Manager/Multicultural Marketing, Specialty Markets Brett Savage at 703-292-3825.)

Source: *Marketing to the Emerging Majorities*, August 2001



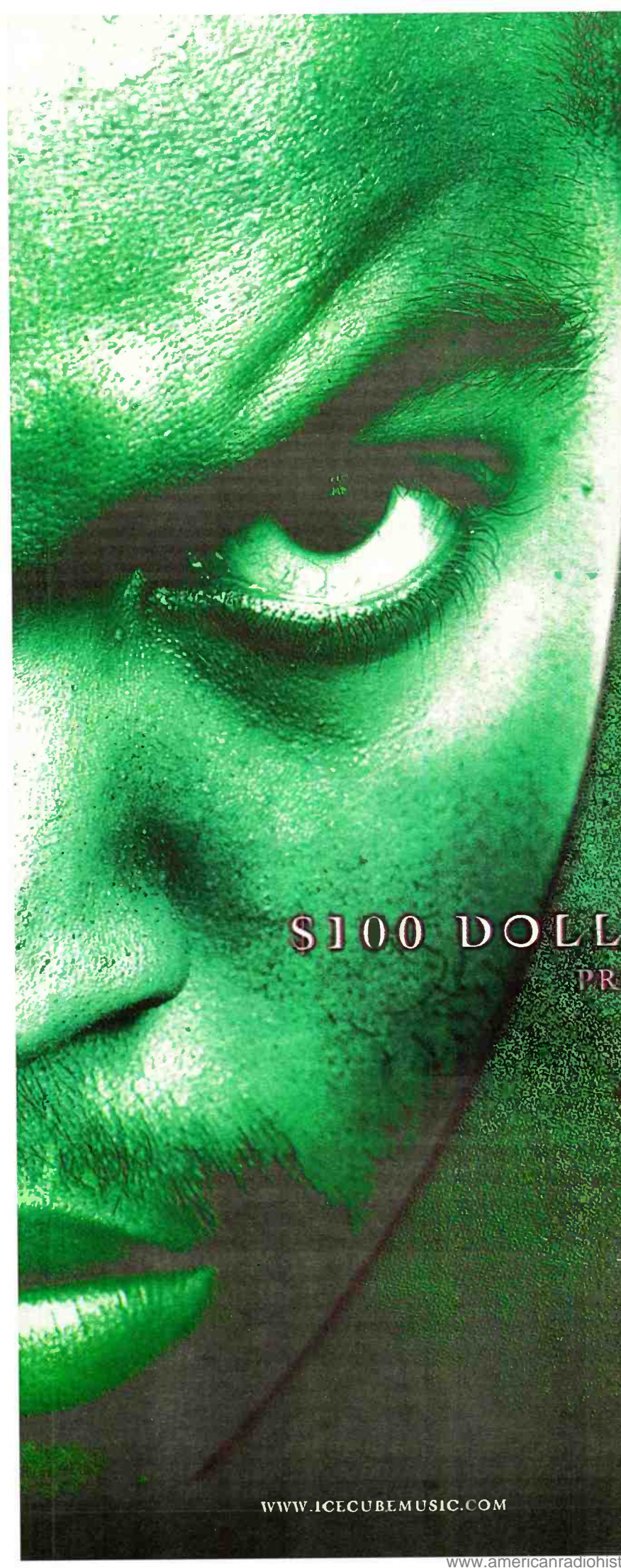
**STOP THE PRESSES!**

When KKBT (The Beat)/Los Angeles morning man Steve Harvey has something to say, he's gonna say it — regardless what else is happening. When Motown recording artist India.Arie visited The Beat, she found meeting the members of *The Steve Harvey Morning Show* to be quite entertaining. Donning their Colgate smiles are (l-r) Motown West Coast Rep. Philipp "West Side" Embuido and Sr. National Dir./Urban Promotions Cheryl Winston, Harvey (in the middle of a remark), co-host Shirley Strawberry, India.Arie and co-host Dominique DiPrima.



**UH HUH!**

That's exactly what R&R Asst. Editor Tanya O'Quinn said when she first laid eyes on Epic Records' teen sensation B2K. O'Quinn has decided to invest in cryogenics so she'll be in prime condition when they reach adulthood. Kneeling (because they can) are (l-r) B2K's Raz-B, Omarion, J-Boog and Lil' Fizz. Sharing the camera with the guys are (l-r) Epic VP/A&R, West Coast Max Course; O'Quinn; Epic VP/Publicity LaVern Perry Kenedy and National Dir./Operations Maurice Warfield; and R&R Sales Asst. Robert Taylor.



# ICE CUBE

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IMPACTING  
URBAN MAINSTREAM  
NOV. 12th & 13th

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PRIORITY  
RECORDS



November 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (G)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	USHER U Got It Bad (LaFace/Arista)	2984	+129	488171	11	62/0
2	2	AALIYAH Rock The Boat (BlackGround)	2679	-98	459621	13	63/0
4	3	JA RULE Livin' It Up (Murder Inc./Def Jam/IDJMG)	2236	-26	379114	14	64/0
3	4	GINUWINE Differences (Epic)	2229	-130	371418	21	64/0
5	5	MAXWELL Lifetime (Columbia)	2205	-26	365054	16	58/1
9	6	JAY-Z Girls, Girls, Girls (Roc-A-Fella/IDJMG)	2125	+248	342768	6	63/0
6	7	BUBBA SPARXXX Ugly (Interscope)	2068	-22	336241	11	62/0
8	8	FAITH EVANS You Gets No Love (Bad Boy/Arista)	1987	-1	301629	9	63/0
7	9	MARY J. BLIGE Family Affair (MCA)	1846	-159	311218	17	65/0
10	10	PETEY PABLO Raise Up (Jive)	1691	-89	248765	16	61/0
11	11	FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)	1592	-53	247680	14	58/0
14	12	CITY HIGH Caramel (Interscope)	1583	+188	235156	7	55/0
12	13	BRIAN MCKNIGHT Love Of My Life (Motown)	1548	-37	267901	16	58/0
18	14	MR. CHEEKS Lights, Camera, Action (Universal)	1340	+151	218258	11	49/2
19	15	ALICIA KEYS A Woman's Worth (J)	1302	+201	210608	5	59/1
17	16	DMX Who We Be (Ruff Ryders/IDJMG)	1256	+50	189963	7	61/0
21	17	DESTINY'S CHILD Emotion (Columbia)	1189	+106	178769	8	51/1
13	18	MICHAEL JACKSON You Rock My World (Epic)	1180	-342	187486	11	61/0
15	19	R. KELLY Feelin' On Yo Booty (Jive)	1179	-166	190489	18	61/0
23	20	P. DIDDY & THE FAMILY Diddy (Bad Boy/Arista)	1149	+90	180947	5	58/2
16	21	JENNIFER LOPEZ I'm Real (Epic)	1136	-202	170883	20	60/0
28	22	FAT JOE We Thuggin' (Terror Squad/Atlantic)	1071	+126	169527	4	59/1
25	23	JAGGED EDGE Goodbye (So So Def/Columbia)	1071	+39	168684	7	60/1
22	24	TYRESE What Am I Gonna Do (RCA)	1035	-25	220918	13	49/0
27	25	NELLY #1 (Priority/Capitol)	1033	+52	120604	10	49/0
40	26	MICHAEL JACKSON Butterflies (Epic)	958	+510	192626	2	61/1
31	27	JUVENILE From Her Mamma (Mamma Got...) (Cash Money/Universal)	926	+104	85569	4	48/1
20	28	JAY-Z Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	919	-169	143294	17	61/0
24	29	112 Dance With Me (Bad Boy/Arista)	914	-145	142515	15	47/0
29	30	BABYFACE What If (Arista)	894	-34	149810	11	39/0
26	31	TRICK DADDY I'm A Thug (Slip 'N Slide/Atlantic)	843	-182	133824	18	56/0
34	32	KEKE WYATT Nothing In This World (MCA)	821	+103	119749	6	47/2
30	33	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	745	-110	105455	20	63/0
35	34	ANGIE STONE Brotha (J)	722	+93	86830	9	46/1
43	35	LUDACRIS Roll Out (My Business) (Def Jam South/IDJMG)	707	+282	98132	3	49/3
32	36	RAY-J Formal Invite (Atlantic)	703	-104	76783	10	53/0
38	37	BUSTA RHYMES Break Ya Neck (J)	617	+113	76812	3	50/0
Breaker	38	JANET Son Of A Gun (I Betcha...) (Virgin)	610	+257	96809	2	61/60
36	39	ERICK SERMON I'm Hot (J)	594	-22	86594	5	43/0
33	40	MARIAH CAREY Don't Stop (Virgin)	593	-198	66161	7	48/0
37	41	LUDACRIS Fatty Girl (FB/Universal)	567	+36	69424	5	46/0
41	42	EIGHTBALL Stop Playin' Games (8Ways/Jcor)	540	+94	59529	3	40/1
Debut	43	DR. DRE & SNOOP DOGG The Wash (Interscope)	517	+226	73587	1	37/0
39	44	NATE DOGG I Got Love (Elektra/EEG)	517	+39	49909	4	35/3
Breaker	45	ISLEY BROTHERS Secret Lover (DreamWorks)	429	+160	48695	1	46/2
Debut	46	IMX The First Time (New Line)	426	+120	49883	1	27/0
44	47	LIL' JON & THE EASTSIDE BOYZ Put Yo Hood Up (TVT)	424	+4	43188	4	42/2
Breaker	48	MISSY ELLIOTT Take Away (Gold Mind/EastWest/EEG)	413	+269	76494	1	49/3
Debut	49	'N SYNC Gone (Jive)	410	+217	56456	1	35/9
42	50	GHOSTFACE KILLAH Never Be The Same Again (Razor Sharp/Epic)	365	-71	52856	4	33/0

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JANET Son Of A Gun (I Betcha...) (Virgin)	60
MARY J. BLIGE No More Drama (MCA)	57
JOE Let's Stay Home Tonight (Jive)	54
GLENN LEWIS Don't You Forget It (Epic)	51
JAHEIM Anything (Divine Mill/WB)	49
JONELL & METHOD MAN Round... (Def Jam/IDJMG)	29
DR. DRE Bad Intentions (Death Row/Interscope)	27
MACK 10 Hate In Yo Eyes (Cash Money/Universal)	19
DILATED PEOPLES Worst Comes To Worst (Capitol)	15
'N SYNC Gone (Jive)	9

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL JACKSON Butterflies (Epic)	+510
LUDACRIS Roll Out (My...) (Def Jam South/IDJMG)	+282
MISSY ELLIOTT Take Away (Gold Mind/EastWest/EEG)	+269
JANET Son Of A Gun (I Betcha...) (Virgin)	+257
JAY-Z Girls, Girls, Girls (Roc-A-Fella/IDJMG)	+248
DR. DRE & SNOOP DOGG The Wash (Interscope)	+226
'N SYNC Gone (Jive)	+217
ALICIA KEYS A Woman's Worth (J)	+201
CITY HIGH Caramel (Interscope)	+188
JOE Let's Stay Home Tonight (Jive)	+187

## Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

JANET		
Son Of A Gun (I Betcha...) (Virgin)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
610/257	61/60	60

ISLEY BROTHERS		
Secret Lover (DreamWorks)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
429/160	46/2	45

MISSY "MISDEMEANOR" ELLIOTT		
Take Away (Gold Mind/EastWest/EEG)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
413/269	49/3	48

GLENN LEWIS		
Don't You Forget It (Epic)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
357/50	52/51	N+A

MARY J. BLIGE		
No More Drama (MCA)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
255/138	57/57	N+A

JOE		
Let's Stay Home Tonight (Jive)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
248/187	54/54	N+A

JAHEIM		
Anything (Divine Mill/WB)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
239/102	50/49	N+A

65 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Gross Impressions equals. Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2001, The Arbitron Company). © 2001, R&R, Inc.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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# MUSIC MEETING

R&R liquid audio Selector



Stations and their adds listed alphabetically by market

Urban

Table listing radio stations and their adds for various markets including Albany, Boston, Cleveland, Detroit, Kansas City, Louisville, Nashville, Richmond, Syracuse, Alexandria, Columbia, Columbus, Dallas-Ft. Worth, Denver, Detroit, Greenville, Houston, Jacksonville, Little Rock, Los Angeles, Louisville, Memphis, Miami, Milwaukee, Minneapolis, New Orleans, Norfolk, Oklahoma City, Philadelphia, Phoenix, Portland, Raleigh-Durham, Savannah, Tampa, Toledo, Tulsa, Washington DC, Wichita, and Wilmington, DE.

\* Monitored Reporters
77 Total Reporters
65 Total Monitored
12 Total Indicator

No Longer Urban Indicator Reporters (4):
WYNN/Florence, SC
WDAI/Myrtle Beach, SC
WHBX/Tallahassee, FL
WMNX/Wilmington, NC

Urban AC

Table listing radio stations and their adds for various markets including Atlanta, Charlotte, Dallas-Ft. Worth, Fayetteville, Jacksonville, Memphis, Miami, Milwaukee, Minneapolis, New Orleans, Norfolk, Oklahoma City, Philadelphia, Phoenix, Portland, Raleigh-Durham, Savannah, Tampa, Toledo, Tulsa, Washington DC, Wichita, and Wilmington, DE.

\* Monitored Reporters
43 Total Reporters
38 Total Monitored
5 Total Indicator



**ARTIST  
BREAKDOWN**

ARTIST: **B2K**  
SINGLE: **"UH HUH"**  
LABEL: **EPIC**

The hardest-working man in the industry asked me if I ever ran the picture of his group **B2K** in **R&R** after they stopped by our offices recently. I told him that I remembered writing a caption for the photo but couldn't recall ever running it in the newspaper. After we talked about some stations being frozen for the umpteenth time, we hung up, and I searched through my CDs for his joint.

As I look at the **B2K** CD, I think about the spectacular performance they gave when they visited **R&R**. **J-Boog**, **Lil' Fizz**, **Raz-B** and **Omarion** treated our staff to an incredible performance. Most of our elderly staff were both impressed by and jealous of these four young men's dance moves.

While I did investigative work, trying to find out which **B2K** member would turn 18 first, they took pictures and schmoozed with the **R&R** elite. Now, as I sit here with their single "Uh Huh" before me and with **Epic** National **Maurice Warfield's** voice ringing in my ears, I put the cut in the player and proceed to go to sleep.

Damn ... this is not a lullaby! Just who are **B2K**, and where did they come from? Do they have older brothers? Masculine sisters? I shall explore.

Born under the astrological sign of **Leo**, **J-Boog** got his name from his grandmother, who used to call him "Boogie" as he was always boogie-ing around the house. This self-proclaimed laid-back kind of guy spends his free time playing football, basketball and trying out those impressive yet dangerous wrestling moves.

Co-member **Lil' Fizz** is a **Sagittarius**. As he explains, "I'm the rapper of the group. My name, **Lil' Fizz**, means my rhymes bubble." (Isn't that cute?) And if you thought only the female species loved to shop, you haven't met **Lil' Fizz**. In addition to playing sports, he loves to get his shop on too.

The twin would be **Raz-B**, as he is born under the astrological sign of **Gemini**. With a raspy voice to accompany his big, pretty brown eyes, **Raz-B** says that if he were an animal, he'd be a cheetah. According to **Raz**, "Cheetahs are fast!" (I'm thinking the whole crew better be fast, 'cause when they're out on tour, all four are gonna have to demonstrate some velocity. Teenage girls run fast.)

The mysterious one would be **Omarion**. Enlightening us on his name, **Omarion** says, "My first name is **Omari**, which means 'African King.' 'Eon' means forever." Living by his mom's inspirational words, **Omarion** shares, "My mom always told me, 'Whatever you do, just be the best at it, and you'll stay on the throne.'" (My mom said, "Never turn down a free meal." Consequently, **Omarion** is living a dream, and I'm battling a weight problem.)

Discovered by **Chris Stokes** — who also discovered another teen male group, **Immature** — **B2K** are a young quartet with talent, energy and ambition who will undoubtedly do some major musical damage in the next year.

Produced by **C. "Tricky" Stewart**, "Uh Huh" reels you in. You can't refrain from moving some agile body part — even if it's simply the baby toe. "Girl, you messed up when you let me in/ Told your best friend that you wanted me/ Then she called me up and hipped me to your stees/ Told me you were looking for a guy like me."

That's all he needed to hear. **Babygirl** knows **babygirl** wants him, so there's no risk of humiliation. In that she-likes-you-do-you-like-her? manner, **babygirl's** best friend plays matchmaker, and the two are united. (Ahhh, puppy love.)

But he gets a lil' too stuck on himself in the impudent chorus: "I'm the guy in your dream that you had last night/I'm the Benz with the 20s that you want to drive/I'm the thug in your life that will treat you right/Got you hooked 'cause I'm bringing everything you like." (Ya see! This is where the young, eager boy becomes the arrogant man-dog. I think I dated his brother.)

All joking aside, "Uh Huh" is a great song for all ages. The beat is banging enough to make even the die-hard, hard-core hip-hop head nod a few times. The lyrics aren't too mature for the teen group and share the same audacity as the track.

However, I did hear a few lines that raised an eyebrow that was quickly lowered as I fell back into the **Running Man**. As far as performance goes, **J-Boog**, **Lil' Fizz**, **Raz-B** and **Omarion** obviously give their all vocally and physically. This tune is hot! If I didn't like it, I wouldn't be writing about it.

On the first few notes of "Uh Huh" you may find yourself in an **Immature** mode. **B2K** are reminiscent of the trio and can be just as successful, if not more, than their predecessors. They have the talent, the looks, the determination and the personality to win over any crowd. If I had to pick a favorite **B2K** member, it would have to be **Omarion**, 'cause this young man was very personable when they taught us elderly folks how to move to the beat and not three notes after it. Peace.

— **Tanya O'Quinn**  
Assistant Editor



**B2K**

**Urban New & Active**

<b>GLENN LEWIS</b> Don't You Forget It ( <i>Epic</i> ) Total Plays: 357, Total Stations: 52, Adds: 51	<b>G. DEP</b> Special Delivery ( <i>Arista</i> ) Total Plays: 278, Total Stations: 25, Adds: 2
<b>B2K</b> Uh Huh ( <i>Epic</i> ) Total Plays: 351, Total Stations: 40, Adds: 0	<b>DR. DRE</b> Bad Intentions ( <i>Death Row/Interscope</i> ) Total Plays: 272, Total Stations: 29, Adds: 27
<b>TIMBALAND &amp; MAGOO</b> All Y'all ( <i>BlackGround</i> ) Total Plays: 342, Total Stations: 26, Adds: 0	<b>CRAIG DAVID</b> 7 Days ( <i>Wildside/Atlantic</i> ) Total Plays: 271, Total Stations: 28, Adds: 1
<b>INDIA.ARIE</b> Strength, Courage & Wisdom ( <i>Motown</i> ) Total Plays: 340, Total Stations: 33, Adds: 0	<b>BLAQUE</b> Can't Get It Back ( <i>Columbia</i> ) Total Plays: 258, Total Stations: 31, Adds: 3
<b>THREE 6 MAFIA</b> Two-Way Freak ( <i>Universal</i> ) Total Plays: 331, Total Stations: 20, Adds: 0	<b>MARY J. BLIGE</b> No More Drama ( <i>MCA</i> ) Total Plays: 255, Total Stations: 57, Adds: 57
<b>PROPHET JONES</b> Lifetime ( <i>Motown</i> ) Total Plays: 304, Total Stations: 22, Adds: 0	<b>JOE</b> Let's Stay Home Tonight ( <i>Jive</i> ) Total Plays: 248, Total Stations: 54, Adds: 54
<b>RAYVON</b> 2-Way ( <i>MCA</i> ) Total Plays: 298, Total Stations: 30, Adds: 0	<b>JAHEIM</b> Anything ( <i>Divine Mill/WB</i> ) Total Plays: 239, Total Stations: 50, Adds: 49

Songs ranked by total plays

**URBAN Indicator**

**Most Added**

<b>JANET</b> Son Of A Gun (I Betcha...) ( <i>Virgin</i> )	10
<b>JOE</b> Let's Stay Home Tonight ( <i>Jive</i> )	8
<b>JAHEIM</b> Anything ( <i>Divine Mill/WB</i> )	7
<b>MARY J. BLIGE</b> No More Drama ( <i>MCA</i> )	6
<b>DILATED PEOPLES</b> Worst Comes To Worst ( <i>Capitol</i> )	6
<b>LIL J</b> It's The Weekend ( <i>Hollywood</i> )	3
<b>DR. DRE</b> Bad Intentions ( <i>Death Row/Interscope</i> )	3
<b>ANGIE STONE</b> Brotha ( <i>J</i> )	2
<b>DR. DRE &amp; SNOOP DOGG</b> The Wash ( <i>Interscope</i> )	2
<b>TOO SHORT</b> I Luv ( <i>Short/Jive</i> )	2
<b>JONELL &amp; METHOD MAN</b> Round & Round ( <i>Def Jam/IDJMG</i> )	2
<b>GLENN LEWIS</b> Don't You Forget It ( <i>Epic</i> )	2
<b>MACK 10</b> Hate In Yo Eyes ( <i>Cash Money/Universal</i> )	2
<b>ALICIA KEYS</b> A Woman's Worth ( <i>J</i> )	1
<b>FAITH EVANS</b> You Gets No Love ( <i>Bad Boy/Arista</i> )	1
<b>BLAQUE</b> Can't Get It Back ( <i>Columbia</i> )	1
<b>INDIA.ARIE</b> Strength, Courage & Wisdom ( <i>Motown</i> )	1
<b>MICHAEL JACKSON</b> You Rock My World ( <i>Epic</i> )	1
<b>DMX</b> Who We Be ( <i>Ruff Ryders/IDJMG</i> )	1
<b>KEKE WYATT</b> Nothing In This World ( <i>MCA</i> )	1

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>JAGGED EDGE</b> Where The Party At ( <i>So So Def/Columbia</i> )	892
<b>ALICIA KEYS</b> Fallin' ( <i>J</i> )	823
<b>JUVENILE</b> Set It Off ( <i>Cash Money/Universal</i> )	728
<b>JAHEIM</b> Just In Case ( <i>Divine Mill/WB</i> )	616

**URBAN Going For Adds 11/13/01**

- BELL BIV DEVOE** Da Hot Sh\*t (Aight) (*Universal*)
- FABOLOUS** Holla Back (Young'n) (*Desert Storm/Elektra/EEG*)
- ICE CUBE** \$100 Bill Y'all (*Priority*)
- JOE** Let's Stay Home Tonight (*Jive*)
- LIL' BOW WOW** Thank You (*Columbia*)
- NAPPY ROOTS** Awnaw (*Atlantic*)
- PINK** Get The Party Started (*Arista*)
- R. KELLY** The World's Greatest (*Jive*)

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**URBAN AC Going For Adds 11/13/01**

- TONI BRAXTON** Snowflakes (*Arista*)

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# R&R Urban AC Top 30

Powered By



November 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/-	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MAXWELL Lifetime (Columbia)	1059	-43	170634	16	37/0
2	2	BRIAN MCKNIGHT Love Of My Life (Motown)	1009	+16	169895	17	36/0
4	3	BAByFACE What If (Arista)	839	+67	132615	14	36/0
3	4	GERALD LEVERT Made To Love Ya (EastWest/EEG)	800	-25	131703	18	35/0
5	5	GINUWINE Differences (Epic)	797	+65	133096	14	30/0
7	6	JILL SCOTT The Way (Hidden Beach/Epic)	552	-38	101443	24	36/0
6	7	LUTHER VANDROSS Take You Out (J)	543	-62	102984	28	37/0
8	8	LUTHER VANDROSS Can Heaven Wait (J)	520	+20	60279	10	35/0
10	9	ANGIE STONE Brotha (J)	508	+29	79343	9	30/1
11	10	JAHEIM Just In Case (Divine Mill/WB)	475	+8	96314	26	33/0
9	11	O'JAYS Let's Ride (MCA)	447	-38	72638	14	34/0
16	12	ALICIA KEYS A Woman's Worth (J)	427	+57	62087	4	33/2
15	13	KENNY LATTIMORE Weekend (Arista)	408	+20	62823	14	25/0
13	14	ISLEY BROTHERS F/RONALD ISLEY Contagious (DreamWorks)	363	-83	57218	21	36/0
12	15	MICHAEL JACKSON You Rock My World (Epic)	363	-102	73664	11	35/0
<b>Breaker</b>	16	USHER U Got It Bad (LaFace/Arista)	347	+71	74580	3	23/3
20	17	MARY J. BLIGE Family Affair (MCA)	345	+66	78235	13	13/0
14	18	ALICIA KEYS Fallin' (J)	336	-108	65296	28	33/0
28	19	MICHAEL JACKSON Butterflies (Epic)	331	+165	70039	2	19/1
18	20	REGINA BELLE Ooh Boy (Peak/Concord)	327	+24	53035	5	28/1
22	21	BONEY JAMES F/DAVE HOLLISTER Something Inside (Warner Bros.)	324	+60	46780	3	29/0
17	22	AALIYAH Rock The Boat (BlackGround)	291	-22	42204	6	13/0
27	23	INOIA.ARIE Strength, Courage & Wisdom (Motown)	219	+40	42296	2	23/0
23	24	MARIAH CAREY Never Too Far (Virgin)	206	-35	33791	11	22/0
29	25	PATTI AUSTIN Make It Right (Qwest/WB)	185	+30	28230	4	21/0
<b>Debut</b>	26	ISLEY BROTHERS Secret Lover (DreamWorks)	181	+59	21527	1	19/7
24	27	BLU CANTRELL I'll Find A Way (Arista)	178	-41	24395	9	19/0
<b>Breaker</b>	28	YOLANDA AOAMS Never Give Up (Elektra/EEG)	177	+34	23139	1	27/0
<b>Debut</b>	29	KEKE WYATT Nothing In This World (MCA)	167	+53	29109	1	15/0
25	30	ATHENA CAGE Until You Come Back To Me (Priority)	167	-44	11149	8	15/0

38 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Gross Impressions equals. Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2001, The Arbitron Company). © 2001, R&R, Inc.

## New & Active

SUE ANN CARWELL/RICHARD ELLIOT Brand New Love Affair (GRP/VMG)

Total Plays: 119, Total Stations: 14, Adds: 0

JOE Let's Stay Home Tonight (Jive)

Total Plays: 97, Total Stations: 27, Adds: 27

TEMPTATIONS Four Days (Motown)

Total Plays: 78, Total Stations: 20, Adds: 2

KELLI MACK Keep It Real (Rising High)

Total Plays: 64, Total Stations: 8, Adds: 0

PHIL PERRY Splrit Of Love (Peak/Concord)

Total Plays: 62, Total Stations: 5, Adds: 0

GLENN LEWIS Don't You Forget It (Epic)

Total Plays: 61, Total Stations: 15, Adds: 15

JAHEIM Anything (Divine Mill/WB)

Total Plays: 56, Total Stations: 6, Adds: 6

SUNSHINE ANDERSON Lunch Or Dinner (Soulife/Atlantic)

Total Plays: 38, Total Stations: 7, Adds: 0

MARY J. BLIGE No More Drama (MCA)

Total Plays: 28, Total Stations: 6, Adds: 5

BRANDY MOSS-SCOTT Bye-Bye Baby (Heavenly Tunes)

Total Plays: 20, Total Stations: 4, Adds: 1

KIM BURRELL Special Place (Bad Boy/Arista)

Total Plays: 10, Total Stations: 5, Adds: 1

CECE WINANS Anybody Wanna Pray (Wellspring/Capitol)

Total Plays: 9, Total Stations: 14, Adds: 14

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JOE Let's Stay Home Tonight (Jive)	27
GLENN LEWIS Don't You Forget It (Epic)	15
CECE WINANS Anybody Wanna Pray (Wellspring/Capitol)	14
ISLEY BROTHERS Secret Lover (DreamWorks)	7
JAHEIM Anything (Divine Mill/WB)	6
MARY J. BLIGE No More Drama (MCA)	5
TONY TERRY I Don't Wanna Stop (Golden Boy)	5
USHER U Got It Bad (LaFace/Arista)	3
EDDIE M Baby Leave The Lights On (Gold Circle)	3
ALICIA KEYS A Woman's Worth (J)	2
TEMPTATIONS Four Days (Motown)	2
FAITH EVANS You Gets No Love (Bad Boy/Arista)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL JACKSON Butterflies (Epic)	+165
JOE Let's Stay Home Tonight (Jive)	+88
USHER U Got It Bad (LaFace/Arista)	+71
BAByFACE What If (Arista)	+67
MARY J. BLIGE Family Affair (MCA)	+66
GINUWINE Differences (Epic)	+65
B. JAMES F/D. HOLLISTER Something... (Warner Bros.)	+60
ISLEY BROTHERS Secret Lover (DreamWorks)	+59
ALICIA KEYS A Woman's Worth (J)	+57
TAMIA Stranger In My House (Elektra/EEG)	+54

## Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

USHER

U Got It Bad (LaFace/Arista)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
347/71	23/3	16

YOLANDA ADAMS

Never Give Up (Elektra/EEG)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
177/34	27/0	28

JOE

Let's Stay Home Tonight (Jive)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
97/88	27/27	N+A

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



## THE SONG YOU WANTED AT A TIME WHEN WE NEED IT MOST

cece winans "Anybody Wanna Pray"

### ONE OF THIS WEEK'S MOST ADDED!

Including:

WRKS

KJLH

WMXD

WDMK

WMMJ

WBAV

WYLD

WKKV

WQMG



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## Things You Learn From Your Mail

### □ New ratings gimmick and how to beat INFOBOG

The mailer was inconspicuous enough. It was one of those all-in-one letters that are perforated all the way around. It was adorned with a computer-generated address and the presort type codes that connote a mass mailing.

In place of a stamp was the "Presort Standard U.S. Postage Paid" imprint in the upper right corner. It's the kind of letter I usually throw away without even opening — which, in fact, I did. It wasn't until it hit the wastebasket that I noticed the return address: "Impact Research, P.O. Box 927, Southeastern, PA." Like most of you, I'm always interested in the techniques of researchers, regardless of the product. I like to see what they do and how they do it and then relate it to what this industry does.

As I was retrieving the mailer from the garbage, I saw these magic words written on the back of the envelope: "You can make a difference in Nashville radio." That, of course, sealed the deal for me, and I tore it open to find a ratings-generating campaign with which I was not previously familiar.

#### Dear Radio Listener

The inside cover contained a letter addressed to "Dear Radio Listener" that was signed by R. H. Harshaw, Research Director. Here's the text of "R. H.'s" missive:

*We are conducting a research study on radio listening preferences in the Nashville area, and we are asking for your participation. Your opinions will help shape the kind of programming offered to the Nashville area.*

*You have been carefully selected to represent a specific segment of the general population. We would greatly appreciate your cooperation by listening to your assigned station for at least one hour, then completing and returning the brief survey card enclosed. The postage is prepaid.*

*The station you have been assigned is: [call letters/format description/frequency], which can be found at [frequency, again] at XX.X on the FM dial. At your convenience, please listen at least one (1) hour within the next week, and tell us what you think.*

*Your opinions are very important to us. Please answer honestly. Thank you for your participation.*

Across from this letter was a pull-out postcard with some questions, the answers to which could, I sup-

pose, loosely be construed as research (more on that later).

The left side of the card said, in type larger than that used on the rest of the card, "Your opinion counts." The questionnaire, in the center of the card, began:

*I listened to [call letters of station printed in large type] for at least one hour during the week of \_\_\_\_\_, 2001.*

#### I listened:

- Early Morning (6am-9am)  
 Late Afternoon (3pm-7pm)  
 Midday (9am-3pm)  
 Night (7pm-6am)

#### I listened:

- at home  
 at work  
 in a car  
 other place

#### I would rate:

- 1 = Really Dislike  
5 = Really Like

- A. The music variety on [calls]  
1 2 3 4 5  
B. The air personalities on [calls]  
1 2 3 4 5  
C. The traffic reports on [calls]  
1 2 3 4 5  
D. The contests on [calls]  
1 2 3 4 5

The right side of the card was for comments and personal information. The comments line said, "My other comments about [calls] personalities, music, etc., etc., are."

That was followed by personal information including name, address, birthday (no year requested or required), home and work phone numbers and e-mail address.

#### A Clever Combination

This neat little mailer was a combination ratings ploy, research tool and database builder. How much of any of those attributes you assign to it probably depends on your degree of cynicism.

The timing of the card's arrival — late September — and the request for an hour of listening is what makes any radio denizen suspicious

that this (shock and horror) is nothing but an out-and-out ploy to surreptitiously force people, some of whom hopefully have diaries, to the station. And, who knows, you might even create a few new listeners.

Its value as a database builder depends on how many survey cards you actually get back. Vendor sources say that a 4%-5% return can be considered good. I have no way of knowing how many people received the mailers. I do know that they must have been sent out to a purchased database or at random, because I have never signed up for anything at this station.

Finally, the card's usefulness as a research tool is dubious at best, especially since there is a high probability that you may not know the sex or age of the respondent. Without those two items, how much is any research worth?

I'm always fascinated by the manner in which radio-station ratings builders sound, feel and look like whatever Arbitron does in its mailings to consumers. Anyone familiar with Arbitron will notice right away that the card's verbiage is similar in tone, if not content, to language used by the ratings service in its diary-keeper solicitation and notification process. Phrases like "At home," "In a car," "At work" and "Other place" mirror diary language.

You may have noted that the hours to check listening are different from Arbitron's daypart specifications. I can only surmise that is because the morning show of the radio station in question ends at 9am, and the 9am-3pm slot is occupied by two other personalities.

Will it be successful? Who knows? But I promise you this: After the fall book is concluded, I will talk to the GM of the station behind this clever little scheme and find out how many were mailed, the return rate and the assessment of the relative success of the campaign — and whether or not the GM feels it was worth the expenditure.

#### Cutting Clutter

One of the questions I have about the mailing campaign is whether or not it could be considered more effective at driving people to the radio

The timing of the card's arrival — late September — and the request for an hour of listening is what makes any radio denizen suspicious that this (shock and horror) is nothing but an out-and-out ploy to surreptitiously force people, some of whom hopefully have diaries, to the station.

station than a traditional advertising campaign. In effect, can "tricking" people into listening by telling them they're part of a research project get them to try the station — not to mention give you some quarter-hours if they happen to have a diary — more than other mail campaigns?

I was reminded how difficult it is to get people's attention these days by another piece of mail, this from Largo, FL-based Creative Media Direct. In its solicitation for business, CMD reminded me that "20 years ago the average consumer was exposed to 700 commercial messages a day. Today, your radio station's message will be among some 3,000! It's like asking your listeners and diarykeepers to drink through a fire hose."

**I'm always fascinated by the manner in which radio-station ratings builders sound, feel and look like whatever Arbitron does in its mailings to consumers.**

Imagery aside, the thought of trying to get through the clutter of 3,000 messages is mind-boggling. It made me appreciate the "research project" aspect of the Nashville radio station's mailer a little more. It did manage, after all, to climb back into my hand from the depths of the wastebasket.

The other thought I had about the mailer in this context is that it was probably very cheap to do, which, of course, is a huge consideration these days. In fact, it's those two things — shrinking promotional budgets and an information glut — that CMD says has created "INFOBOG."

How did that menace creep up on us? According to CMD, "It came

about when, contrary to expectations, new technologies like fax, e-mail and Internet failed to replace existing forms of communication like television, billboards and direct mail. The new ones merely layered themselves atop the old ones to produce information overload. Even the 'newbies' found themselves unable to successfully market their own technologies without use of more established, higher-cuming standbys like television and direct mail."

One of CMD's theories is that, to break through the bombardment of messages we all suffer every day, people must receive your message during their quieter times. To CMD, one of those quieter times is the period you set aside to go through your mail. The focus is on mail because, the company says, it boasts one of the lowest distraction levels of any medium.

CMD reasons, "A person generally retrieves his mail during a 'break' in the action. Due to the fact that important items arrive via mail, the three-step screening process requires one's full attention: Step 1: Weeds out junk mail. Step 2: Routes certain items to others in the household. Step 3: Schedules time later to review things of particular interest."

The key, of course, is to survive Step 1. The mailer survived my garbage heap with the phrase "You can make a difference in Nashville radio." Perhaps that little mailer had a fourth value that I hadn't considered before reading CMD's mail: It served as an advertisement, too, by making me aware of the radio station. Even if I didn't fill out the survey, I read it. And I read the call letters no less than seven times.

Maybe that little mailer is a whole lot more effective than I gave it credit for at first. Just goes to show you, you never know what nuggets you'll find in your mail.

#### TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 615-244-8822 or  
e-mail: lhelton@rronline.com



**CALVIN GILBERT**  
gilbert@rroonline.com

## No Resting On His Laurels

■ **Legendary songwriter moonlights as hit producer**

**F**or a guy who only recently scored his first hit as a record producer, Bobby Braddock is openly opinionated when the discussion turns to George Jones' music. "Dickey Lee's 'She Thinks I Still Care' — that's my favorite George Jones song," he says. "I think 'He Stopped Loving Her Today' was a great record."

Lest you think that Braddock is a newcomer who has become full of himself after producing Blake Shelton's chart-topping "Austin," keep in mind that his songwriting credits include the aforementioned "He Stopped Loving Her Today," widely acknowledged as the greatest country song of all time. If anything, Braddock's objectivity is a key to his continued success more than three decades after his arrival in Nashville.

Other songs in the Braddock catalog include Tammy Wynette's "D-I-V-O-R-C-E," Mark Chesnutt's "Old Flames Have New Names" and Tracy Lawrence's "Time Marches On" and "Texas Tornado." What's he written lately? Toby Keith's current top 10 hit, "I Wanna Talk About Me," for one. This week R&R talks to Braddock about his songs and why, surprisingly, he's not planning to produce any artists besides Shelton.

### Writing Some Classics

Braddock was born in Lakeland, FL, and his contemporaries in the local music scene of the early '60s included some formidable talent, including Jim Stafford, Kent LaVoie (who recorded "Me & You & a Dog Named Boo" as Lobo) and Gram Parsons. Braddock played keyboards in several local and regional rock 'n' roll cover bands before moving to Nashville in 1964.

He soon found work as a pianist in Marty Robbins' band, and, Braddock says, "I knew I could make a living playing piano, but I wasn't sure about the songwriting. When Robbins cut a couple of my songs, I thought, 'Maybe I am a songwriter.'" Music executive Buddy Killen signed Braddock to Tree Music, now Sony ATV/Tree Music Publishing. "I've been there ever since," he says. "I've spent my entire adult life at the same publishing company."

Through the years Braddock also made attempts as a recording artist on no fewer than five different labels. "That goes to show you how easy it used to be to get a record deal," he laughs. "Why in the hell I was recording, I don't know." In retrospect, Braddock says it was best that his

recording career fizzled. "When I see what's going on with Blake Shelton now, I don't think I would have survived it. It's unbelievable how it changes your life."

Braddock concentrated on songwriting, and his work found favor with producer Billy Sherrill. However, one of Braddock's songs, "D-I-V-O-R-C-E," had already made the rounds of Music Row. "I had written the song, but nobody would cut it," he says. "I couldn't figure out why. Curly Putman told me he thought it was because the melody was too happy. He made a few changes in it, and it seemed so much stronger. We took it to Billy Sherrill, and he cut it within a few days."

**"If we just make the music as good and believable as we can, it'll find an audience. If it diversifies or becomes homogenized, that's part of the country tradition."**

At first Putman wanted no money or credit for his work on the song. "I wanted him to have half of it," Braddock says. "We finally compromised, and he took a quarter of it. If he hadn't done what he did, I don't think it would have ever gotten cut."

"He Stopped Loving Her Today" started out with a joke. "Curly says I brought the idea to him," Braddock says. "I don't remember, but I do remember us doing all these morbid jokes while we were writing it. Like 'Doesn't he look good?' and 'Well, if you think he looks good now, you should've seen him a week ago.'"

They finished the song in 1977, and Johnny Russell had recorded it for two different labels by the time

George Jones did his version in 1980. "Johnny had a lot of vision, I guess, that a lot of people didn't," Braddock says.

Initially, Braddock didn't think they had written anything special. "I keep a journal, and I always write down my reaction to a song — and other people's reactions — on a scale of one to 10," he says. "I wrote down that it was a seven. I thought it was an OK song. I didn't think it was great."

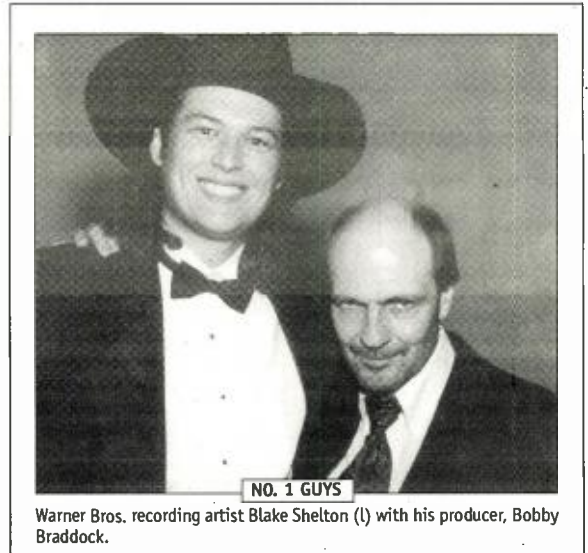
Braddock probably raised his score slightly after Sherrill played him Jones' version. "I realized then how powerful it was, but George Jones' performance and Billy's production had a lot to do with it," he says. "Curly and I have written better songs than that. I'm amazed and honored that people think it's the country song of all time, but I think it was the way the record was cut."

### Shelton Scores

Aside from his song demos, Braddock produced his own RCA album in 1984 and later handled the production on a Deborah Allen project on Curb. About producing Blake Shelton, Braddock says, "When I write a song, I always write an arrangement with it. Different producers hear their strong suits. Mine is as an arranger. I always felt like, if people cut my songs the way I demo them, why shouldn't I be a producer myself?"

While most producers are eager to find new clients, Braddock says, "Blake's the only person I want to produce. I'm so obsessive-compulsive and so anal — and so totally involved in it — I couldn't do that with more than one act. I admire people who can produce several acts, but I couldn't. If I did it with more than one person, I wouldn't be able to write songs."

Braddock hadn't been searching for an artist to produce and figured that it was unlikely that he'd be in that chair with a major-label act. "There aren't that many people who produce, really, and record labels have a tendency to want to put artists together with producers who have a track record," he says. "With Blake, I was fortunate in that [Giant



**NO. 1 GUYS**  
Warner Bros. recording artist Blake Shelton (l) with his producer, Bobby Braddock.

Records President] Doug Johnson trusted my production enough that he let me do it without having someone in there with me. He let us do it our own way.

"Blake is so real and so believable. He's got so much personality, and it comes out in his music. People are also going to learn this as time goes by: Blake is a hell of an entertainer. He only gets better at it. The crowd feels like he's one of them — and he is."

Even with that, Braddock was surprised at the success of Shelton's first single, "Austin." "I thought it would be a hit, but I didn't know the first single was going to be No. 1 for five weeks," he says. "The first time around, we would have been very happy to be in the top five."

"Austin" was just beginning to generate airplay when Giant closed its doors and the label's roster was moved to Warner Bros. Braddock was afraid that Shelton could become another music-industry casualty, but, he says, "Fate was with us through a little window of time. If Blake's single had come out a little later, I don't know what would have happened. But just as Giant folded, the record was starting to get enough activity that [Warner Bros./Nashville President] Jim Ed Norman had the foresight to pull Blake in. They welcomed him to Warner Bros. with open arms.

"Lucky for us it worked out like it did. It could have been a disaster. It's hard to get record deals. I can tell you that when I cut Blake, it wasn't like everybody in town was standing in line to say, 'No, please, let us have him.' It was hard to get a deal."

### No Conflicts

Shelton's self-titled debut album includes "Same Old Song," a song Braddock wrote about the need to remember country music's roots and the danger of homogenizing the music. If the theme sounds familiar today, it's worth noting that Braddock wrote the song 12 years ago. He says, "I thought there were a lot of songs back then that were good and country, but they weren't saying anything. It's a problem we've had, dating back for a long time.

"This country vs. pop conundrum goes back to the beginning. In the '50s, when they came up with the term *crossover*, you had country acts cutting songs that were doo-wop-sounding. Then the Nashville sound started, and people were saying that country music was going to lose its identity and completely disappear. I mean, the first country hit was 'The Prisoner's Song' [in 1924]. The guy who sang it, Vernon Dalhart, was an opera singer. Jimmie Rodgers recorded with a Dixieland band.

"So it's always been a hybrid. If we just make the music as good and believable as we can, it'll find an audience. If it diversifies or becomes homogenized, that's part of the country tradition. We've always done that. The music evolves. It's not going to sound like it used to. We're stagnant if it does."

Shelton and Braddock return to the studio in March. While producers who are also songwriters or music publishers have been known to push their personal goods on artists, only two of Braddock's songs are featured on Shelton's debut album. "I'm just so worried about people thinking there's some sort of conflict of interest or some line I'm crossing," Braddock says. "Blake says he wants me to write some songs for him. I guess there's a happy medium there somewhere."

Of course, Braddock isn't the only songwriter in Nashville. "I figure if I put a lesser song of mine on there at the expense of a better song written by somebody else, I wouldn't be a good producer," he says. "I try to be totally objective. Somebody could set my house on fire and steal my car, and if they wrote a great song, I'd try to be objective about it."

### TALK BACK TO R&R!

Do you have questions, comments or feedback regarding this column or other issues?

Call me at 615-244-8822  
or e-mail:  
gilbert@rroonline.com

# R&R Country Top 50

November 9, 2001



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	TIM MCGRAW Angry All The Time (Curb)	5414	+112	583623	18	150/0
3	2	TRAVIS TRITT Love Of A Woman (Columbia)	5308	+314	581245	22	149/0
5	3	TOBY KEITH I Wanna Talk About Me (DreamWorks)	5222	+775	566139	13	150/1
4	4	TRICK PONY On A Night Like This (H2E/WB)	5070	+100	527576	28	143/0
6	5	REBA MCENTIRE I'm A Survivor (MCA)	4776	+333	516731	17	149/0
8	6	DAVID BALL Riding With Private Malone (Dualtone)	4358	+536	471622	10	146/1
9	7	GEORGE STRAIT Run (MCA)	4172	+389	469756	6	150/1
11	8	AARON TIPPIN Where Stars And Stripes... (Lyric Street)	4054	+639	433340	7	147/2
10	9	TRACE ADKINS I'm Tryin' (Capitol)	3781	+321	397557	18	146/1
12	10	GARTH BROOKS Wrapped Up In You (Capitol)	3638	+343	412545	4	147/2
13	11	LONESTAR With Me (BNA)	3345	+86	367042	13	145/1
16	12	BRAD PAISLEY Wrapped Around (Arista)	3147	+272	337841	11	142/4
14	13	JEFF CARSON Real Life (I Never Was...) (Curb)	3103	-13	319792	26	147/0
7	14	CARDLYN DAWN JOHNSON Complicated (Arista)	3061	-793	319134	30	146/0
18	15	STEVE HOLY Good Morning Beautiful (Curb)	2857	+478	302155	16	143/3
17	16	GARY ALLAN Man Of Me (MCA)	2472	+54	263578	20	137/0
20	17	JO OEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	2444	+158	275420	10	138/3
15	18	MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	2037	-997	217454	21	145/0
21	19	TRACY BYRO Just Let Me Be In Love (RCA)	1988	+162	202700	13	122/1
19	20	KENNY CHESNEY The Tin Man (BNA)	1962	-330	198556	15	137/0
24	21	SARA EVANS Saints & Angels (RCA)	1644	+269	160888	10	114/6
23	22	JAMIE O'NEAL Shiver (Mercury)	1533	+149	158304	10	123/7
Breaker	23	GEORGE JONES & GARTH BROOKS Beer Run (Bandit/BNA)	1521	+27	166649	6	93/4
26	24	JOE DIFFIE In Another World (Monument)	1504	+219	144390	17	108/5
25	25	CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	1433	+76	157385	19	96/1
27	26	MONTGOMERY GENTRY Cold One Comin' On (Columbia)	1289	+109	122161	13	101/3
Breaker	27	CLINT BLACK W/LISA H. BLACK Easy For Me To Say (RCA)	1088	+82	119239	7	98/10
Breaker	28	BROOKS & DUNN Long Goodbye (Arista)	961	+525	119534	3	101/42
32	29	DIXIE CHICKS Some Days You Gotta Dance (Monument)	921	+233	99900	7	76/15
29	30	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	895	+127	74304	7	83/5
Breaker	31	RASCAL FLATTS I'm Movin' On (Lyric Street)	846	+150	88423	6	90/10
Breaker	32	BLAKE SHELTON All Over Me (Warner Bros.)	813	+137	79256	4	95/14
30	33	PAT GREEN Carry On (Republic/Universal)	759	+44	69921	10	75/3
36	34	JEFFREY STEELE Something In The Water (Monument)	699	+130	63111	10	75/3
34	35	BRIAN MCCOMAS Night Disappear With You (Lyric Street)	663	+32	63235	13	75/0
37	36	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	624	+78	51152	6	73/7
44	37	MARTINA MCBRIDE Blessed (RCA)	605	+246	70167	2	61/23
38	38	SHANNON BROWN Baby I Lied (BNA)	558	+22	53636	10	74/4
49	39	CHARLIE DANIELS This Ain't No Rag, It's A Flag (Audium)	555	+316	59753	2	16/8
39	40	DARRYL WORLEY Sideways (DreamWorks)	546	+43	50698	5	57/0
35	41	TRACY LAWRENCE Life Don't Have To Be So Hard (Atlantic)	526	-48	59555	10	52/0
40	42	DIAMOND RIO That's Just That (Arista)	505	+15	43681	3	50/4
45	43	PHIL VASSAR That's When I Love You (Arista)	496	+158	49342	3	51/7
46	44	CYNDI THOMSON I Always Liked That Best (Capitol)	456	+127	46282	2	62/12
43	45	WILD HORSES I Will Survive (Epic)	455	+64	37197	4	65/5
42	46	CONFEDERATE RAILROAD That's What Brothers Do (Audium)	447	+28	42330	9	44/0
47	47	HANK WILLIAMS JR. America Will Survive (Curb)	304	-19	42829	2	9/5
50	48	DAISY DERN Gettin' Back To You (Mercury)	303	+66	25616	3	45/5
48	49	CLARK FAMILY EXPERIENCE To Quote Shakespeare (Curb)	293	+37	32504	2	39/4
—	50	BLACKHAWK Days Of America (Columbia)	287	+73	30281	3	20/2

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BROOKS & DUNN Long Goodbye (Arista)	42
MARTINA MCBRIDE Blessed (RCA)	23
TAMMY COCHRAN I Cry (Epic)	18
LEE ANN WOMACK Does My Ring Burn Your Finger (MCA)	16
ALAN JACKSON It's Alright To Be A Redneck (Arista)	16
DIXIE CHICKS Some Days You Gotta Dance (Monument)	15
BLAKE SHELTON All Over Me (Warner Bros.)	14
CYNDI THOMSON I Always Liked That Best (Capitol)	12
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	11
C. BLACK W/L. H. BLACK Easy For Me To Say (RCA)	10
RASCAL FLATTS I'm Movin' On (Lyric Street)	10

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH I Wanna Talk About Me (DreamWorks)	+775
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	+639
DAVID BALL Riding With Private Malone (Dualtone)	+536
BROOKS & DUNN Long Goodbye (Arista)	+525
STEVE HOLY Good Morning Beautiful (Curb)	+478
GEORGE STRAIT Run (MCA)	+389
GARTH BROOKS Wrapped Up In You (Capitol)	+343
REBA MCENTIRE I'm A Survivor (MCA)	+333
TRACE ADKINS I'm Tryin' (Capitol)	+321
CHARLIE DANIELS This Ain't No Rag, It's A Flag (Audium)	+316

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### BROOKS & DUNN

Long Goodbye (Arista)  
67% of our reporters on it (101 stations)  
42 Adds • Moves 41-28

### CLINT BLACK W/LISA H. BLACK

Easy For Me To Say (RCA)  
65% of our reporters on it (98 stations)  
10 Adds • Moves 28-27

### BLAKE SHELTON

All Over Me (Warner Bros.)  
64% of our reporters on it (95 stations)  
14 Adds • Moves 33-32

### GEORGE JONES & GARTH BROOKS

Beer Run (Bandit/BNA)  
62% of our reporters on it (93 stations)  
4 Adds • Moves 22-23

### RASCAL FLATTS

I'm Movin' On (Lyric Street)  
60% of our reporters on it (90 stations)  
10 Adds • Moves 31-31

150 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of Sunday 10/28-Saturday 11/3. Bullets appear on songs gaining points/plays or remaining flat from previous week. If two songs are tied in total points/plays, the song with the larger increase in plays is placed first. Breaker status is assigned to songs achieving airplay at 60% of reporter base for the first time. Songs that are down in points/plays for three consecutive weeks and below No. 1 are moved to recurrent. Gross Impressions equals Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from The Arbitron Company (Copyright 2001, The Arbitron Company). © 2001, R&R Inc.

Most Added Is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays.

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# R&R Country Top 50 Indicator

November 9, 2001

## R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	REBA MCENTIRE I'm A Survivor (MCA)	1176	+18	44421	15	33/0
2	2	TRAVIS TRITT Love Of A Woman (Columbia)	1174	+15	44032	15	33/0
5	3	TOBY KEITH I Wanna Talk About Me (DreamWorks)	1136	+92	42253	10	33/0
9	4	DAVID BALL Riding With Private Malone (Dualtone)	1122	+178	42670	9	33/0
1	5	TRICK PONY On A Night Like This (H2E/WB)	1080	-91	38875	15	31/0
4	6	TIM MCGRAW Angry All The Time (Curb)	1054	-42	37358	15	31/0
10	7	GEORGE STRAIT Run (MCA)	1051	+134	39851	6	33/0
11	8	TRACE ADKINS I'm Tryin' (Capitol)	973	+75	37367	15	33/0
12	9	LONESTAR With Me (BNA)	889	+11	34388	15	33/0
13	10	AARON TIPPIN Where Stars And Stripes... (Lyric Street)	878	+83	31825	7	31/0
14	11	BRAD PAISLEY Wrapped Around (Arista)	811	+37	31051	14	33/0
16	12	GARTH BROOKS Wrapped Up In You (Capitol)	810	+79	30550	4	33/0
17	13	GARY ALLAN Man Of Me (MCA)	763	+72	29533	15	33/0
15	14	JEFF CARSON Real Life (I Never Was...) (Curb)	725	-24	27342	15	31/0
20	15	STEVE HOLY Good Morning Beautiful (Curb)	677	+199	26060	15	32/4
18	16	JO DEE MESSINA W/TIM MCGRAW Bring On The Rain (Curb)	674	+28	25599	9	32/0
8	17	CAROLYN DAWN JOHNSON Complicated (Arista)	647	-314	24086	15	26/0
19	18	TRACY BYRD Just Let Me Be In Love (RCA)	630	+45	23435	14	30/0
23	19	SARA EVANS Saints & Angels (RCA)	531	+89	19871	9	30/2
6	20	MARTINA MCBRIDE When God Fearin' Women Get... (RCA)	511	-528	19928	15	21/0
21	21	GEORGE JONES & GARTH BROOKS Beer Run (Bandit/BNA)	505	+33	20166	6	26/0
25	22	MONTGOMERY GENTRY Cold One Comin' On (Columbia)	437	+26	16206	11	29/1
28	23	DIXIE CHICKS Some Days You Gotta Dance (Monument)	422	+98	15831	5	26/4
34	24	BROOKS & DUNN Long Goodbye (Arista)	414	+221	15866	3	29/8
27	25	CLINT BLACK W/LISA H. BLACK Easy For Me To Say (RCA)	408	+59	14546	7	26/0
26	26	JOE DIFFIE In Another World (Monument)	399	+21	15270	15	25/0
29	27	JAMIE O'NEAL Shiver (Mercury)	387	+66	14251	11	25/0
24	28	CLAY WALKER If You Ever Feel Like Lovin' (Giant/WB)	379	-35	15248	15	20/0
32	29	BLAKE SHELTON All Over Me (Warner Bros.)	323	+87	11907	5	23/3
31	30	RASCAL FLATTS I'm Movin' On (Lyric Street)	310	+61	12963	7	19/1
30	31	CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	290	+31	10529	8	21/1
22	32	KENNY CHESNEY The Tin Man (BNA)	254	-190	10471	15	17/0
35	33	PHIL VASSAR That's When I Love You (Arista)	241	+48	8616	4	20/3
33	34	DIAMOND RIO That's Just That (Arista)	214	+18	7961	4	18/1
38	35	DARRYL WORLEY Sideways (DreamWorks)	172	+21	6793	6	15/1
37	36	PAT GREEN Carry On (Republic/Universal)	172	0	7580	10	12/0
43	37	LEE ANN WOMACK Does My Ring Burn Your Finger (MCA)	166	+81	6605	2	19/7
36	38	CONFEDERATE RAILROAD That's What Brothers Do (Audium)	164	-14	6407	14	14/0
44	39	MARTINA MCBRIDE Blessed (RCA)	153	+83	5514	2	18/10
39	40	TRACY LAWRENCE Life Don't Have To Be So Hard (Atlantic)	137	-3	5477	9	10/0
40	41	JEFFREY STEELE Something In The Water (Monument)	127	+1	4288	8	12/2
41	42	BRIAN MCCOMAS Night Disappear With You (Lyric Street)	124	+28	4731	9	11/1
42	43	STEVE AZAR I Don't Have To Be (Till...) (Mercury)	104	+16	3873	4	11/0
47	44	CYNDI THOMSON I Always Liked That Best (Capitol)	100	+41	3834	2	15/8
45	45	ALAN JACKSON It's Alright To Be A Redneck (Arista)	85	+75	3162	1	8/5
46	46	EMERSON DRIVE I Should Be Sleeping (DreamWorks)	81	+13	2845	2	13/4
50	47	CLARK FAMILY EXPERIENCE To Quote Shakespeare (Curb)	69	+25	2378	4	6/2
46	48	SHANNON BROWN Baby I Lied (BNA)	68	+6	2857	8	7/1
48	49	BLACKHAWK Days Of America (Columbia)	56	+11	2091	2	5/2
49	50	KENNY ROGERS Homeland (Dreamcatcher)	52	+15	1964	1	4/1

33 Country Indicator reporters in markets 144-205. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3.  
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## Most Added®

ARTIST TITLE LABEL(S)	ADDS
MARTINA MCBRIDE Blessed (RCA)	10
BROOKS & DUNN Long Goodbye (Arista)	8
CYNDI THOMSON I Always Liked That Best (Capitol)	8
LEE ANN WOMACK Does My Ring Burn... (MCA)	7
TRISHA YEARWOOD Inside Out (MCA)	6
CHARLIE DANIELS This Ain't No Rag, It's A Flag (Audium)	6
ALAN JACKSON It's Alright To Be A Redneck (Arista)	5
STEVE HOLY Good Morning Beautiful (Curb)	4
DIXIE CHICKS Some Days You Gotta Dance (Monument)	4
EMERSON DRIVE I Should Be Sleeping (DreamWorks)	4
BLAKE SHELTON All Over Me (Warner Bros.)	3
PHIL VASSAR That's When I Love You (Arista)	3
MARK MCGUINN She Doesn't Dance (VFR)	3
JAMIE O'NEAL W/MARK WILLS I'm Not... (Mercury)	3
SARA EVANS Saints & Angels (RCA)	2
JEFFREY STEELE Something In The Water (Monument)	2
CLARK FAMILY EXPERIENCE To Quote... (Curb)	2
BLACKHAWK Days Of America (Columbia)	2
BELLAMY BROTHERS Desperadoes In Love (Deita Disc)	2
MONTGOMERY GENTRY Cold One Comin' On (Columbia)	1

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BROOKS & DUNN Long Goodbye (Arista)	+221
STEVE HOLY Good Morning Beautiful (Curb)	+199
DAVID BALL Riding With Private Malone (Dualtone)	+178
GEORGE STRAIT Run (MCA)	+134
DIXIE CHICKS Some Days You... (Monument)	+98
TOBY KEITH I Wanna Talk About Me (DreamWorks)	+92
SARA EVANS Saints & Angels (RCA)	+89
BLAKE SHELTON All Over Me (Warner Bros.)	+87
AARON TIPPIN Where Stars And Stripes... (Lyric Street)	+83
MARTINA MCBRIDE Blessed (RCA)	+83
LEE ANN WOMACK Does My Ring Burn... (MCA)	+81
GARTH BROOKS Wrapped Up In You (Capitol)	+79
TRACE ADKINS I'm Tryin' (Capitol)	+75
ALAN JACKSON It's Alright To Be A Redneck (Arista)	+75
GARY ALLAN Man Of Me (MCA)	+72
JAMIE O'NEAL Shiver (Mercury)	+66
RASCAL FLATTS I'm Movin' On (Lyric Street)	+61
C. BLACK W/LISA H. BLACK Easy For Me To Say (RCA)	+59
PHIL VASSAR That's When I Love You (Arista)	+48
TRACY BYRD Just Let Me Be In Love (RCA)	+45
CYNDI THOMSON I Always Liked That Best (Capitol)	+41
CHARLIE DANIELS This Ain't No Rag... (Audium)	+41
BRAD PAISLEY Wrapped Around (Arista)	+37
G. JONES & G. BROOKS Beer Run (Bandit/BNA)	+33
MARK MCGUINN She Doesn't Dance (VFR)	+32
CHRIS CAGLE I Breathe In, I Breathe Out (Capitol)	+31
JO DEE MESSINA W/T. MCGRAW Bring On... (Curb)	+28
BRIAN MCCOMAS Night Disappear... (Lyric Street)	+28
SARA EVANS I Could Not Ask For More (RCA)	+27
MONTGOMERY GENTRY Cold One Comin' On (Columbia)	+26

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## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES November 9, 2001

BULLSEYE® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of October 14-20.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
<b>BROOKS &amp; DUNN</b> Only In America (Arista)	39.5%	73.8%	14.5%	96.5%	5.5%	2.8%
<b>KENNY CHESNEY</b> The Tin Man (BNA)	29.3%	70.8%	19.8%	93.5%	2.5%	0.5%
<b>TRICK PONY</b> On A Night Like This (H2E/WB)	30.5%	67.0%	19.8%	94.3%	5.0%	2.5%
<b>AARON TIPPIN</b> Where The Stars And Stripes... (Lyric Street)	34.8%	66.8%	20.0%	91.3%	4.0%	0.5%
<b>TIM MCGRAW</b> Angry All The Time (Curb)	33.8%	66.5%	22.3%	95.8%	4.8%	2.3%
<b>CAROLYN DAWN JOHNSON</b> Complicated (Arista)	27.3%	66.5%	23.8%	98.5%	4.3%	4.0%
<b>STEVE HOLY</b> Good Morning Beautiful (Curb)	28.3%	65.8%	23.0%	94.0%	4.8%	0.5%
<b>REBA MCENTIRE</b> I'm A Survivor (MCA)	31.0%	65.5%	22.0%	94.0%	4.5%	2.0%
<b>JOE DIFFIE</b> In Another World (Monument)	22.3%	65.3%	22.0%	90.5%	2.3%	1.0%
<b>TRAVIS TRITT</b> Love Of A Woman (Columbia)	31.3%	64.3%	26.8%	96.0%	4.0%	1.0%
<b>TOBY KEITH</b> I Wanna Talk About Me (DreamWorks)	34.3%	63.3%	21.8%	92.8%	7.3%	0.5%
<b>JO DEE MESSINA/TIM MCGRAW</b> Bring On The Rain (Curb)	25.8%	61.5%	20.0%	88.8%	6.3%	1.0%
<b>TRACE ADKINS</b> I'm Tryin' (Capitol)	23.3%	59.8%	25.3%	94.3%	7.0%	2.3%
<b>DAVID BALL</b> Riding With Private Malone (Dualtone)	29.0%	58.3%	20.5%	85.3%	4.5%	2.0%
<b>CLAY WALKER</b> If You Ever Feel Like Lovin' Me Again (Giant/WB)	20.8%	58.3%	27.5%	91.8%	5.8%	0.3%
<b>MONTGOMERY GENTRY</b> Cold One Comin' On (Columbia)	23.5%	57.3%	28.5%	90.0%	3.5%	0.8%
<b>GARY ALLAN</b> Man Of Me (MCA)	21.3%	57.3%	28.3%	93.5%	6.8%	1.3%
<b>LONESTAR</b> With Me (BNA)	20.8%	57.0%	27.8%	88.3%	2.8%	0.8%
<b>JEFF CARSON</b> Real Life... (Curb)	22.3%	56.3%	26.5%	88.0%	4.5%	0.8%
<b>BRAD PAISLEY</b> Wrapped Around (Arista)	26.0%	55.8%	23.3%	86.5%	6.5%	1.0%
<b>DIXIE CHICKS</b> Some Days You Gotta Dance (Monument)	24.5%	54.3%	27.5%	88.8%	5.8%	1.3%
<b>TRACY BYRD</b> Just Let Me Be In Love (RCA)	19.3%	53.8%	28.5%	86.8%	4.5%	0.0%
<b>CHRIS CAGLE</b> I Breathe In, I Breathe Out (Capitol)	21.0%	53.0%	24.5%	83.0%	4.8%	0.8%
<b>GEORGE JONES/GARTH BROOKS</b> Beer Run (BNA)	22.5%	52.3%	23.3%	82.5%	6.3%	0.8%
<b>JEFFREY STEELE</b> Somethin' In The Water (Monument)	24.3%	52.0%	21.8%	84.3%	9.5%	1.0%
<b>SARA EVANS</b> Saints & Angels (RCA)	18.3%	51.3%	28.3%	84.0%	4.3%	0.3%
<b>GEORGE STRAIT</b> Run (MCA)	19.8%	50.5%	26.3%	80.5%	3.5%	0.3%
<b>JAMIE O'NEAL</b> Shiver (Mercury)	17.8%	49.5%	23.0%	81.0%	8.0%	0.5%
<b>CLINT BLACK/LISA H. BLACK</b> Easy For Me To Say (RCA)	19.8%	43.8%	25.8%	73.8%	3.8%	0.5%
<b>TRACY LAWRENCE</b> Life Don't Have To Be... (Atlantic)	17.8%	43.3%	25.3%	76.0%	7.5%	0.0%
<b>BRIAN MCCOMAS</b> Night Disappear With You (Lyric Street)	12.0%	40.8%	30.3%	77.5%	6.0%	0.5%
<b>PAT GREEN</b> Carry On (Republic/Universal)	15.8%	39.5%	22.0%	63.8%	2.3%	0.0%
<b>BLAKE SHELTON</b> All Over Me (Warner Bros.)	17.0%	38.5%	17.0%	62.8%	6.8%	0.5%
<b>RASCAL FLATTS</b> Im Movin On (Lyric Street)	10.8%	37.0%	22.8%	66.3%	6.5%	0.0%
<b>GARTH BROOKS</b> Wrapped Up In You (Capitol)	14.5%	33.3%	25.3%	66.8%	8.3%	0.0%



### Password of the Week:

**Reeves**  
Question of the Week: From the following nominees, which do you think should be named the Country Music Association's "Entertainer of the Year" winner?

#### Total

Brooks & Dunn: 14%  
Dixie Chicks: 15%  
Alan Jackson: 21%  
Tim McGraw: 30%  
George Strait: 20%

#### P1

Brooks & Dunn: 15%  
Dixie Chicks: 13%  
Alan Jackson: 20%  
Tim McGraw: 32%  
George Strait: 22%

#### P2

Brooks & Dunn: 10%  
Dixie Chicks: 19%  
Alan Jackson: 23%  
Tim McGraw: 27%  
George Strait: 21%

#### Men

Brooks & Dunn: 14%  
Dixie Chicks: 11%  
Alan Jackson: 18%  
Tim McGraw: 35%  
George Strait: 22%

#### Women

Brooks & Dunn: 13%  
Dixie Chicks: 19%  
Alan Jackson: 24%  
Tim McGraw: 26%  
George Strait: 18%

#### 25-34

Brooks & Dunn: 3%  
Dixie Chicks: 18%  
Alan Jackson: 23%  
Tim McGraw: 32%  
George Strait: 24%

#### 35-44

Brooks & Dunn: 17%  
Dixie Chicks: 16%  
Alan Jackson: 20%  
Tim McGraw: 30%  
George Strait: 17%

#### 45-54

Brooks & Dunn: 21%  
Dixie Chicks: 10%  
Alan Jackson: 20%  
Tim McGraw: 29%  
George Strait: 20%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54 year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3<sup>rd</sup> each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC, Harrisburg, PA, Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette LA., San Antonio. **WEST:** Portland, OR., Salt Lake City, Fresno, Bakersfield, Spokane, WA., Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2001 R&R Inc. © 2001 Bullseye Marketing Research Inc.



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# The New Album Gallery



## Merle Haggard Roots, Volume 1 (Anti)

Years ago Merle Haggard recorded albums paying tribute to Bob Wills and Jimmie Rodgers, but *Roots, Volume 1* finds him honoring the musical legacies of Lefty Frizzell, Hank Williams and Hank Thompson. The project came about after Haggard had a chance meeting with Frizzell's original guitarist, Norman Stephens, who later played in Thompson's band. Haggard is in strong voice on the album, which he recorded at his home. "We took the old microphones and got ourselves set up in a room in my house," Haggard says. "It had a funny-shaped roof that allowed the sound to go up and away and also gave some wood to it and some room noise, which is something like what they used to get out of [Frizzell producer] Jim Beck's studio in Dallas. We went in there and recorded in the same manner that Beck did, and the sound, well, it's just sitting there naked, so to speak. There's none of that crap that we've all become used to hearing on records nowadays." In addition to classics such as "Always Late (With Your Kisses)," "If You've Got the Money (I've Got the Time)," "The Wild Side of Life," "Honky Tonkin'" and "Take These Chains From My Heart," Haggard provides three new originals to the 12-track collection. He says, "The three that I wrote are trying to fit in with what are very special songs to me. My interest caused me to rise to the occasion and reach for the stars, so to speak."



## Maura O'Connell Walls and Windows (Sugar Hill)

Irish-born Maura O'Connell has lived in Nashville for more than a decade. Through the years she has recorded a series of critically acclaimed albums while being summoned to sing with a wide range of artists, including Dolly Parton, Roseanne Cash, Nanci Griffith, James Taylor, Van Morrison, Bonnie Raitt and The Chieftains. On her new album, *Walls and Windows*, O'Connell draws from several of Nashville's songwriters, including John Prine, Kim Richey and Jonell Mosser, in addition to material by Patty Griffin, Ron Sexsmith and Eric Clapton. "I work very much on how I feel about things and different gut-level emotions," O'Connell says. "I listen to songs not looking to create a tableau. I eventually find that the tableau has been created somewhat, but I'm not aware of it at the time." Rather than categorize the music, O'Connell says, "I really just get together with a bunch of songs that I really like, because I think that's a category all by itself — really good songs."

### PLEASE SEND YOUR PHOTOS

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send them to:

R&R, c/o Mike Davis: 10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067



## Garth Brooks Scarecrow (Capitol)

Regarding his new album, *Scarecrow*, Garth Brooks says, "This is the happiest record I've ever made." However, he wasn't going through one of the happiest periods of his life when he began work on the album. Even superstars aren't immune to the emotional toll of marital problems and a parent's death. "For two years after my mother died, I lived in a funk," Brooks says. "Something was growing inside me that wasn't good, and I couldn't seem to stop it." When Brooks agreed to record what may be his final album, he and producer Allen Reynolds began listening to thousands and thousands of songs. Reynolds says, "Given what Garth was going through, I knew people might try to second-guess us. I told publishers and writers that we were not looking for a particular type of song, nor were we excluding certain types of songs. We wanted to hear anything and everything, as long as it was good." Brooks co-wrote two of the songs — the semi-autobiographical "Thicker Than Blood" and the roots rock-inspired "The Storm." "I've always advised Garth to stay close to his emotions when he records," Reynolds says. "This time those emotions ran the gamut, and they all ended up on the record. Add to that the fact that it is very difficult, this far into a career, to stay fresh. Garth accomplished it by staying honest with himself about everything he was feeling." In recording the album, Brooks and Reynolds sought the same team of musicians who had worked with Brooks in the studio throughout his career. "I can come up with some incredibly stupid idea, and they'll run with it," Brooks says. "If it works, fine; if not, nobody's keeping score." *Scarecrow* features "Beer Run" (a duet with George Jones), "When You Come Back to Me Again" (from the film *Frequency*) and "Wrapped Up in You" (the album's first single, which climbs to No. 10 on this week's R&R Country chart).

## C O U N T R Y FLASHBACK

### 1 YEAR AGO

• No. 1: "The Little Girl" — John M. Montgomery (fourth week)

### 5 YEARS AGO

• No. 1: "Lonely Too Long" — Patty Loveless

### 10 YEARS AGO

• No. 1: "Shameless" — Garth Brooks

### 15 YEARS AGO

• No. 1: "It Ain't Cool To Be Crazy About You" — George Strait

### 20 YEARS AGO

• No. 1: "Wish You Were Here" — Barbara Mandrell

### 25 YEARS AGO

• No. 1: "Cherokee Maiden" — Merle Haggard (second week)

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## New & Active

**KENNY ROGERS** *Homeland (Dreamcatcher)*

Total Plays: 279, Total Stations: 48, Adds: 8

**EMERSON DRIVE** *I Should Be Sleeping (DreamWorks)*

Total Plays: 264, Total Stations: 47, Adds: 11

**LEE ANN WOMACK** *Does My Ring Burn Your Finger (MCA)*

Total Plays: 225, Total Stations: 43, Adds: 16

**ALAN JACKSON** *It's Alright To Be A Redneck (Arista)*

Total Plays: 186, Total Stations: 19, Adds: 16

**ROBIN ENGLISH** *Girl In Love (Columbia)*

Total Plays: 178, Total Stations: 26, Adds: 0

**TAMMY COCHRAN** *I Cry (Epic)*

Total Plays: 176, Total Stations: 43, Adds: 18

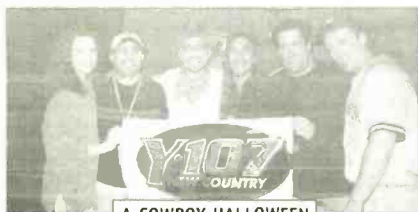
**RANDY TRAVIS** *America Will Always Stand (Relentless)*

Total Plays: 146, Total Stations: 12, Adds: 0

**MARK MCGUINN** *She Doesn't Dance (VFR)*

Total Plays: 130, Total Stations: 24, Adds: 4

Songs ranked by total points.



A COWBOY HALLOWEEN

VFR Recording artist Mark McGuinn performed at WYNY/ New York's Y-107 New Country Boo Bash at Le Bar Bat in New York City on Oct. 29. Since this was YNY's Halloween event, McGuinn came dressed as a country-western singer, complete with cowboy hat, bandana and blue jeans. Seen here (l-r) are VFR Records Northeast Regional Suzanne Alexander; WYNY's Bob Tabaddor; McGuinn; and WYNY's Frankie Roman, Pat McCormilla and Jimmy Deely.



DOES HER RING BURN A FINGER?

MJI Broadcasting's *Country Music Awards Radio Remote Broadcast* kicked off Nov. 5 in Nashville, with more than 45 stations and 30 artists appearing for the first day of the three-day remote. MCA recording artist Lee Ann Womack stopped by to talk with WDSY/Pittsburgh's *Welch & Woody* morning show. Pictured here (l-r) are Womack and WDSY/Pittsburgh's morning co-hosts Welch and Woody.



COUNTRY FREEDOM

Nashville showed its support of the nation during the recent Country Freedom Concert, which raised money for the Salvation Army's Disaster Relief Fund. Telecast on CMT with a radio simulcast by Westwood One, the all-star concert at the Gaylord Entertainment Center paid tribute to the victims of the Sept. 11 terrorist attack while honoring the efforts of rescue workers. Pictured backstage are (l-r) Martina McBride, CMT Sr. VP/GM Brian Philips and Tim McGraw.

## National Radio Formats

### ABC RADIO NETWORKS

#### Coast To Coast

**Kris Wilson • 972-448-3341**

#### Adds:

No Adds

#### Movers:

**BROOKS & DUNN** Only In America  
**ALAN JACKSON** Where I Come From  
**TRAVIS TRITT** Love Of A Woman  
**GEORGE STRAIT** Run  
**DAVID BALL** Riding With Private Malone

### ALTERNATIVE PROGRAMMING

**Steve Knoll • 800-231-2818**

**Gary Knoll**

#### Adds:

**CLARK FAMILY EXPERIENCE** To Quote Shakespeare  
**PHIL VASSAR** That's When I Love You  
**LEE ANN WOMACK** Does My Ring Burn Your Finger

#### Hottest:

**TRACE ADKINS** I'm Tryin'  
**AARON TIPPIN** Where The Stars and Striped...

### JONES RADIO NETWORKS

#### Music Programming/Consulting

**Ken Moultrie • 800-426-9082**

#### Mainstream Country

**Ray Randall/Hank Aaron**

#### Adds:

**BROOKS & DUNN** The Long Goodbye

#### Hots:

**TOBY KEITH** I Wanna Talk About Me  
**TIM MCGRAW** Angry All The Time  
**TRAVIS TRITT** Love Of A Woman  
**DAVID BALL** Riding With Private Malone  
**REBA MCENTIRE** I'm A Survivor

#### New Country

**L.J. Smith/Hank Aaron**

#### Adds:

**BROOKS & DUNN** The Long Goodbye  
**DIXIE CHICKS** Some Days You Gotta Dance

#### Hots:

**TOBY KEITH** I Wanna Talk About Me  
**TIM MCGRAW** Angry All The Time  
**TRAVIS TRITT** Love Of A Woman  
**DAVID BALL** Riding With Private Malone  
**REBA MCENTIRE** I'm A Survivor

#### Lia

**Ken Moultrie/Hank Aaron**

#### Adds:

**GARY ALLAN** Man Of Me

#### Hottest:

**TOBY KEITH** I Wanna Talk About Me  
**TIM MCGRAW** Angry All The Time  
**TRAVIS TRITT** Love Of A Woman  
**DAVID BALL** Riding With Private Malone  
**REBA MCENTIRE** I'm A Survivor

### CD COUNTRY

**Rick Morgan • 303-784-8758**

#### Adds:

**TAMMY COCHRAN** Angels In Waiting  
**ALAN JACKSON** It's Alright To Be...  
**TRISHA YEARWOOD** Inside Out  
**MARK WILLIS/JAMIE O'NEAL** I'm Not Gonna...

#### Hottest:

**DAVID BALL** Riding With Private Malone  
**GEORGE STRAIT** Run  
**TRICK PONY** On A Night Like This  
**TRAVIS TRITT** Love Of A Woman

### 24 HOUR FORMATS

**Jim Murphy • 303-784-8700**

### US COUNTRY

**Penny Mitchell**

#### Adds:

**ALAN JACKSON** Where I Come From  
**MARTINA MCBRIDE** Blessed  
**DIAMONO RIO** That's Just That

### US COUNTRY CONTINUED

#### Hottest:

**REBA MCENTIRE** I'm A Survivor  
**TRICK PONY** On A Night Like This  
**TIM MCGRAW** Angry All The Time  
**TRAVIS TRITT** Love Of A Woman  
**TOBY KEITH** I Wanna Talk About Me

### GREAT AMERICAN COUNTRY

**John Hendricks**

#### Adds:

**JO DEE MESSINA** Bring On The Rain  
**CRAIG MORGAN** God, Family And Country  
**NICKEL CREEK** The Lighthouse's Tale

#### Elite:

**BROOKS & DUNN** Only In America  
**ALAN JACKSON** It's Alright To Be A Redneck  
**CAROLYN DAWN JOHNSON** Complicated  
**TOBY KEITH** I Wanna Talk About Me  
**AARON TIPPIN** Where The Stars And Stripes...  
**TRICK PONY** On A Night Like This  
**TRAVIS TRITT** Love Of A Woman

### PREMIERE RADIO NETWORKS

#### After Midnite

**KELLY ERICKSON • 818-461-5435**

#### Adds:

No adds

#### Hots:

**BROOKS & DUNN** Only In America  
**ALAN JACKSON** Where I Come From  
**TIM MCGRAW** Angry All The Time  
**TRAVIS TRITT** Love Of A Woman  
**REBA MCENTIRE** I'm A Survivor  
**TOBY KEITH** I Wanna Talk About Me  
**DAVID BALL** Riding With Private Malone

### RADIO ONE COUNTRY PLAYLIST

**JIM WEST • 970-949-3339**

#### Adds:

**CHRIS CAGLE** I Breathe In, I Breathe Out  
**PAT GREEN** Carry On  
**BLAKE SHELTON** All Over Me  
**JEFFREY STEELE** Something In The Water

#### Hottest:

**TOBY KEITH** I Wanna Talk About Me  
**DAVID BALL** Riding With Private Malone  
**TIM MCGRAW** Angry All The Time

### WESTWOOD ONE RADIO NETWORKS

**Charlie Cook • 661-294-9000**

#### Mainstream Country

**David Felker**

#### Adds:

**BROOKS & DUNN** Long Goodbye

#### Hottest:

**TRAVIS TRITT** Love Of A Woman  
**TIM MCGRAW** Angry All The Time  
**REBA MCENTIRE** I'm A Survivor  
**ALAN JACKSON** Where I Come From  
**TOBY KEITH** I Wanna Talk About Me

#### Hot Country

**Jim Hays**

#### Adds:

**BROOKS & DUNN** Long Goodbye  
**TRACY BYRD** Just Let Me Be In Love  
**JAMIE O'NEAL** Shiver

#### Hottest:

**TIM MCGRAW** Angry All The Time  
**TOBY KEITH** I Wanna Talk About Me  
**TRAVIS TRITT** Love Of A Woman  
**TRICK PONY** On A Night Like This  
**GEORGE STRAIT** Run

#### Young & Elder

**David Felker**

#### Adds:

**BROOKS & DUNN** Long Goodbye  
**MARTINA MCBRIDE** Blessed

#### Hottest:

**TOBY KEITH** I Wanna Talk About Me  
**TIM MCGRAW** Angry All The Time  
**TRAVIS TRITT** Love Of A Woman  
**DAVID BALL** Riding With Private Malone  
**REBA MCENTIRE** I'm A Survivor



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### ADDS

**CRAIG MORGAN** God, Family, And Country

**JO DEE MESSINA** Bring On The Rain

**NICKEL CREEK** The Lighthouse's Tale

### TOP 10

**TOBY KEITH** I Wanna Talk About Me

**TRICK PONY** On A Night Like This

**BROOKS & DUNN** Only In America

**CHRIS CAGLE** I Breathe In, I Breathe Out

**MARTINA MCBRIDE** When God Fearin' Women Get The Blues

**DAVID BALL** Riding With Private Malone

**BLAKE SHELTON** Austin

**AARON TIPPIN** Where The Stars & Stripes And The Eagle Fly

**TRACE ADKINS** I'm Tryin'

**ALAN JACKSON** It's Alright To Be A Redneck

Information current as of November 9, 2001



48.3 million households

Paul Hastaba, Sr. VP/GM

Chris Part, VP/Music & Talent

### ADDS

**GARTH BROOKS** Wrapped Up In You

**JO DEE MESSINA** Bring On The Rain

**NICKEL CREEK** The Lighthouse's Tale

**SARA EVANS** Saints & Angels

### TOP 12

**GARY ALLAN** Man Of Me

**MARK WILLIS** Loving Every Minute

**TRAVIS TRITT** Love Of A Woman

**ALISON KRAUSS & UNION STATION** The Lucky One

**MONTGOMERY GENTRY** Cold One Comin' On

**MARTINA MCBRIDE** When God Fearin' Women Get The Blues

**TRACE ADKINS** I'm Tryin'

**JESSICA ANDREWS** Helplessly, Hopelessly

**BILLY GILMAN** Elisabeth

**CHELY WRIGHT** Never Love You Enough

**TOBY KEITH** I Wanna Talk About Me

**ALAN JACKSON** It's Alright To Be A Redneck

### HEAVY

**ALISON KRAUSS & UNION STATION** Lucky One

**BROOKS & DUNN** Only In America

**MARK WILLIS** Loving Every Minute

**MONTGOMERY GENTRY** Cold One Comin' On

**TOBY KEITH** I Wanna Talk About Me

**TRACE ADKINS** I'm Tryin'

**TRAVIS TRITT** Love Of A Woman

**GARY ALLAN** Man Of Me

### HOT SHOTS

**GARTH BROOKS** Wrapped Up In You

**JO DEE MESSINA** Bring On The Rain

**NICKEL CREEK** The Lighthouse's Tale

**TRISHA YEARWOOD** Inside Out

Heavy rotation songs receive 28 plays per week.

Hot Shots receive 21 plays per week.

Information current as of November 7, 2001

November 9, 2001

**RateTheMusic.com**  
 BY MEDIABASE™

America's Best Testing Country Songs 12+ For The Week Ending 11/9/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
AARON TIPPIN Where Stars And Stripes And Eagles Fly(Lyric Street)	4.16	4.14	87%	7%	4.26	91%	6%
BLAKE SHELTON Austin(Warner Bros.)	4.09	4.10	99%	38%	4.18	99%	35%
JO DEE MESSINA W/TIM MCGRAW Bring On The Rain(Curb)	4.07	4.02	88%	12%	4.04	88%	12%
BROOKS & DUNN Only In America(Arista)	4.06	4.02	99%	29%	4.18	99%	24%
BRAD PAISLEY Wrapped Around(Arista)	4.05	4.06	91%	12%	4.15	91%	9%
TOBY KEITH I Wanna Talk About Me(DreamWorks)	4.04	4.06	98%	21%	4.06	99%	21%
DAVID BALL Riding With Private Malone(Dualtone)	4.03	4.01	91%	16%	4.07	93%	17%
STEVE HOLY Good Morning Beautiful(Curb)	4.02	3.95	74%	10%	4.01	77%	9%
TIM MCGRAW Angry All The Time(Curb)	3.98	4.03	99%	26%	3.95	99%	27%
JEFF CARSON Real Life (I Never Was The Same Again)(Curb)	3.95	3.90	90%	21%	3.99	88%	20%
LONESTAR With Me(BNA)	3.95	3.95	90%	12%	3.88	91%	12%
GEORGE STRAIT Run(MCA)	3.94	3.96	81%	10%	3.89	84%	11%
TRACE ADKINS I'm Trying(Capitol)	3.93	3.92	93%	16%	4.03	94%	12%
TRACY BYRD Just Let Me Be In Love(RCA)	3.90	3.89	71%	7%	3.95	75%	7%
TRICK PONY On A Night Like This(H2E/WB)	3.90	3.94	98%	28%	3.98	98%	23%
GARY ALLAN Man Of Me(MCA)	3.88	3.90	90%	16%	3.84	89%	17%
ALAN JACKSON Where I Come From(Arista)	3.87	3.91	99%	33%	3.98	100%	31%
KENNY CHESNEY The Tin Man(BNA)	3.86	3.84	95%	20%	3.87	96%	19%
SARA EVANS Saints & Angels(RCA)	3.85	3.83	63%	7%	3.82	65%	8%
TRAVIS TRITT Love Of A Woman(Columbia)	3.83	3.89	96%	22%	3.91	97%	21%
CAROLYN DAWN JOHNSON Complicated(Arista)	3.81	3.86	98%	36%	3.80	99%	36%
CLAY WALKER If You Ever Feel Like Lovin' Me Again(Giant/WB)	3.81	3.91	74%	8%	3.87	78%	7%
JOE DIFFIE In Another World(Monument)	3.79	3.79	69%	8%	3.81	74%	8%
MONTGOMERY GENTRY Cold One Comin' On(Columbia)	3.77	3.84	81%	12%	3.82	82%	10%
CLINT BLACK W/LISA HARTMAN BLACK Easy For Me To Say(RCA)	3.77	-	62%	9%	3.84	71%	10%
MARTINA MCBRIDE When God-Fearin' Women Get The Blues(RCA)	3.74	3.73	99%	33%	3.78	100%	31%
JAMIE O'NEAL Shiver(Mercury)	3.70	3.68	84%	15%	3.62	85%	16%
GARTH BROOKS Wrapped Up In You(Capitol)	3.66	3.65	76%	14%	3.52	79%	17%
GEORGE JONES W/GARTH BROOKS Bear Run(Bandit/BNA)	3.65	3.70	78%	16%	3.59	82%	18%
REBA MCENTIRE I'm A Survivor(MCA)	3.52	3.53	97%	36%	3.55	99%	36%

Total sample size is 769 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ALAN JACKSON Where I Come From(Arista)	4992
BROOKS & DUNN Only In America(Arista)	4956
CYNDI THOMSON What I Really Meant To Say(Capitol)	2486
BLAKE SHELTON Austin(Warner Bros.)	2426
JAMIE O'NEAL When I Think About Angels(Mercury)	2076
TAMMY COCHRAN Angels In Waiting(Epic)	2010
TRISHA YEARWOOD I Would've Loved You Anyway(MCA)	1979
TOBY KEITH I'm Just Talkin' About Tonight(DreamWorks)	1972
LONESTAR I'm Already There(BNA)	1858
BROOKS & DUNN Ain't Nothing 'Bout You(Arista)	1709
MONTGOMERY GENTRY She Couldn't Change Me(Columbia)	1654
KEITH URBAN Where The Blacktop Ends(Capitol)	1630
DIAMOND RIO One More Day(Arista)	1610
TRAVIS TRITT It's A Great Day To Be Alive(Columbia)	1523
SARA EVANS I Could Not Ask For More(RCA)	1485
KENNY CHESNEY Don't Happen Twice(BNA)	1444
JESSICA ANDREWS Who I Am(DreamWorks)	1366
TIM MCGRAW Grown Men Don't Cry(Curb)	1212
KEITH URBAN But For The Grace Of God(Capitol)	1155
PHIL VASSAR Just Another Day In Paradise(Arista)	1061

## COUNTRY

## Going For Adds 11/12/01

ALAN JACKSON It's Alright To Be A Redneck (Arista)  
 BLACKHAWK Days Of America (Columbia)  
 MARK WILLS W/ JAMIE O'NEAL I'm Not Gonna Do Anything... (Mercury)  
 PATTY LOVELESS W/ TRAVIS TRITT Out Of Control Raging Fire (Epic)  
 TIM RUSHLOW Love, Will (Scream)  
 TRISHA YEARWOOD Inside Out (MCA)

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Please include the names and titles of all pictured and send them to:

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 10100 Santa Monica Blvd.,  
 5th Floor, Los Angeles, CA 90067









MIKE KINOSIAN

mkinosax@rronline.com

## WPLJ's Roots Are As Easy As ABC

From AOR to CHR to Hot AC, a New Yorker turns thirtysomething

Executives and air personalities past and present representing WPLJ/New York delighted an overflow crowd Oct. 22 at a Museum of Television & Radio Festival seminar in New York. The Museum's Ken Mueller served as moderator of the session, which saluted 30 years of 'PLJ — briefly known as WWPR in the late '80s.

Prior to adopting the now-familiar WPLJ calls in 1971, the ABC-owned outlet was known as WABC-FM. "WABC-AM [77WABC] was such an enormous monster in 1970," recalled then WABC-FM personality Dave Herman. "They were getting 22 and 24 shares. If a station gets a three share today, they think they're kicking ass.

"We were WABC-FM, and we believed there was a big buzz about what we were doing. We were getting tons of mail and phone calls and knew that we were doing well — except that our ratings totally sucked."

### Call-Letter Confusion

Management contended that, above anything else, WABC-FM's ratings problems were related to the methodology of how the surveys were being done. "Everything back then was done by hand," said Herman. "When ratings companies saw WABC, 77WABC was the station that got the credit. We felt that many of our listeners weren't putting in the FM suffix, so the decision was made to change our call letters."

ABC's then-FM corporate programming honcho concurred that a great deal of call-letter confusion existed. "What we were doing was almost totally the opposite of what AM radio was doing," Allen Shaw said. "We were trying to do free radio, play long cuts and have personalities talk more and give them freedom in what they said. It was a rebellion against the AM Top 40 radio of the time.

"We thought that the confusion was an image problem for us. Many people believed we were part of this big establishment, and the call letters made it almost impossible to escape that image."

Shaw received approval to institute new call letters for ABC's seven owned-and-operated FMs. "If you change call letters today, you have to go through perceptual research, and 800 people would probably have to sit down for two months and think about it," he joked. "We took one day to pick seven sets of call letters for stations in some of the country's most important cities. Quite frankly, we did it without any major research or much thought."

The main impetus for WABC-FM's transition to the WPLJ call letters came

when Herman entered the meeting with a 1969 Frank Zappa release tucked under his arm. One of the cuts on that *Burnt Weeny Sandwich* LP was a cover of the Four Deuces' "WPLJ."

The instantaneous consensus was that WPLJ was as good as anything else the group could come up with. The initials, according to the song, stand for white port and lemon juice, a low-budget 1950s drink.

### For The Record

Shaw, who now serves as Beasley Broadcast Group's Vice Chairman/COO, maintained a relatively low profile during the 90-minute seminar, but longtime Gotham air talent Jim Kerr (not to be confused with R&R's Alternative Editor) made certain that Shaw's accomplishments were appreciated.

On an evening that featured numerous humbling remarks, Kerr made perhaps the most gracious observation by commenting, "Allen Shaw is one of our industry's greatest visionaries. He's underappreciated, and you don't read enough about him in the history books.

"There are others who contributed far less and who are written about far more. Within the confines of one of America's largest media corporations, Allen created a brand-new way of doing radio."

Rewinding to nearly 30 years ago, Kerr had left the radio station he was working at and found himself in the scary position of looking for his next opportunity. "Money was tight, and prospects looked pretty bleak," he recalled. "But I read about this man in New York who appreciated what younger and lesser-experienced people could bring to the table. I took a shot in the dark and called ABC. As 18-year-olds have the guts to do, I asked to speak to the head of the company."

When Allen Shaw picked up the phone, Kerr proceeded with his sales pitch. But, as Kerr recalled, "Allen said that he didn't make decisions in hiring on-air talents — individual PDs did that — but he was aware of an on-air opening that needed to be filled very quickly. He assigned me to call WDAI/Chicago's PD."

A final decision as to who would fill the open slot at WDAI hadn't been made when Kerr called on that Friday in the first week of January 1972, but things were getting close. Kerr was told that the PD needed a tape by Monday.

"I didn't have a tape handy and couldn't afford to ship it out so it would get there by Monday," Kerr said. "I was getting down to my last can of Campbell's chicken noodle soup. I called up a friend who had a copy of one of my tapes, picked it up from him and hitchhiked from Detroit to Chicago that Sunday night. I arrived in Chicago at 4:30am Monday."

Kerr walked into WDAI's offices at 9am, handed PD Steve Stafford his tape and was on the air the next day. "My relationship with ABC lasted from 1972 until 1989," Kerr said. "I did mornings there for about one year and was transferred to another ABC station and then to New York.

"They liked to promote from within — companies actually did those things back in those days. Walking into WPLJ on March 18, 1974 was the most exciting moment of my life to that time and one of the five most exciting moments of my entire life."

Detroit native Pat St. John's road to 'PLJ began in the Motor City, with stops at such powerhouses as AOR WRIF, Top 40 WKUR and 50kw clear-channel competitor CKLW. "I was interviewed by Allen about coming to New York City," he said. "I was hesitant at first, but how many chances are you going to get to go to the No. 1 market? I got the offer and started in April 1973 at age 22."

### 'PLJ Stops Rockin'

Station rivalries, especially in the nation's top market, can get quite intense. But Herman, who left WPLJ to join crosstown rival WNEW-FM, suggested that they rarely get in the way of personal relationships. "Jim Kerr and I competed against each other, but we had a great deal of personal and professional affection for each other," he said. "WPLJ always outrated 'NEW-FM, but I believe WNEW-FM made more money."

In 1983 WPLJ surprised many in the radio industry by dropping out of

## Evaluating 'White Port And Lemon Juice'

The following reflects WPLJ/New York's spring and fall ratings performances from the last 15 years. Among the four demos noted below, WPLJ last scored a No. 1 ranking in 1994's fall sweep, when it reigned as the market leader among adults 18-49.

	12+	12-17	18-34	18-49	Format
Spring '01	No. 18	No. 9	No. 8	No. 8	Hot AC
Fall '00	No. 15	No. 13	No. 8	No. 9	Hot AC
Spring '00	No. 15	No. 11	No. 8	No. 9	Hot AC
Fall '99	No. 15	No. 11	No. 8	No. 9	Hot AC
Spring '99	No. 14	No. 10	No. 7	No. 8	Hot AC
Fall '98	No. 18	No. 10	No. 8	No. 11	Hot AC
Spring '98	No. 16	No. 13	No. 9	No. 9	Hot AC
Fall '97	No. 15	No. 9	No. 8	No. 9	Hot AC
Spring '97	No. 17	No. 11	No. 8	No. 10	Hot AC
Fall '96	No. 11	No. 10	No. 4	No. 7	Hot AC
Spring '96	No. 9	No. 12	No. 3	No. 5	Hot AC
Fall '95	No. 7	No. 6	No. 3	No. 3	Hot AC
Spring '95	No. 9	No. 7	No. 4	No. 5	Hot AC
Fall '94	No. 8	No. 8	No. 2	No. 1	Hot AC
Spring '94	No. 6	No. 5	No. 1	No. 1	Hot AC
Fall '93	No. 7	No. 5	No. 2	No. 3	CHR
Spring '93	No. 7	No. 5	No. 3	No. 3	CHR
Fall '92	No. 10	No. 5	No. 3	No. 6	CHR
Spring '92	No. 13	No. 5	No. 8	No. 9	CHR
Fall '91	No. 15	No. 4	No. 9	No. 10	CHR
Spring '91	No. 18	No. 4	No. 9	No. 14	CHR
Fall '90	No. 17	No. 4	No. 9	No. 14	CHR
Spring '90	No. 15	No. 4	No. 9	No. 12	CHR
Fall '89	No. 14	No. 4	No. 9	No. 10	CHR
Spring '89	No. 13	No. 4	No. 4	No. 9	CHR
Fall '88	No. 10	No. 4	No. 7	No. 7	CHR
Spring '88	No. 7	No. 4	No. 6	No. 5	CHR*
Fall '87	No. 4	No. 4	No. 2	No. 2	CHR*
Spring '87	No. 3	No. 4	No. 3	No. 3	CHR
Fall '86	No. 2	No. 3	No. 3	No. 2	CHR
Spring '86	No. 5	No. 3	No. 2	No. 2	CHR

\*As WWPR

the Album Rock race. The move came just a few weeks before Malrite Communications was set to launch a CHR in the market.

"We were the two big AOR rivals, and to this day I'm not sure why 'PLJ made the decision to leave the format," Herman said. "They decided to go more in the direction of a hit-oriented station, leaving the AOR field to 'NEW-FM alone. Rivalries are great because they keep stations on their toes."

Regarding the suddenness of the format change, St. John chimed in, "We had a contest that was running for about three months to join the 'PLJ personalities on a three-hour July 4 boat ride around Manhattan. There were about 1,000 listeners booked for this event. When June 30 came around, we were playing Kajagoogoo's 'Too Shy.' We had to go on this boat three days after the format change — there was no way to escape it."

Although Shaw had exited New York and ABC in 1980, he'd kept in touch with many station personnel, including Larry Berger, who programmed WPLJ from 1974 to 1988. "I called Larry when I read that 'PLJ was changing from AOR to CHR, because I couldn't believe it," Shaw said.

"It was largely his idea to make the format change. Management was supportive, because they felt the AOR

format was dying out. It suffered several deaths but never really died and often came back bigger than ever. It's on in most cities and does very well in the ratings.

"They thought that, for the long-term good of the station, the company should do something different. Since WABC was beginning to fade as a CHR, they thought they could recreate a WABC-type station on FM."

At least one panelist felt that 'PLJ's AOR-to-CHR flip was part of a thoughtful overall strategy. "Larry wanted to move the station more toward an 18-34 audience," Kerr commented. "In addition, the rock music that was coming out at the time didn't seem to be particularly popular among women.

"As the female audience was moving into an older demo, we wanted to be able to continue to be the station of choice for those people. He made a presentation to management, and they said go for it."

Birch numbers came out the day of that meeting and revealed that WPLJ was No. 1 12+. There were celebrations in the hallways, but Kerr pointed out that station employees were later called into the conference room and told about the upcoming format change.

Continued on Page 72



# R&R AC Top 30

November 9, 2001

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	ENYA Only Time (Reprise)	2242	+218	261841	40	108/0
1	2	MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	2110	+72	265957	47	103/0
2	3	FAITH HILL There You'll Be (Warner Bros.)	1960	0	246774	25	109/0
4	4	DIDO Thankyou (Arista)	1912	-112	220974	36	105/0
5	5	O-TOWN All Or Nothing (J)	1882	+29	243070	20	100/1
6	6	LEE ANN WOMACK I Hope You Dance (MCA/Universal)	1867	+36	222003	50	110/0
7	7	ELTON JOHN I Want Love (Rocket/Universal)	1700	-6	209636	11	109/1
9	8	LONESTAR I'm Already There (BNA)	1528	+24	173035	11	99/0
11	9	S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	1392	+20	175097	22	83/0
10	10	UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1356	-38	178071	28	79/1
8	11	DIAMOND RIO One More Day (Arista)	1303	-294	117740	29	99/0
13	12	JIM BRICKMAN W/REBECCA L. HOWARD Simple Things (Windham Hill)	1290	+168	126769	13	100/3
14	13	BACKSTREET BOYS More Than That (Jive)	1130	+93	142025	29	97/2
<b>Breaker</b>	14	ENRIQUE IGLESIAS Hero (Interscope)	1094	+206	172118	5	77/12
15	15	CELINE DION God Bless America (Epic/Columbia)	1079	+72	145773	6	77/1
18	16	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	914	+42	147580	18	50/0
16	17	LEANN RIMES Soon (Curb)	891	-34	90666	10	98/4
20	18	BACKSTREET BOYS Drowning (Jive)	804	+133	113271	6	83/13
19	19	MARIAH CAREY Never Too Far (Virgin)	646	-69	100396	13	85/0
22	20	STEVIE NICKS Sorcerer (Reprise)	495	+68	42152	5	70/3
21	21	PAUL MCCARTNEY From A Lover To A Friend (Capitol)	413	-36	41365	4	68/0
27	22	DESTINY'S CHILD Emotion (Columbia)	400	+167	49704	2	40/2
24	23	ALICIA KEYS Fallin' (J)	311	+37	67765	4	21/1
26	24	SHELBY LYNNE Wall In Your Heart (Island/IDJMG)	288	+31	57004	4	41/7
25	25	MARC ANTHONY Tragedy (Columbia)	286	+23	24666	5	37/2
28	26	JEWEL Standing Still (Atlantic)	271	+56	27859	3	37/5
23	27	'N SYNC Gone (Jive)	266	-13	23167	5	47/2
29	28	JOHN MELLENCAMP Peaceful World (Columbia)	219	+5	14436	7	32/2
<b>Debut</b>	29	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	192	+54	45570	1	24/8
<b>Debut</b>	30	CAROLE KING Love Makes The World (Rockingale/Koch)	186	+52	25652	1	29/1

112 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Breaker status is assigned to songs reaching 60% of-reporting panel for the first time. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Gross Impressions equals. Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2001, The Arbitron Company). © 2001, R&R, Inc.

## New & Active

### JOHN WAITE Fly (Gold Circle)

Total Plays: 172, Total Stations: 32, Adds: 4

### LUTHER VANDROSS Can Heaven Wait (J)

Total Plays: 168, Total Stations: 28, Adds: 0

### DIANA KRALL The Look Of Love (Verve/VMG)

Total Plays: 107, Total Stations: 37, Adds: 9

### PETER CETERA Just Like Love (DDE)

Total Plays: 99, Total Stations: 19, Adds: 0

### PAUL MCCARTNEY Freedom (Capitol)

Total Plays: 96, Total Stations: 62, Adds: 60

### DAVE KOZ Beneath The Moonlit Sky (Capitol)

Total Plays: 88, Total Stations: 19, Adds: 0

### TONY BENNETT W/BILLY JOEL New York State Of Mind (Columbia)

Total Plays: 79, Total Stations: 15, Adds: 1

### BARRY MANILOW Turn The Radio Up (Concord)

Total Plays: 67, Total Stations: 21, Adds: 4

### EVAN AND JARON The Distance (Columbia)

Total Plays: 52, Total Stations: 11, Adds: 2

### HUEY LEWIS & THE NEWS I'm Not In Love Yet (Silvertone)

Total Plays: 35, Total Stations: 20, Adds: 10

Songs ranked by total plays

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
PAUL MCCARTNEY Freedom (Capitol)	60
BACKSTREET BOYS Drowning (Jive)	13
ENRIQUE IGLESIAS Hero (Interscope)	12
HUEY LEWIS & THE NEWS I'm Not In Love Yet (Silvertone)	10
DIANA KRALL The Look Of Love (Verve/VMG)	9
FIVE FOR FIGHTING Superman (It's...) (Aware/Columbia)	8
SHELBY LYNNE Wall In Your Heart (Island/IDJMG)	7
NEIL DIAMOND A Mission Of Love (Columbia)	7
JEWEL Standing Still (Atlantic)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ENYA Only Time (Reprise)	+218
ENRIQUE IGLESIAS Hero (Interscope)	+206
J. BRICKMAN W/R. L. HOWARD Simple... (Windham Hill)	+168
DESTINY'S CHILD Emotion (Columbia)	+167
BACKSTREET BOYS Drowning (Jive)	+133
BACKSTREET BOYS I Want It That Way (Jive)	+115
PHIL COLLINS You'll Be In My Heart (Hollywood)	+97
PAUL MCCARTNEY Freedom (Capitol)	+94
BACKSTREET BOYS More Than That (Jive)	+93
LEANN RIMES I Need You (Curb)	+73

## Breakers®

NOW PLAYING ON 60% OF THE REPORTING PANEL

### ENRIQUE IGLESIAS Hero (Interscope)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1094/206	77/12	14

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



# Carole King

LOVE MAKES THE WORLD

WLTW NEW YORK ADD WITH 7 SPINS

DEBUT # 30 R & R AC CHART

OVER 8,500 RECORD SOUNDSCANNED LAST WEEK

OVER 100,000 RECORDS SHIPPED TO DATE

CAROLE HAS ALREADY PERFORMED ON

G.M.A., OPRAH, & ROSIE

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
CELINE DION God Bless America(Epic/Columbia)	4.14	4.23	94%	16%	4.15	96%	16%
LONESTAR I'm Already There(BNA)	3.94	3.98	87%	16%	4.06	87%	13%
FAITH HILL There You'll Be(Warner Bros.)	3.91	4.00	98%	27%	3.96	99%	28%
MATCHBOX TWENTY If You're Gone(Lava/Atlantic)	3.89	4.03	97%	29%	3.98	96%	27%
DIAMOND RIO One More Day(Arista)	3.83	3.94	87%	27%	4.02	91%	23%
JIM BRICKMAN F/REBECCA L. HOWARD Simple Things(Windham Hill)	3.78	3.88	68%	11%	3.83	71%	10%
ENYA Only Time(Reprise)	3.77	3.89	95%	31%	3.81	94%	33%
LEE ANN WOMACK I Hope You Dance(Universal)	3.75	3.88	97%	42%	3.82	97%	42%
BACKSTREET BOYS Drowning(Jive)	3.74	3.79	70%	13%	3.87	70%	12%
ENRIQUE IGLESIAS Hero(Interscope)	3.73	3.78	76%	17%	3.80	77%	15%
BACKSTREET BOYS More Than That(Jive)	3.71	3.84	93%	31%	3.85	94%	28%
S CLUB 7 Never Had A Dream Come True(A&M/Interscope)	3.71	3.80	81%	23%	3.81	78%	19%
'N SYNC This I Promise You(Jive)	3.71	3.75	97%	37%	3.87	98%	35%
ELTON JOHN I Want Love(Rocket/Universal)	3.63	3.69	83%	15%	3.66	85%	12%
JOHN MELLENCAMP Peaceful World(Columbia)	3.63	3.71	65%	13%	3.70	67%	12%
FIVE FOR FIGHTING Superman (It's Not Easy)(Aware/Columbia)	3.62	3.56	58%	12%	3.60	53%	11%
MARC ANTHONY Tragedy(Columbia)	3.61	3.73	56%	8%	3.83	58%	6%
O-TOWN All Or Nothing(J)	3.58	3.76	87%	28%	3.64	87%	27%
LEANN RIMES Soon(Curb)	3.50	3.61	68%	12%	3.48	68%	12%
TRAIN Drops Of Jupiter (Tell Me)(Columbia)	3.49	3.58	83%	29%	3.54	79%	28%
UNCLE KRACKER Follow Me(Top Dog/Lava/Atlantic)	3.49	3.62	89%	37%	3.64	85%	30%
DESTINY'S CHILD Emotion(Columbia)	3.47	-	66%	13%	3.52	65%	11%
ALICIA KEYS Fallin'(J)	3.45	3.45	72%	23%	3.48	68%	20%
PAUL MCCARTNEY From A Lover To A Friend(Capitol)	3.43	3.55	59%	11%	3.44	60%	11%
DIDO Thankyou(Arista)	3.39	-	95%	47%	3.32	94%	49%
SUGAR RAY When It's Over(Lava/Atlantic)	3.38	3.59	80%	28%	3.38	76%	27%
'N SYNC Gone(Jive)	3.32	3.43	74%	24%	3.42	75%	23%
JEWEL Standing Still(Atlantic)	3.32	3.44	47%	11%	3.32	40%	10%
STEVIE NICKS Sorcerer(Reprise)	3.26	3.41	52%	13%	3.22	52%	15%
MARIAH CAREY Never Too Far(Virgin)	2.93	3.15	75%	31%	2.81	75%	35%

Total sample size is 287 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Persons 25-54). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

## WPLJ's Roots Are Easy As ABC

Continued from Page 70

"If you wanted to see really surprised faces, you should've looked at the salespeople," Kerr said. "But, the fact is that the CHR format eventually went to No. 1 12+."

### No Problem

The news of WPLJ's entrance into the CHR arena was especially noteworthy to Cleveland-based Malrite, which had just hired WRBQ/Tampa PD/morning talent Scott Shannon for similar responsibilities at WVNJ-FM, a small Jazz station that was moving its transmitter from New Jersey to the top of the Empire State Building and would become WHTZ (Z100).

"They asked if I wanted to stay in Tampa, but I told them that I could handle it," Shannon said with a smile. "The people in Cleveland really didn't want to spend a lot of money or get into a battle. They wanted to pick a format that was wide open. We went ahead and signed on and did all right."

If a mistake was made, Shannon opined, it was that Berger tried to straddle the fence. "He didn't want to upset the station's rock audience while also wanting to appeal to Top 40 listeners," Shannon said. "He kept the personalities, who were well-respected and successful in the market, as well as the same processing and stopsets. But, little by little, he began changing things. Some personalities — through no fault of their own — took the fall. They just happened to be on the wrong cruise at the wrong time."

When Shannon began referring to the WPLJ calls as "WIMP" on his Z-Morning Zoo, 'PLJ personality Carol Miller told Berger there was some truth to the accusations. "He fired me, but we're still friends," Miller maintained. "When you're working for a station, it's not your place to critique or comment on the format. He asked me what I thought, and I had a wacky idea that the station could have updated itself."

"Some people thought that some of us quit because of the format change, but that wasn't true. I was perfectly willing to stay on. He felt that I had a Rock background and not a Top 40 background. They let me go on Columbus Day 1983, but within a few weeks I had the same shift at WNEW-FM."

### Positive Personality

One of WPLJ's strongest attributes, in Kerr's opinion, is the station's positive nature. "It has a brand identity that is almost impossible to screw up," he said. "It's because of the long-term relationship that it's had with its audience. Just like those in 1975 and 1985, people who listen to WPLJ today hear a station that exudes personality. It's something that people really feel close to and like."

"WPLJ has been successful through the years in several different formats. Regardless of what the station has done, its on-air attitude has been fresh and friendly, and people like it. All of us are proud that, at one point or another, we wore those call letters across our uniforms. WPLJ is a part of us all."

"Jim's right," Shannon said. "There's al-

AC

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BROOKE RAMEL My New England Town (Fire Husker)  
EVA CASSIDY Fields Of Gold (Blix Street)

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ways been affection for the call letters and the radio station. WHTZ was No. 1 for 11 of our first 13 books, but we never buried 'PLJ. We couldn't pull away from them."

Kerr was Shannon's morning-drive counterpart when Shannon was at Z100 and Kerr was in wakeups at 'PLJ, which was then using the "Power 95" moniker. Shannon's now in mornings at WPLJ with co-host Todd Pettingill, who was upstate, cutting his teeth at WFLY/Albany, NY, while Kerr and Shannon battled in Gotham's morning-drive race.

Shannon commented, "Jim had an incredible connection with women 25-34 in morning drive. Even though Z100 was No. 1, I thought we should've been farther ahead of them."

In 1986 Shannon turned to researcher Jhan Hiber for advice. "He said that the WPLJ calls meant so much in the community that people said them even though they didn't listen," Shannon remarked. "I didn't know what the hell I was going to do about that. But seven days later Larry Berger changed the call letters [to WWPR], and then

we really kicked their ass."

As fate would have it, Shannon claimed WPLJ's programming chair five years later, in April 1991. He selected "Mojo Radio" as the station's new (albeit temporary) on-air handle. In his typical emphatic style, the new PD apologized on-air for the station's performance as a CHR and promised to take "WIMP Radio" out of its misery. Production elements included a toilet flushing and the playing of "Taps."

Just as he did when launching Z100 eight years earlier, Shannon chose Survivor's "Eye of the Tiger" as Mojo Radio's first song. Several audience members present at the seminar were sporting Mojo Radio T-shirts.

Recalling his days competing against both Heriman and Shannon, Kerr remarked, "Those were really good radio wars. I don't know if we'll see the likes of them again because of the way the industry has changed. In so many cases today your competition is in the studio right next door to you. But those days were a lot of fun."





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11/17/01	Amaganset, NY	Stephen Talkhouse
11/19/01	Boston, MA	Paradise Rock Club
11/30/01	Seattle, WA	Paramount Theater

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# R&R Hot AC Top 30

Powered By



November 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ENYA Only Time (Reprise)	3141	-14	311650	14	82/0
2	2	TRAIN Drops Of Jupiter (Tell Me) (Columbia)	2951	+8	305875	37	84/0
4	3	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	2872	+217	299029	23	81/1
3	4	LIFEHOUSE Hanging By A Moment (DreamWorks)	2771	-55	298309	38	85/0
5	5	3 DOORS DOWN Be Like That (Republic/Universal)	2680	+35	250770	20	82/0
7	6	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	2508	+140	242369	19	62/0
6	7	SUGAR RAY When It's Over (Lava/Atlantic)	2288	-276	242658	25	81/0
8	8	DAVE MATTHEWS BAND The Space Between (RCA)	2063	-124	218213	29	80/0
11	9	CALLING Wherever You Will Go (RCA)	2061	+240	217977	9	78/1
9	10	INCUBUS Drive (Immortal/Epic)	1984	-147	201213	34	78/0
10	11	MICHELLE BRANCH Everywhere (Maverick)	1956	-107	206788	20	70/0
12	12	JEWEL Standing Still (Atlantic)	1815	+122	187876	5	81/1
16	13	NELLY FURTADO Turn Off The Light (DreamWorks)	1751	+164	162853	15	63/1
15	14	U2 Stuck In A Moment... (Interscope)	1713	+110	214706	12	72/1
<b>Breaker</b>	15	ALICIA KEYS Fallin' (J)	1704	+241	195745	6	52/2
13	16	SMASH MOUTH I'm A Believer (Interscope)	1515	-156	165593	20	71/0
18	17	MATCHBOX TWENTY Last Beautiful Girl (Lava/Atlantic)	1223	-59	124283	8	60/0
19	18	LENNY KRAVITZ Dig In (Virgin)	1163	+116	110142	5	56/4
<b>Breaker</b>	19	NICKELBACK How You Remind Me (Roadrunner)	1144	+268	95467	3	53/10
20	20	TRAIN Something More (Columbia)	1113	+146	86521	6	66/2
<b>Breaker</b>	21	JOHN MELLENCAMP Peaceful World (Columbia)	1113	+176	156180	7	54/4
24	22	SMASH MOUTH Pacific Coast Party (Interscope)	917	+161	82875	3	59/4
25	23	ENRIQUE IGLESIAS Hero (Interscope)	872	+170	124646	4	42/8
21	24	FUEL Bad Day (Epic)	834	-120	62096	16	30/0
<b>Breaker</b>	25	ELTON JOHN I Want Love (Rocket/Universal)	715	+108	90192	4	54/6
30	26	CREED My Sacrifice (Wind-up)	553	+113	56289	2	51/51
28	27	COLDPLAY Trouble (Netwerk/Capitol)	547	+32	55659	7	35/2
29	28	EAGLE-EYE CHERRY Feels So Right (MCA)	519	+72	43049	2	38/2
<b>Debut</b>	29	NATALIE MERCHANT Just Can't Last (Elektra/EEG)	482	+65	44440	1	37/4
27	30	CRANBERRIES Analyse (MCA)	481	-70	42693	9	34/0

87 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Gross Impressions equals. Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2001, The Arbitron Company). © 2001, R&R, Inc.

## New & Active

**SUGAR RAY** Answer The Phone (Lava/Atlantic)  
Total Plays: 480, Total Stations: 35, Adds: 3

**LIFEHOUSE** Breathing (DreamWorks)  
Total Plays: 433, Total Stations: 28, Adds: 0

**STEREOPHONICS** Have A Nice Day (V2)  
Total Plays: 406, Total Stations: 34, Adds: 3

**TRAVIS** Side (Epic)  
Total Plays: 330, Total Stations: 25, Adds: 5

**LONESTAR** I'm Already There (BNA)  
Total Plays: 329, Total Stations: 18, Adds: 2

**DAVE MATTHEWS BAND** Everyday (RCA)  
Total Plays: 326, Total Stations: 41, Adds: 15

**LAURA DAWN** I Would (Extasy)  
Total Plays: 301, Total Stations: 24, Adds: 1

**BACKSTREET BOYS** Drowning (Jive)  
Total Plays: 219, Total Stations: 12, Adds: 0

**AMERICAN HI-FI** Another Perfect Day (Island/IDJMG)  
Total Plays: 179, Total Stations: 11, Adds: 0

**LEANN RIMES** Can't Fight The Moonlight (Curb)  
Total Plays: 164, Total Stations: 14, Adds: 1

**EVAN AND JARON** The Distance (Columbia)  
Total Plays: 164, Total Stations: 13, Adds: 1

**INVERTIGO** Chances Are (Atlantic)  
Total Plays: 116, Total Stations: 10, Adds: 0

**JOSH JOPLIN GROUP** I've Changed (Artemis)  
Total Plays: 111, Total Stations: 13, Adds: 3

**PAUL MCCARTNEY** Freedom (Capitol)  
Total Plays: 29, Total Stations: 12, Adds: 12

**NEW ORDER** Crystal (Reprise)  
Total Plays: 7, Total Stations: 10, Adds: 10

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
CREED My Sacrifice (Wind-up)	51
DAVE MATTHEWS BAND Everyday (RCA)	15
PAUL MCCARTNEY Freedom (Capitol)	12
NICKELBACK How You Remind Me (Roadrunner)	10
NEW ORDER Crystal (Reprise)	10
ENRIQUE IGLESIAS Hero (Interscope)	8
ELTON JOHN I Want Love (Rocket/Universal)	6
TRAVIS Side (Epic)	5
SMASH MOUTH Pacific Coast Party (Interscope)	4
LENNY KRAVITZ Dig In (Virgin)	4
JOHN MELLENCAMP Peaceful World (Columbia)	4
NATALIE MERCHANT Just Can't Last (Elektra/EEG)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK How You Remind Me (Roadrunner)	+268
DAVE MATTHEWS BAND Everyday (RCA)	+268
ALICIA KEYS Fallin' (J)	+241
CALLING Wherever You Will Go (RCA)	+240
FIVE FOR FIGHTING Superman (It's...) (Aware/Columbia)	+217
JOHN MELLENCAMP Peaceful World (Columbia)	+176
ENRIQUE IGLESIAS Hero (Interscope)	+170
NELLY FURTADO Turn Off The Light (DreamWorks)	+164
SMASH MOUTH Pacific Coast Party (Interscope)	+161
TRAIN Something More (Columbia)	+146

## Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

**ALICIA KEYS**  
Fallin' (J)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1704/241	52/2	15

**NICKELBACK**  
How You Remind Me (Roadrunner)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1144/268	53/10	19

**JOHN MELLENCAMP**  
Peaceful World (Columbia)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1113/176	54/4	21

**ELTON JOHN**  
I Want Love (Rocket/Universal)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
715/108	54/6	25

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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November 9, 2001

America's Best Testing Hot AC Songs 12+ For The Week Ending 11/9/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
NICKELBACK How You Remind Me (Roadrunner)	4.30	4.34	80%	10%	4.34	78%	8%
CALLING Wherever You Will Go (RCA)	4.14	4.15	62%	7%	4.19	69%	6%
3 DOORS DOWN Be Like That (Republic/Universal)	4.11	4.13	92%	19%	4.22	92%	20%
FUEL Bad Day (Epic)	4.05	4.05	88%	18%	4.19	90%	15%
LIFEHOUSE Hanging By A Moment (DreamWorks)	4.03	4.03	98%	46%	4.15	98%	47%
TRAIN Something More (Columbia)	4.02	3.95	59%	6%	4.14	63%	5%
FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	4.02	4.02	92%	21%	4.10	93%	23%
MATCHBOX TWENTY Last Beautiful Girl (Lava/Atlantic)	3.97	4.02	75%	9%	4.13	77%	8%
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	3.91	3.94	99%	46%	4.04	99%	42%
INCUBUS Drive (Immortal/Epic)	3.90	3.90	97%	40%	3.96	99%	41%
CREED My Sacrifice (Wind-up)	3.90	-	55%	7%	3.93	55%	6%
MICHELLE BRANCH Everywhere (Maverick)	3.88	3.80	91%	26%	3.79	93%	32%
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.88	-	92%	26%	3.84	92%	28%
STAIN'D It's Been Awhile (Flip/Elektra/EEG)	3.83	3.84	98%	46%	3.94	98%	46%
DAVE MATTHEWS BAND The Space Between (RCA)	3.82	3.87	97%	38%	3.93	97%	36%
U2 Stuck In A Moment You Can't Get Out Of (Interscope)	3.79	3.79	88%	21%	3.77	89%	20%
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	3.75	3.81	96%	45%	3.91	97%	42%
COLDPLAY Trouble (Nettwerk/Capitol)	3.75	3.76	67%	11%	3.81	69%	10%
SUGAR RAY Answer The Phone (Lava/Atlantic)	3.69	3.72	56%	9%	3.71	54%	8%
JOHN MELLENCAMP Peaceful World (Columbia)	3.65	3.71	58%	11%	3.66	62%	13%
ALICIA KEYS Fallin' (J)	3.62	3.64	88%	37%	3.82	91%	39%
JEWEL Standing Still (Atlantic)	3.54	3.51	59%	10%	3.58	62%	10%
SUGAR RAY When It's Over (Lava/Atlantic)	3.51	3.55	98%	50%	3.53	98%	52%
ENRIQUE IGLESIAS Hero (Interscope)	3.50	3.50	78%	24%	3.67	78%	24%
ENYA Only Time (Reprise)	3.49	3.61	83%	28%	3.55	88%	30%
LENNY KRAVITZ Dig In (Virgin)	3.46	3.37	67%	16%	3.42	67%	18%
SMASH MOUTH I'm A Believer (Interscope)	3.43	3.43	98%	39%	3.51	98%	39%
NELLY FURTADO Turn Off The Light (DreamWorks)	3.31	3.31	91%	37%	3.37	90%	39%
ELTON JOHN I Want Love (Rocket/Universal)	3.29	3.34	63%	16%	3.55	62%	14%
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	2.99	3.05	97%	68%	3.10	98%	67%

Total sample size is 802 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Women 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A division of Premiere Radio Networks.

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
UNCLE KRACKER Follow Me (Top Dog/Lava/Atlantic)	1639
DIDO Thankyou (Arista)	1318
MATCHBOX TWENTY If You're Gone (Lava/Atlantic)	1292
EVE 6 Here's To The Night (RCA)	1102
LENNY KRAVITZ Again (Virgin)	1051
MOBY F/GWEN STEFANI Southside (V2)	915
NELLY FURTADO I'm Like A Bird (DreamWorks)	901
CREED With Arms Wide Open (Wind-up)	855
MADONNA Don't Tell Me (Maverick/WB)	845
U2 Beautiful Day (Interscope)	812
BETTER THAN EZRA Extra Ordinary (Beyond)	756
BARENAKED LADIES Pinch Me (Reprise)	734
SANTANA F/ROB THOMAS Smooth (Arista)	728
VERTICAL HORIZON Everything You Want (RCA)	691
CREED Higher (Wind-up)	672
MATCHBOX TWENTY Mad Season (Lava/Atlantic)	653
MATCHBOX TWENTY Bent (Lava/Atlantic)	646
EVAN AND JARON Crazy For This Girl (Columbia)	628
EVERCLEAR Wonderful (Capitol)	552
WISEGUYS Start The Commotion (Mammoth/Hollywood)	541

## HOT AC Indicator

### Most Added

CREED My Sacrifice (Wind-up)
CALLING Wherever You Will Go (RCA)
ALICIA KEYS Fallin' (J)
DAVE MATTHEWS BAND Everyday (RCA)
SMASH MOUTH Pacific Coast Party (Interscope)
EVAN AND JARON The Distance (Columbia)
LONESTAR I'm Already There (BNA)
FUEL Bad Day (Epic)
LEANN RIMES Can't Fight The Moonlight (Curb)
PAUL MCCARTNEY Freedom (Capitol)
TRAVIS Side (Epic)

## HOT AC Going For Adds 11/12/01

BROOKE RAMEL My New England Town (Fire Husker)
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CAROL ARCHER

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## Seventh Annual SJ Label Summit

### □ Music-industry execs use s.w.o.t. to find solutions to their challenges

Each October for seven years, smooth jazz record executives have gathered for a meeting organized by R&R to examine the climate in which they conduct business. Hoping to move the discussion beyond the venting of frustration that characterized past summits, I utilized the s.w.o.t. model of facilitation — identifying strengths, weaknesses, opportunities and threats. Was the effort successful? Read on.

I asked the group to speak to smooth jazz's strengths beyond its cool music.

"No payola!" said one attendee. Someone else added, "Very little payola."

#### Weaknesses

Historically, dialogue at the summit centers on radio's role in diminished music sales, a threatening trend to music companies. Smooth Jazz's aging audience — difficult to motivate as music consumers — is a concern, along with what many see as too little emphasis on attracting younger demos.

But the onus for sagging sales rests squarely on radio, say music execs. Ironically, the same factors responsible for the Smooth Jazz format's success appear to undermine music sales. Criticisms voiced at the summit were stringent, but are they irreconcilable?

Sales are down, record folks say, because listeners are lulled into long Time Spent Listening — good for radio — by what one exec labeled "boring musical statements" — deadly to sales. Another stated that radio plays "defanged," homogenized background music. "Artists have become conditioned to make records tailored for this format that don't lend themselves to crossover," this exec said.

Reliance on library tracks and the low percentage of currents in the mix are other impediments to sales.

#### Radio's Burden?

Many present had attended A Wave Of Peace, an electrifying music experience with no comparison to the smooth jazz heard on radio. That prompted discussion of disparity between the excitement of live performances and those captured on recordings.

"Maybe the term 'smooth' actually limits the potential to excite listeners," one attendee suggested. "Why can't radio translate that hot live experience?"

"Because 90% of recorded material doesn't capture it!" another asserted. "It doesn't swing."

"Stations don't want hot soloing," someone else countered. "It's the first thing edited."

Another attendee observed that, with smoothness as a primary criterion determining airplay, radio has stripped talented artists' ability to display their artistry. Artists are under pressure to create

smooth, bland tracks for airplay rather than express musical skill. "That's why formerly Gold artists are now down to 200,000 units or less," someone stated.

"Something's wrong when top airplay records don't sell, and top sellers don't get radio play," a record-industry veteran said.

Live performances stimulate sales, not radio. "Radio used to be a driving factor," the veteran continued. "It's still important, but far less so. I spend most of my time thinking of ways to market records without radio."

"On the radio side, the smoother and tighter they get, the more successful they become. But smooth and tight kills the passion people must feel to buy music."

Another weakness is the barrier to entry for new artists, apparent in their ever-dwindling presence on playlists as the format attains greater success.

The role of air talent was also raised, with criticism that jocks too often fail to convey sufficient passion for the music they play.

#### No Respect

Smooth jazz also suffers from an image problem. For example, the dearth of opportunities for cross-media exposure for smooth jazz artists presents an obstacle — just ask a publicist who tries to book a smooth jazz act on Leno or Letterman.

Smooth jazz lacks videos (and budgets to produce them), not to mention a TV outlet that will air them.

Despite their proficiency, smooth jazz artists have also gotten a bad rap in the press. Maybe it's a case of paying dues, but our artists — among them those whom *Los Angeles Times*' jazz writer Don Heckman saw at A Wave of Peace and subsequently reviewed favorably — manifest sufficient artistry to bear critical scrutiny.

Other looming threats to the Smooth Jazz format:

- Radio listening levels in general are dropping.
- Radio is increasingly perceived as unhip by young demos.
- Low rotation on Smooth Jazz currents adversely affects touring.
- High spotloads chafe, challenging continued listener loyalty.

The group at the summit expressed confidence that the Internet will become increasingly important to smooth jazz,

although NetRadio's demise is seen as a setback. Foreign markets will also continue to grow in importance as smooth jazz outlets proliferate worldwide.

Raising awareness is crucial to smooth jazz's future. The National Smooth Jazz Awards show, slated for next March in San Diego, has the potential to do this, especially if it's aired on national television.

Initiatives now being developed by the Jazz Alliance International, the non-profit advocacy and education organization founded on behalf of jazz by its leading lights earlier this year, are expected to "tip" all forms of jazz — including smooth — just as the Country Music Association helped establish that genre's mass appeal.

Smooth Jazz executives hope that creatively programmed, super-niche, commercial-free channels, which will soon be offered nationally by satellite radio, will re-engage fans of smooth jazz, attract new ones and motivate them to buy music, just as terrestrial Smooth Jazz radio did before the format became mass-appeal.

#### On The Firing Line

Toward the summit's conclusion, Broadcast Architecture Exec. VP/GM Allen Kepler joined the meeting to field questions and listen to the group's concerns, notably about shrinking CD sales. "You can buy a movie for the same price as a CD, which tells you where the competition is," he said. "People have things to buy that are more enhanced than an audio CD, which is a challenge for all kinds of music. Concert DVDs are hot because they're perceived as being more valuable than recorded music alone."

"We have to think of different ways to market artists, just as we are changing in radio. Consolidation in both industries is a reality that demands that we react, move quickly and try to be one step ahead of the changes. We're scrambling to keep creativity on the air and keep entertainment value high. If we weren't doing that successfully, we wouldn't have the ratings that we do, or the listener passion."

"Among listeners, passion scores and name recognition of artists are much higher now than they were even two years ago. It may not be happening as fast as everyone would like, but we're working effectively at the station level

"One reason Smooth Jazz has grown so successfully is because of the passion, excitement and sense of camaraderie both communities shared in the past."

Mark Wexler

to build these artists as brands and as part of our brands."

Kepler called KTWV (The Wave)/L.A.'s broadcast of the Wave of Peace concert "the most exciting four hours of Smooth Jazz radio I've ever heard." "It was a wakeup call that made me believe we can create music events and broadcast them, which is something we haven't done," he continued. "You can't just throw live material in the middle of the mix; it's got to be a big event that reminds people why it sounds different."

#### The Live Factor

Kepler went on to explain that a component of BA's website, which is being redesigned, will include tour schedules, information that Kepler says will facilitate artists' station appearances. "It gives you the ability to announce tours with more dates filled in and saves steps for the label, because once a station recognizes a routing opportunity, it can contact the promoter directly," he said.

"Big markets, like Chicago, often become a springboard for a tour, but in mid-sized and smaller markets, artists can often do as well, or better, than in a market like L.A., where there's more entertainment competition. Medium- and smaller-market stations don't have the staff, like [WNUA/Chicago Asst. PD/MD] Carl Anderson, to negotiate a deal and put the pieces together. They need an easy-access source, a clearinghouse. When an artist becomes available, you can call us instead of 10 stations, since we're talking to stations every week."

"Getting live shows is the No. 1 thing that stations talk about, because the best marketing vehicle for what smooth jazz is and how exciting and foreground we are is concerts. A few markets have been too active; they've been overrun with smooth jazz shows to the point of diminishing returns. But, for most, the big benefit of concerts is sponsorship sales and station events. Stations can give away a car at a concert or register listeners for trips."

"Concerts are also the best way to identify artists in the audience's mind, because instrumentalists are much harder to differentiate than vocalists."

The issue of stations that present concerts without playing an artist's current release was a related topic Kepler confronted at the summit. "The general rule is, if there's a new CD and the artist is coming in for a concert, a station will usually give the record a shot," he said.

"But the really smart stations that want to promote a concert and brand and promote an artist will play a promo that features hooks from the biggest hits. Repeat that promo message every hour and a half, the way CHR rotates a song, and you're doing more for the artist than you would if you played his current single 15 or 20 times a week."

"I'd rather have a 60-spot schedule with hooks that get people excited, because it puts butts in seats at a concert. Spins on a new song are great, and an artist wants that because he's an artist and not a marketing person and also because it furthers his career. That's why we spearheaded playing a song 30 times a week instead of seven times. Over the years we're beginning to see people develop more knowledge of the smooth jazz artist base."

#### Insider Feedback

Following the summit, veteran contemporary jazz record executive marketing consultant Mark Wexler wrote me to say that today's SJ execs remind him of the old-school "jazzers" the smooth jazz community once viewed as reactionary in the era when smooth jazz saw itself (correctly) as progressive.

"I appreciate your efforts in keeping together a very fragmented smooth jazz community — fragmentation that was more apparent than ever at the recent summit," he wrote. "The good news and the bad news is that our format has matured over the years and flourished. Proudly, today's Smooth Jazz stations rank among the most successful entities in radio."

"The bad news is that this success has led to divisiveness between the record and radio communities. I say this without placing blame or pointing a finger. The divisiveness is the result of a mature business coming to fruition and creating much different goals for both radio and records."

"The challenge facing the record community is to find ways to work with stations to help sell new product from both established and emerging artists. This isn't easy, but it's better that we put our heads together to find creative ways to accomplish it than commiserate on how bad things are."

"The dialogue between both communities needs to be re-established, perhaps by creating a small committee that comprises radio and record personnel who could work toward ways to mutually increase both businesses. Yes, it's critical that we keep getting our artists played, but there are other ways to reach our ultimate goal — the adult consumer — including sharing mailing lists, creating Internet promotions and continuing to grow radio-sponsored tour stops for artists."

"Any way radio and records can increase their bottom lines will ultimately be met with enthusiasm. One reason Smooth Jazz has grown so successfully is because of the passion, excitement and sense of camaraderie that both communities shared in the past. It's time we take a hard look at that past, identify the positives and look for ways to incorporate creative, fresh, new ideas as we move forward."

**November 9, 2001**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RICHARD ELLIOT Crush (GRP/VMG)	959	-10	116710	14	46/0
2	2	JEFF LORBER Ain't Nobody (Samson/Gold Circle)	920	+21	121230	16	45/0
3	3	URBAN KNIGHTS High Heel Sneakers (Narada)	864	+1	107088	16	42/0
4	4	EUGE GROOVE Sneak A Peek (Warner Bros.)	804	-57	108869	24	40/0
5	5	STEVE COLE From The Start (Atlantic)	756	-87	96011	22	38/0
7	6	PETER WHITE Turn It Out (Columbia)	695	+54	87615	12	46/1
9	7	RUSS FREEMAN East River Drive (Q/Antlantic)	655	+69	74728	15	44/0
6	8	DAVE KOZ The Bright Side (Capitol)	646	-138	70967	22	32/0
8	9	FATBURGER Evil Ways (Shanachie)	638	+51	82383	22	37/0
11	10	KIM WATERS Until Dawn (Shanachie)	568	+40	77155	16	41/2
10	11	BONEY JAMES See What I'm Sayin' (Warner Bros.)	561	+21	88821	6	46/0
12	12	JOYCE COOLING Mm-Mm Good (GRP/VMG)	535	+8	80368	10	43/0
14	13	BOZ SCAGGS Payday (Virgin)	529	+30	53204	7	39/2
13	14	DIANA KRALL The Look Of Love (Verve/VMG)	524	+2	54384	7	39/1
15	15	CHRIS BOTTI Streets Ahead (Columbia)	508	+48	47240	9	42/0
17	16	RICK BRAUN Use Me (Warner Bros.)	472	+48	59239	14	38/0
16	17	WILL DOWNING Is This Love (GRP/VMG)	428	+3	28259	13	28/0
19	18	BRIAN CULBERTSON All About You (Atlantic)	364	+28	44426	3	39/5
20	19	CHUCK LOEB Pocket Change (Shanachie)	340	+55	48588	3	36/6
18	20	JIMMY SOMMERS 360 Groove (Higher Octave)	275	-80	34284	19	26/0
21	21	GERALD VEASLEY Do I Do (Heads Up)	271	+9	38396	11	26/3
22	22	ERIC MARIENTHAL One Day In Venice (Peak/Concord)	249	-1	24033	19	21/0
23	23	ACOUSTIC ALCHEMY Wish You Were Near (Higher Octave)	234	-1	24769	6	20/0
27	24	SADE Lovers Rock (Epic)	224	+62	37845	2	19/4
24	25	SPECIAL EFX Everyone's A Star (Shanachie)	212	-6	17599	14	21/1
26	26	PAUL TAYLOR Hypnotic (Peak/Concord)	202	+20	17606	4	21/3
Debut	27	LARRY CARLTON Deep Into It (Warner Bros.)	195	+79	19816	1	21/4
25	28	DIDO Thankyou (Arista)	171	-29	13265	14	14/1
28	29	RANDY CRAWFORD Permanent (Warner Bros.)	143	-4	5251	5	9/0
Debut	30	MICHAEL MCDONALD To Make A Miracle (MCA)	139	+114	7721	1	19/9

46 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3. Bullets appear on songs gaining plays or remaining flat from previous week. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Gross Impressions equals. Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2001, The Arbitron Company). © 2001, R&R, Inc.

## New & Active

**ALICIA KEYS** Fallin' (J)

Total Plays: 134, Total Stations: 9, Adds: 0

**MARILYN SCOTT** Don't Let Love Get Away (Prana)

Total Plays: 129, Total Stations: 10, Adds: 2

**JIM BRICKMAN** Serenade (Windham Hill)

Total Plays: 123, Total Stations: 12, Adds: 1

**KEVIN TONEY** Strut (Shanachie)

Total Plays: 119, Total Stations: 10, Adds: 0

**ENYA** Only Time (Reprise)

Total Plays: 106, Total Stations: 9, Adds: 1

**WAYMAN TISDALE** Love Play (Atlantic)

Total Plays: 106, Total Stations: 8, Adds: 0

**PIECES OF A DREAM** Night Vision (Heads Up)

Total Plays: 90, Total Stations: 9, Adds: 2

**MARIAH CAREY** Never Too Far (Virgin)

Total Plays: 78, Total Stations: 6, Adds: 0

**ALFONZO BLACKWELL** Funky Shuffle (Shanachie)

Total Plays: 70, Total Stations: 9, Adds: 2

**YULARA** Om Namah Shivaya (Higher Octave)

Total Plays: 69, Total Stations: 6, Adds: 0

**KIRK WHALUM** I Try (Warner Bros.)

Total Plays: 57, Total Stations: 5, Adds: 0

Songs ranked by total plays

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
MICHAEL MCDONALD To Make A Miracle (MCA)	9
CHUCK LOEB Pocket Change (Shanachie)	6
SPYRO GYRA Feelin' Fine (Heads Up)	6
BRIAN CULBERTSON All About You (Atlantic)	5
DAVE KOZ Beneath The Moonlit Sky (Capitol)	5
GREGG KARUKAS Night Shift (N-Coded)	5
LARRY CARLTON Deep Into It (Warner Bros.)	4
SADE Lovers Rock (Epic)	4
BOB JAMES Brighton By The Sea (Warner Bros.)	4
ERIC MARIENTHAL Lefty's Lounge (Peak/Concord)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL MCDONALD To Make A Miracle (MCA)	+114
LARRY CARLTON Deep Into It (Warner Bros.)	+79
RUSS FREEMAN East River Drive (Q/Antlantic)	+69
SADE Lovers Rock (Epic)	+62
CHUCK LOEB Pocket Change (Shanachie)	+55
PETER WHITE Turn It Out (Columbia)	+54
FATBURGER Evil Ways (Shanachie)	+51
CHRIS BOTTI Streets Ahead (Columbia)	+48
RICK BRAUN Use Me (Warner Bros.)	+48
WAYMAN TISDALE Love Play (Atlantic)	+42

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Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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## smooth Jazz notes with Carol Archer

With no movement up or down, the chart's top five are like ducks in a row: **Richard Elliot's** "Crush" (GRP/VMG) remains solid at 1; **Jeff Lorber, Urban Knights, Euge Groove and Steve Cole** follow.

**Russ Freeman's** "East River Drive" (Q/Atlantic) climbs two positions. 9-7\*, and numerous other tracks notch up one position — most notably the following, which grace the top 10: **Peter White's** "Turn It Out" (Columbia) moves to 6\*, and **Kim Waters's** "Until Dawn" (Shanachie) is at 10\*.

**Boz Scaggs's** "Payday" gains 14-13\* and picks up an important add at WJZZ/Atlanta. **Rick Braun's** "Use Me" (Warner Bros.) jumps 17-16\*.

**Brian Culbertson's** "All About You" (Atlantic) increases 19-18\* and earns five adds — including WQCD/New York, WLVE/MI-

ami, KJCD/Denver and KSSJ/Sacramento — which places the track among the Most Added.

At 19\*, **Chuck Loeb's** "Pocket Change" (Shanachie) — one of the year's top guitar tracks — is among the Most Added again this week with six, including WJZZ and WSSM/St. Louis.

Second Most Increased, with a 79-play gain, is another great guitar piece, **Larry Carlton's** "Deep Into It" (Warner Bros.). The track debuts at 27\* and wins four new adds, including WJZZ/Richmond.

**Michael McDonald's** "To Make a Miracle" (MCA) earns the distinction of being both the week's No. 1 Most Added — with nine new adds, among them WSSM and WLOQ/Orlando — and No. 1 Most Increased, up 114 plays.

With six adds, **Spryo Gyra's** "Feelin' Fine" (Heads Up) ties Carlton for second Most Added. WNWV/Cleveland; JRN; WJZA/Columbus, OH; and KSBRR/Mission Viejo, CA are among the early believers.

KTWV (The Wave)/Los Angeles jumped the gun last week on **Eric Marienthal's** "Lefty's Lounge" (Peak/Concord). Now five others, such as WJZV and JRN, embrace it, while The Wave moves it to 11 plays. **Dave Koz's** "Beneath the Moonlit Sky" (Capitol) and **Gregg Karukas's** "Night Shift" (N-Coded) also receive five new adds.

## Heads Up

**Dave Koz & Friends**  
*A Smooth Jazz Christmas*  
Capitol

I'm the one who's burned out on Christmas music, remember? But **Dave Koz & Friends' A Smooth Jazz Christmas** (Capitol) is a fantastic record, surely one of the hippest I've heard all year. Koz's holiday tour has become a staple of the season, and now collaborators David Benoit, Brenda Russell, Rick Braun and Peter White join him on an extraordinarily sophisticated, joyful collection — one destined to become a classic. A medley opens with Koz swingin' on "Let It Snow/Winter Wonderland"; White interprets "What Child Is This (Greensleeves)" ebulliently; "Angels We Have Heard on High" receives an artful take from Benoit; Braun's "Jingle Bells" pays homage to Miles Davis with flair (check the amazing soloing!); and Russell rocks like Ronnie Spector on "Santa Claus Is Coming to Town." "The Christmas Song" and "O Tannenbaum/Sleigh Ride" are also imaginatively rendered, the latter sizzling with exuberant Latin rhythms. White and Russell's "Silent Night" is one of the most sensitive versions I've heard. "Beneath the Moonlit Sky" is among this week's Most Added. And don't miss Russell's jumpin' "Boogie Moonlit Santa Claus."



**UNDER THE RADAR**  
R&R'S EXCLUSIVE BAROMETER FOR NEW MUSIC

Various Artists  
*Rare Requests, Vol. 2*  
Q/Atlantic

*Rhythm 'n Groove President Sward Love hit on a brilliant concept with his 2000 release of Rare Grooves, a CD of hard-to-find tracks and special mixes. He reprises the idea with Rare Grooves, Vol. 2 (Q/Atlantic), a collection that features rare and highly desirable tunes, some of which were also club hits. Distributor Atlantic tied in with 200 Manhattan, NY restaurants for airplay, secured listening stations at Borders Book & Music stores for the next two months, placed ads in Cigar Aficionado and Wine Spectator magazines and took end-cap displays in HMV Music stores, as well as arranging promotions with college radio and coffeehouses. Here's what he had to say:*

Smooth Jazz radio played these tracks that were on little independent labels, some of which went out of business. Stations got calls, even if listeners couldn't buy them. These are some tunes that fell through the cracks. ■ "Carlito's Way" is the long version, the 12-inch mix that didn't appear on **Down To The Bone's From Manhattan to Staten**. ■ **Open Door's** "The Curved Sky" features Chris Botti — it's one of his best tracks — and got huge requests in New York and San Francisco. ■ **The Phat Cat Players' "Ain't No Sunshine"** is an interesting track that's getting a lot of response already. It was an Urban AC hit on WVAZ/Chicago with requests and sales. It features Australian violinist Mark Russell. ■ **Sam Riney's "Seduction"** is an early Paul Brown production that sounds great today. Stations play it as a library track, but it's difficult to find. I love its feel and mood. ■ **Todd Cochran** produced the **Freddie Hubbard** track "Back to Lovin' Again" for Blue Note in 1989. It was Hubbard's first approach to contemporary jazz. ■ "Eastside" is from Tony Grace's **480 East**, out of Canada. The track, similar in groove to **Down To The Bone**, got good airplay, including at KTWV (The Wave) in Los Angeles, and was able to license it. ■ **Fishbelly Black's "Spontaneous Combustion,"** which Steve Feinstein and Bob Moore loved and broke years ago, appeared on the first *Rare Grooves*; Fishbelly Black's "Ven A Gozer" breaks with tradition in that it's the only new tune on this volume. Radio's response to it has been very favorable; WNUA/Chicago added it today. I got so much mail about the first track that I signed this Baltimore band to **Rhythm 'n Groove**. ■ "Together" by **Olu** is from an album called *Soul Catcher*, which sold 125,000 through Richard Branson's V2 Records. I really like Olu — he reminds me of D'Angelo — and this cut gives the project a little urban slant. ■ **Michael Paulo's "My Heart and Soul"** has the mood of Gato Barbieri's "Europa." It's beautiful and dramatic. ■ **Chaka Khan's "Love Me Still"** is from Jason Miles' tribute to **Grover Washington Jr.** I wanted to draw attention to it because it deserves to be heard. ■ **Tim Heinz's "Dear Jacqui"** has got to be one of the most-played staples in Smooth Jazz. It's a classic. ■ What can you say about **Art Of Noise's "Moments in Love"**? It's a Smooth Jazz standard. I'm proud to put the original 10-minute, 15-second version on *Rare Requests*. ■ **Alan Hewitt's "Amazonia"** got a lot of airplay, and people responded. It's a beautiful piece that takes you on a journey.

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## Stations and their adds listed alphabetically by market

<b>WZMR/Albany, NY</b> PD: Patrick Ryan MD: Pete Logan DAVE KOZ "Moonlit" BOB JAMES "Sea" CHUCK LOEB "Pocket"	<b>WNWV/Cleveland, OH</b> PD/MD: Bernie Kimble 5 BOB JAMES "Sea" 5 SPYRO GYRA "Feelin'"	<b>KCIY/Kansas City, MO</b> MD: Michelle Chase SPECIAL EPK "Everyone's" GERALD WEASLEY "Do"	<b>WQCD/New York, NY</b> OM: John Mullen PD/MD: Charley Connolly BRIAN CULBERTSON "About"	<b>KKJZ/Portland, OR</b> PD: Chris Miller MD: David Shult 4 STING "Fragile" 1 ENYA "Orinoco" MICHAEL MCDONALD "Miracle"	<b>KIFM/San Diego, CA</b> PD: Mike Vasquez APD/MD: Kelly Cole No Adds	<b>WEIB/Springfield, MA</b> PD: Ben Casey MD: Darrel Cutting 10 GREGG KARUKAS "Night" 10 FISHBELLY BLACK "Zenogaza" MARCUS JOHNSON "Street" ERIC MARIENTHAL "Lefty's" DAVE KOZ "Moonlit" FREDDIE RAVEL "Conversa" ALEX BUGNON "Changes" SPYRO GYRA "Feelin'"
<b>KRDS/Albuquerque, NM</b> PD: Paul Lavoie MD: Jeff Young ERIC MARIENTHAL "Lefty's" MARCUS JOHNSON "Street" MARILYN SCOTT "Don't" LARRY CARLTON "Deep" ALFONZO BLACKWELL "Shuffle"	<b>WJZA/Columbus, OH</b> OM/MD: Bill Harman APD: Gary Woller SADE "Lovers" BOB SCAGGS "Payday" SPYRO GYRA "Feelin'"	<b>WSMJ/Knoxville, TN</b> PD/MD: Tom Miller No Adds	<b>WSJZ/New Orleans, LA</b> PD: Jeff Trepagnier 7 MICHAEL MCDONALD "Miracle" 6 DIDO "Thankyou" 4 CHUCK LOEB "Pocket" 3 PAUL TAYLOR "Hypnotic"	<b>KJZS/Reno, NV</b> PD: Jay Davis MD: LouAnn Travers 11 LARRY CARLTON "Deep" 11 KIM WATERS "Dawn"	<b>KKSF/San Francisco, CA</b> PD: Paul Goldstein APD/MD: Samantha Wiedman 1 DAVE KOZ "Moonlit"	<b>WSJT/Tampa, FL</b> OM/MD: Ross Block MD: Kathy Curtis No Adds
<b>KNIK/Anchorage, AK</b> OM: Aaron Wallender PD: J. J. Michaels MD: Jennifer Summers No Adds	<b>KOAI/Oakland-Ft. Worth, TX</b> PD: Maxine Todd APD/MD: Bret Michael No Adds	<b>KTWW/Los Angeles, CA</b> PD: Chris Brodie APD/MD: Ralph Stewart DAVE KOZ "Moonlit" STING "Fragile"	<b>WJCD/Norfolk, VA</b> MD: Larry Hollowell CHUCK LOEB "Pocket" SADE "Lovers"	<b>WJZV/Richmond, VA</b> OM/MD: Tommy Fleming MICHAEL MCDONALD "Miracle" GREGG KARUKAS "Night" ERIC MARIENTHAL "Lefty's" MARCUS JOHNSON "Street" LARRY CARLTON "Deep"	<b>KMGQ/Santa Barbara, CA</b> PD: Mark De Anda APD/MD: Steve Bauer SADE "Lovers" JIM BRICOMATI "Serenade"	<b>WJZW/Washington, DC</b> PD/MD: Kenny King PIECES OF A DREAM "Night"
<b>WJZZ/Atlanta, GA</b> PD/MD: Nick Francis 2 BOB SCAGGS "Payday" 1 CHUCK LOEB "Pocket"	<b>KJCD/Denver-Boulder, CO</b> PD: John St. John MD: Marty Lenz BRIAN CULBERTSON "About"	<b>WJZN/Memphis, TN</b> PD: David Gingold No Adds	<b>WLOQ/Orlando, FL</b> PD: Dave Kosh MD: Patricia James FREDDIE RAVEL "Conversa" BOB JAMES "Sea" ALFONZO BLACKWELL "Shuffle" GREGG KARUKAS "Night" MICHAEL MCDONALD "Miracle"	<b>KSSJ/Sacramento, CA</b> PD: Lee Hanson APD: Ken Jones BRIAN CULBERTSON "About"	<b>KJZY/Santa Rosa, CA</b> PD: Gordon Zlot APD/MD: Rob Singleton 2 CHUCK LOEB "Pocket" 2 KIM WATERS "Dawn"	<b>KWSJ/Wichita, KS</b> PD: Ron Allen MD: Patrick Murphy No Adds
<b>KSMJ/Bakersfield, CA</b> PD/MD: Chris Townshend GREGG KARUKAS "Night" MICHAEL MCDONALD "Miracle" SPYRO GYRA "Feelin'"	<b>WVMT/Detroit, MI</b> PD: Tom Steeker MD: Sandy Kovach PETER WHITE "Turn"	<b>WLVE/Miami, FL</b> PD: Rich McMillan BRIAN CULBERTSON "About"	<b>WJZZ/Philadelphia, PA</b> OM: Anne Gress PD: Michael Tozzi MD: Joe Proke DIANA KRALL "Look"	<b>WSSM/St. Louis, MO</b> PD: Mike Watermann 5 CHUCK LOEB "Pocket" 5 MICHAEL MCDONALD "Miracle" 4 PAUL TAYLOR "Hypnotic"	<b>KWJZ/Seattle-Tacoma, WA</b> PD: Carol Handley MD: Dianna Rose BOB JAMES "Sea"	<b>JRN/Jones NAC/National</b> PD: Steve Hibbard MD: Cheri Marquart 3 GREGG KARUKAS "Night" ERIC MARIENTHAL "Lefty's" SPYRO GYRA "Feelin'"
<b>WNUA/Chicago, IL</b> PD: Bob Kaake APD/MD: Carl Anderson MICHAEL MCDONALD "Miracle" FISHBELLY BLACK "Zenogaza"	<b>KUJZ/Eugene, OR</b> PD: Chris Crowley SADE "Lovers" MICHAEL MCDONALD "Miracle"	<b>KSBR/Mission Viejo, CA</b> OM/MD: Terry Wedel MD: Logan Parris MARILYN SCOTT "Don't" FREDDIE RAVEL "Conversa" SPYRO GYRA "Feelin'"	<b>WJJZ/Phoenix, AZ</b> PD: Shaun Holly APD/MD: Greg Morgan No Adds	<b>KBZV/Salt Lake City, UT</b> PD/MD: Rob Riesen No Adds	46 Total Reporters 45 Current Playlists Reported Frozen Playlist (1): WJZV/Milwaukee, WI	

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
L. RITENOUR F/D. GRUSIN Get Up Stand Up(GRP/VMG)	348
SPYRO GYRA Open Door(Heads Up)	306
HIL ST. SOUL Until You Come Back To Me(Dome/Select-O-Hits)	255
JEFF KASHIWA Around The World(Native Language)	237
PIECES OF A DREAM R U Ready(Heads Up)	233
MARC ANTOINE Mas Que Nada(GRP/VMG)	226
WAYMAN TISDALE Can't Hide Love(Atlantic)	216
BRIAN CULBERTSON Get It On(Atlantic)	172
FREDDIE RAVEL Sunny Side Up(GRP/VMG)	116
GERALD ALBRIGHT Winelight(Q/Atlantic)	111
AL JARREAU It's How You Say It(GRP/VMG)	105
KIRK WHALUM Now Til Forever(Warner Bros.)	104
SADE King Of Sorrow(Epic)	100
RIPPINGTONS Caribbean Breeze(Peak/Concord)	93
LUTHER VANDROSS Take You Out(J)	77
RIPPINGTONS Club Paradiso(Peak/Concord)	73
WALTER BEASLEY Comin' At Cha(Shanachie)	70
RICK BRAUN Kisses In The Rain(Warner Bros.)	65
CHUCK LOEB North, South, East And Wes(Shanachie)	64
BONA FIDE X-Ray Hip(N-Coded)	58

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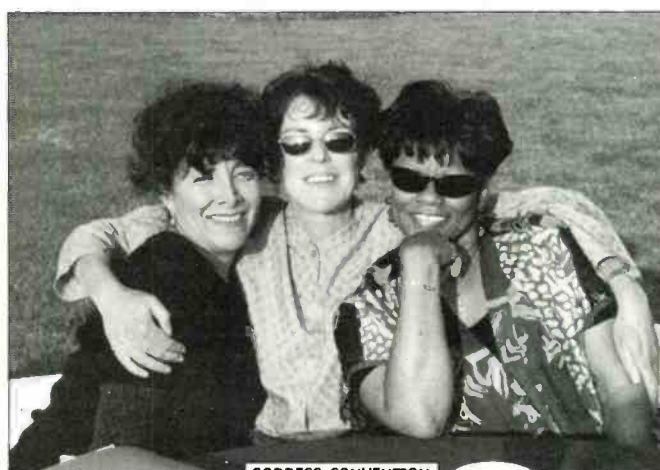
Alex Bugnon

Night Groove

### Dave Koz Radio Show

Renee DePuy  
[reneradio@rronline.com](mailto:reneradio@rronline.com)  
 Boney James

See What I'm Sayin'?



GODDESS CONVENTION

These three (l-r) — Dave Koz In The Morning producer Rosemary Jimenez, PD Chris Brodie and morning co-host Pat Prescott — stepped down from Mt. Olympus for a recent staff meeting among mere mortals in KTWV(The Wave)/Los Angeles VP/GM Tim Pohlman's backyard.




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## Summertime Rocks

□ Overall, the format's strongest demo is men 18-34

The summer 2001 Arbitron results are in, and here is a down-and-dirty look at the two sides of Rock. This time around, it appears that the Active side of the format fared slightly better in terms of market rank than the Rock side.

In the 12+ demo, 17% of Active Rockers ranked in the top three; in men 18-34, 93% ranked in the top three; and in men 25-54, 51% ranked top three. Looking at the Rock side, 21% ranked top three in the 12+ demo; 76% ranked top three in men 18-34; and 51% ranked top three in men 25-54. The table in the upper right shows

the individual breakouts.

Congratulations are in order for four stations that were No. 1 in their markets: Actives KQRC/Kansas City and KHTQ/Spokane and Rockers WHJY/Providence and KATT/Oklahoma City. Furthermore, KQRC and WHJY took the top-ranking spot across demo lines to men 18-34 and men 25-54.

### Active Rock

Mkt.	Calls/City	12+ AQH Share (Rank) AQH Persons (00)	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
5	WYSP/Philadelphia	5.2 (6) 339	16.3 (1)	10.1 (1)
6	KEGL/Dallas	2.8 (16) 165	7.7 (1)	3.5 (11)
7	WRIF/Detroit	4.8 (7) 282	13.9 (1)	9.5 (1)
8	WAAF/Boston	3.0 (13) 172	9.5 (3)	4.7 (5)
12	WZTA/Miami	3.0 (16) 162	9.3 (3)	5.1 (3)
14	KFNK/Seattle	1.2 (23) 52	3.7 (8)	1.6 (18)
15	KUPD/Phoenix	4.1 (9) 147	12.2 (1)	5.3 (5)
16	KIOZ/San Diego	4.7 (6) 157	13.8 (1)	8.3 (1)
17	KXXR/Minneapolis	4.6 (8) 161	16.2 (1)	5.3 (5)
20	WIYY/Baltimore	3.7 (8) 125	10.9 (2)	7.0 (2)
21	WXTB/Tampa	5.2 (5) 163	17.9 (1)	11.6 (1)
23	KBPI/Denver	4.5 (7) 129	14.9 (1)	6.4 (5)
25	KUFO/Portland, OR	4.5 (10) 111	13.6 (1)	9.1 (2)
27	KRXQ/Sacramento	5.1 (3) 103	15.2 (1)	7.4 (2)
30	KQRC/Kansas City	7.6 (1) 157	21.2 (1)	13.4 (1)
31	WLZR/Milwaukee	5.4 (7) 115	15.8 (1)	10.5 (1)
32	KISS/San Antonio	7.2 (2) 153	22.2 (1)	8.8 (1)
34	WAZU/Columbus, OH	1.7 (18) 30	5.0 (8)	2.5 (14)
34	WBZX/Columbus, OH	4.6 (8) 81	12.8 (1)	5.3 (7)
38	WNOR/Norfolk	6.0 (4) 110	14.8 (2)	9.9 (2)
41	WJRR/Orlando	2.9 (14) 110	14.8 (2)	9.9 (2)
44	WNPL/Nashville	2.5 (17) 34	9.3 (3)	3.3 (15)
46	WCCC/Hartford	3.9 (8) 56	13.1 (2)	7.8 (1)
53	WNVE/Rochester, NY	4.4 (8) 55	14.7 (1)	6.4 (5)
60	WTPT/Greenville, SC	5.8 (8) 62	22.3 (1)	8.6 (3)
61	WQBK-WQBJ/Albany, NY	6.0 (6) 66	21.7 (1)	8.4 (4)
64	KRTQ/Tulsa	2.7 (15) 27	9.4 (3)	4.7 (6)
67	KRZR/Fresno	4.0 (6) 38	9.7 (1)	5.6 (5)
66	WKLO/Grand Rapids	4.7 (8) 44	15.2 (1)	6.8 (4)
75	KRQC/Omaha	3.0 (12) 24	7.9 (2)	3.7 (9)
79	WQXA/Harrisburg	4.9 (8) 40	16.2 (2)	8.1 (4)
81	WRWK/Toledo	1.7 (14) 12	5.4 (5)	2.4 (12)
82	WLZX/Springfield, MA	3.3 (9) 26	13.2 (1)	6.6 (2)
88	KICT/Wichita	7.0 (3) 45	21.0 (1)	11.6 (1)
91	KRAB/Bakersfield	5.4 (3) 37	11.2 (2)	5.1 (5)
92	KAZR/Des Moines	6.4 (6) 37	26.0 (1)	9.1 (3)
94	KHTQ/Spokane	7.5 (1) 47	25.5 (1)	8.4 (2)
96	KILO/Colorado Springs	6.2 (3) 37	16.3 (2)	5.8 (6)
107	WRXR/Chattanooga, TN	3.8 (8) 21	14.7 (1)	5.5 (5)
117	WJXQ/Lansing, MI	6.2 (4) 34	17.4 (1)	12.2 (1)
122	WJJO/Madison, WI	5.2 (8) 26	17.4 (1)	7.3 (3)

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### Active Rock Rankers

12+	Men 18-34	Men 25-54
No. 1 - 5%	No. 1 - 63%	No. 1 - 24%
No. 2 - 2%	No. 2 - 20%	No. 2 - 17%
No. 3 - 10%	No. 3 - 10%	No. 3 - 10%

### Rock Rankers

12+	Men 18-34	Men 25-54
No. 1 - 7%	No. 1 - 45%	No. 1 - 36%
No. 2 - 7%	No. 2 - 24%	No. 2 - 15%
No. 3 - 7%	No. 3 - 7%	No. 3 - 0%

## Rock

Mkt.	Calls/City	12+ AQH Share (Rank) AQH Persons (00)	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
4	KSJO & KFJO/San Francisco	1.4 (23) 116	3.4 (7)	2.4 (13)
5	WMMR/Philadelphia	3.5 (11) 231	9.2 (3)	6.1 (2)
10	KLOL/Houston	2.9 (11) 171	7.2 (5)	5.2 (5)
11	WKLS/Atlanta	3.6 (11) 179	9.0 (3)	6.2 (4)
15	KDKB/Phoenix	3.2 (13) 116	4.6 (6)	6.3 (4)
18	WBAB/Nassau-Suffolk	3.5 (11) 130	5.7 (5)	6.4 (4)
24	WMMS/Cleveland	4.1 (10) 114	12.4 (2)	7.5 (4)
26	WEBN/Cincinnati	6.8 (2) 159	19.3 (1)	13.5 (2)
29	KCAL/Riverside	3.4 (5) 79	7.2 (1)	4.8 (4)
31	WLUM/Milwaukee	2.1 (14) 46	7.1 (4)	3.2 (11)
35	WHJY/Providence	7.9 (1) 152	20.6 (1)	15.3 (1)
36	KBER/Salt Lake City	3.8 (10) 59	10.8 (1)	4.8 (5)
39	KOMP/Las Vegas	4.5 (10) 83	11.0 (2)	8.7 (1)
47	KLBJ/Austin	3.5 (11) 47	6.9 (4)	5.6 (4)
48	WBBS/Raleigh	4.7 (9) 62	11.9 (2)	5.9 (6)
53	WCMF/Rochester, NY	5.6 (5) 69	12.0 (2)	11.5 (1)
54	WTFX/Louisville	3.3 (11) 40	12.0 (1)	5.3 (5)
55	KATT/Oklahoma City	8.6 (1) 110	26.8 (1)	14.9 (2)
56	WTUE/Dayton	7.2 (4) 84	16.2 (1)	13.6 (1)
58	WRXL/Richmond	3.4 (11) 40	10.1 (2)	5.4 (7)
61	WPYX/Albany, NY	6.2 (5) 68	12.5 (2)	13.3 (1)
62	KLPX/Tucson	4.5 (7) 49	10.1 (2)	9.3 (1)
64	KMOD/Tulsa	7.6 (2) 75	14.8 (1)	14.8 (1)
69	WZZO/Allentown	9.9 (4) 97	25.8 (1)	19.7 (1)
71	WONE/Akron	3.0 (13) 27	4.7 (5)	5.9 (4)
73	KLAQ/EI Paso	8.2 (3) 72	22.0 (1)	14.9 (1)
74	KZRR/Albuquerque	5.3 (3) 46	15.4 (1)	9.9 (1)
75	KEZO/Omaha	5.7 (8) 46	14.3 (1)	11.6 (1)
78	WAQX/Syracuse	5.7 (6) 44	15.8 (1)	10.0 (1)
81	WIOT/Toledo	6.7 (4) 48	16.2 (1)	11.4 (2)
86	WYBB/Charleston, SC	2.6 (17) 18	5.2 (4)	5.1 (7)
112	WRTT/Huntsville, AL	6.5 (5) 35	17.1 (1)	9.9 (2)
134	KTUX/Shreveport, LA	2.4 (15) 11	10.0 (2)	4.0 (10)

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**A BASH FOR THE DUDE**

When WEBN/Cincinnati MD The Dude (r) celebrated his birthday, a whole bunch of people showed up for a big bash — including Thomas Flowers of Oleander (l) and Universal's Suzanne Perl.

# R&R Rock Top 50



November 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	NICKELBACK How You Remind Me (Roadrunner)	1172	-11	105344	17	45/0
3	2	CREED My Sacrifice (Wind-up)	1070	+56	88423	4	47/0
2	3	OZZY OSBOURNE Gets Me Through (Epic)	1024	-5	88710	10	47/0
4	4	STAINED Fade (Flip/Elektra/EEG)	807	+31	64157	13	42/0
5	5	INCUBUS I Wish You Were Here (Immortal/Epic)	712	-41	54950	13	40/1
6	6	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	711	-33	54859	20	38/1
7	7	LENNY KRAVITZ Dig In (Virgin)	646	-6	52402	8	41/0
9	8	P.O.D. Alive (Atlantic)	565	+41	38561	14	33/0
8	9	STAINED It's Been Awhile (Flip/Elektra/EEG)	564	-64	55751	33	45/0
10	10	BUSH The People That We Love (Atlantic)	436	-61	37072	10	29/0
11	11	TOOL Schism (Volcano)	435	-51	42929	27	27/0
13	12	DEFAULT Wasting My Time (TVT)	434	+25	32933	10	38/3
12	13	DISTURBED Down With The Sickness (Giant/Reprise)	426	+7	32795	22	25/0
14	14	AEROSMITH Sunshine (Columbia)	389	+48	34623	4	34/1
Breaker	15	MICK JAGGER God Gave Me Everything (Virgin)	388	+71	36062	4	28/1
17	16	ROB ZOMBIE Feel So Numb (Geffen/Interscope)	368	+51	27043	6	30/2
20	17	TANTRIC Mourning (Maverick)	345	+40	23451	4	31/0
15	18	FUEL Hemorrhage (In My Hands) (Epic)	325	-3	26963	63	31/0
19	19	LINKIN PARK In The End (Warner Bros.)	320	+12	23076	7	23/0
16	20	3 DOORS DOWN Be Like That (Republic/Universal)	301	-22	26979	24	20/0
21	21	GODSMACK Bad Magick (Republic/Universal)	288	-10	20727	10	24/0
23	22	KID ROCK Forever (Top Dog/Lava/Atlantic)	255	+59	16457	2	21/0
Breaker	23	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	231	+48	21052	3	28/6
24	24	SALIVA Click Click Boom (Island/IDJMG)	197	+7	12296	14	16/0
46	25	STONE TEMPLE PILOTS Revolution (Atlantic)	178	+114	20010	2	24/8
22	26	COLLECTIVE SOUL Next Homecoming (Atlantic)	167	-32	10762	4	21/0
28	27	SYSTEM OF A DOWN Chop Suey (American/Columbia)	167	-3	11790	15	16/0
27	28	ALIEN ANT FARM Smooth Criminal (DreamWorks)	160	-12	10053	14	9/0
35	29	STEREOMUD Steppin Away (Loud/Columbia)	154	+18	9273	6	16/0
Breaker	30	FUEL Last Time (Epic)	151	+133	10999	1	28/5
Debut	31	TOOL Lateralus (Volcano)	147	+115	10466	1	24/4
29	32	LIVE Overcome (Radioactive/MCA)	145	-18	12438	6	15/0
34	33	DOPE Now Or Never (Flip/Epic)	143	+6	11869	5	21/0
31	34	SEVENDUST Praise (TVT)	143	-14	8364	4	17/0
26	35	DAYS OF THE NEW Hang On To This (Outpost/Interscope)	134	-39	12813	15	12/0
30	36	LIT Lipstick And Bruises (RCA)	123	-35	8060	11	17/0
32	37	ADEMA Giving In (Arista)	123	-21	5510	18	12/0
33	38	TRAIN Something More (Columbia)	119	-21	8140	7	14/0
39	39	HOOBASTANK Crawling In The Dark (Island/IDJMG)	117	+9	6581	3	17/2
38	40	FLAW Payback (Republic/Universal)	114	+3	7734	4	20/3
40	41	MESH STL Maybe Tomorrow (Label)	110	+8	6823	9	13/0
36	42	DAVE NAVARRO Hungry (Capitol)	106	-25	9549	9	13/0
37	43	SOIL Halo (J)	104	-10	8366	14	11/0
41	44	COLD Thirteen (Flip/Geffen/Interscope)	85	-8	6966	2	12/0
47	45	TABITHA'S SECRET And Around (Pyramid)	65	+1	3974	2	8/0
45	46	JOE BONAMASSA Miss You, Hate You (Okeh/Epic)	65	0	4359	12	8/0
43	47	PRESSURE 4-5 Beat The World (DreamWorks)	64	-6	3683	3	10/1
44	48	TRANSMATIC Come (Immortal/Virgin)	59	-9	3541	9	10/0
42	49	BREAKING POINT Coming Of Age (Wind-up)	59	-26	2587	10	9/0
48	50	STATIC-X Black And White (Warner Bros.)	58	-3	3039	2	9/0

47 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Gross Impressions equals. Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2001, The Arbitron Company). © 2001, R&R, Inc.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
STONE TEMPLE PILOTS Revolution (Atlantic)	8
CRAVING THEO Alone (Columbia)	7
LIFER Not Like You (Republic/Universal)	7
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	6
FUEL Last Time (Epic)	5
TOOL Lateralus (Volcano)	4
HEDDER Save Your Face (Independent)	4
MARILYN MANSON Tainted Love (Maverick/WB)	4
DEFAULT Wasting My Time (TVT)	3
FLAW Payback (Republic/Universal)	3
PAUL MCCARTNEY Freedom (Capitol)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
FUEL Last Time (Epic)	+133
TOOL Lateralus (Volcano)	+115
STONE TEMPLE PILOTS Revolution (Atlantic)	+114
MICK JAGGER God Gave Me Everything (Virgin)	+71
KID ROCK Forever (Top Dog/Lava/Atlantic)	+59
CREED My Sacrifice (Wind-up)	+56
ROB ZOMBIE Feel So Numb (Geffen/Interscope)	+51
AEROSMITH Sunshine (Columbia)	+48
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+48
P.O.D. Alive (Atlantic)	+41

## Breakers®

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### MICK JAGGER God Gave Me Everything (Virgin)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
388/71	28/1	15

### PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
231/48	28/6	23

### FUEL Last Time (Epic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
151/133	28/5	30

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

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November 9, 2001

## New & Active

### CUSTOM Hey Mister (Artist Direct)

Total Plays: 52, Total Stations: 7, Adds: 1

### 40 BELOW SUMMER Falling Down (London Sire)

Total Plays: 45, Total Stations: 7, Adds: 3

### DUST TO DUST Submission (Sanctuary/SRG)

Total Plays: 41, Total Stations: 9, Adds: 1

### DROWNING POOL Sinner (Wind-up)

Total Plays: 24, Total Stations: 7, Adds: 2

### LIFER Not Like You (Republic/Universal)

Total Plays: 2, Total Stations: 7, Adds: 7

### CRAVING THEO Alone (Columbia)

Total Plays: 1, Total Stations: 8, Adds: 7

Songs ranked by total plays

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	323
GODSMACK Awake (Republic/Universal)	294
3 DOORS DOWN Loser (Republic/Universal)	271
LINKIN PARK Crawling (Warner Bros.)	270
GODSMACK Greed (Republic/Universal)	265
3 DOORS DOWN Kryptonite (Republic/Universal)	231
STAIN'D Outside (Flip/Elektra/EEG)	225
TANTRIC Astounded (Maverick)	224
3 DOORS DOWN Duck And Run (Republic/Universal)	208
TANTRIC Breakdown (Maverick)	201
METALLICA I Disappear (Hollywood)	198
INCUBUS Drive (Immortal/Epic)	194
PRIMUS W/OZZY N.I.B. (Divine/Priority)	186
LIFEHOUSE Hanging By A Moment (DreamWorks)	186
LINKIN PARK One Step Closer (Warner Bros.)	181
DROWNING POOL Bodies (Wind-up)	181
SALIVA Your Disease (Island/IDJMG)	178
CREED Higher (Wind-up)	150
FUEL Bad Day (Epic)	150
RED HOT CHILI PEPPERS Otherside (Warner Bros.)	143

## ROCK

## Indicator

### Most Added

STONE TEMPLE PILOTS Revolution (Atlantic)	10
FUEL Last Time (Epic)	9
KID ROCK Forever (Top Dog/Lava/Atlantic)	4
TOOL Lateralus (Volcano)	4
MICK JAGGER God Gave Me Everything (Virgin)	3
AEROSMITH Sunshine (Columbia)	2
SYSTEM OF A DOWN Chop Suey (American/Columbia)	2
CUSTOM Hey Mister (Artist Direct)	2
DROWNING POOL Sinner (Wind-up)	2
DEFAULT Wasting My Time (TVT)	1
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1
TANTRIC Mourning (Maverick)	1
3 DOORS DOWN Be Like That (Republic/Universal)	1
MESH STL Maybe Tomorrow (Label)	1
TABITHA'S SECRET And Around (Pyramid)	1
CRAVING THEO Alone (Independent)	1
CROSSBREED Seasons (Artemis)	1
GOV'T MULE Life On The Outside (ATO/RCA)	1
SYSTEMATIC Glass Jaw (Music Company/Elektra/EEG)	1

## ROCK

## Going For Adds

11/13/01

### DROWNING POOL Sinner (Wind-up)

### MARILYN MANSON Tainted Love (Maverick/WB)

### MUSHROOMHEAD Solitaire Unraveling (Universal)

### SAMMY HAGAR I Can't Drive (NASCAR/Full Throttle)

Listen now to these and other hot/new releases on Music Meeting, the industry's No. 1 online destination for new music: [www.rmusicmeeting.com](http://www.rmusicmeeting.com)

**MUSIC MEETING**



A ROSE BY ANY OTHER NAME

KUPD/Phoenix PD J. J. Jeffries is one proud papa, and you would be, too, with this little beauty. This is Amber Rose, J. J.'s pride and joy.



ZERO IS MY HERO

Epic's Adan Armandariz stopped by the R&R offices to introduce Zero, the newest member of his family, to Auntie Max.

# Rock Playlists

**MARKET #4**

**KJIS/San Francisco**  
Clear Channel  
(408) 453-5400  
Schwartz/Berg  
12+ Cum 473,500

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
33	35	35	PUDDLE OF MUDD/Control	8715
31	34	34	LINKIN PARK/Crawling	8466
31	32	32	GOODSMACK/Good	8217
31	32	32	TOOL/Schlim	7965
22	22	22	OZZY OSBOURNE/Gets Me Through	5478
21	21	21	STONE TEMPLE PILOTS/Revolution	5229
19	19	19	SEVENTH DAY/Scar Tissue	4731
19	19	19	STAND/Fade	4731
20	18	18	INCUBUS/Wish You Were Here	4731
20	18	18	NICKELBACK/How You Remind Me	4731
16	16	16	STAND/Outside	3994
14	14	14	LINKIN PARK/In The End	3486
14	14	14	CREEDMY Sacrifice	3486
11	11	11	PRINCE & NEW POWER GENERATION/Chaos Theory	2739
9	9	9	LENNY KRAVITZ/Dig In	2241
9	9	9	BUSH/The People That...	1992
5	5	5	3 DOORS DOWN/Kryptonite	1892
5	5	5	ROCKAWAY/Free	1892
6	6	6	SALVAVOUR/Decease	1992
6	6	6	ROB ZOMBIE/Feed So Numb	1743
6	6	6	PRINCE & NEW POWER GENERATION/Chaos Theory	1743
6	6	6	LIMP BIZKIT/Rollin'	1494
6	6	6	PAPA ROACH/Last Resort	1494
6	6	6	RED HOT CHILI'S/Scar Tissue	1494
6	6	6	PUDDLE OF MUDD/Control	1494
6	6	6	SYSTEM OF A DOWN/Chop Suey	1494
6	6	6	STAND/Outside	1494
6	6	6	TOOL/Schlim	1494
6	6	6	GODSMACK/Good	1245

**MARKET #5**

**WMMR/Philadelphia**  
Greater Media  
(610) 771-0953  
Muller/DeLoach  
12+ Cum 661,700

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
33	33	33	CREEDMY Sacrifice	9603
30	28	28	NICKELBACK/How You Remind Me	8148
30	28	28	LINKIN PARK/Crawling	8148
25	22	22	PUDDLE OF MUDD/Blurry	6402
22	22	22	STAND/In The End	4074
22	22	22	BUSH/The People That...	4656
15	15	15	SEVENTH DAY/Scar Tissue	4395
14	14	14	AEROSMITH/Sunshine	4074
14	14	14	3 DOORS DOWN/We Like That	4074
13	13	13	STAND/Fade	4074
12	12	12	LENNY KRAVITZ/Dig In	3201
11	11	11	3 DOORS DOWN/Duck And Run	3201
11	11	11	GOODSMACK/Good	3201
11	11	11	FUEL/Hemorrhage...	3201
9	9	9	METALLICA/Disappearing	2910
9	9	9	JIMMY PAGE/BLACK & WHITE	2910
9	9	9	GOODSMACK/Keep Away	2910
9	9	9	METALLICA/In The End	2910
11	10	10	FUEL/Last Time	2910
9	9	9	3 DOORS DOWN/Kryptonite	2819
8	8	8	COLD/Thirteen	2328
8	8	8	NICKELBACK/How You Remind Me	2328
10	8	8	P.O.D./Alive	2328
8	8	8	3 DOORS DOWN/loser	2328
7	7	7	DEFAULT/Wasting My Time	2037
22	12	12	LINKIN PARK/In The End	2460
5	5	5	UZ/Sluck In A Moment...	2037
6	6	6	FOO FIGHTERS/Learn To Fly	2037
7	6	6	INCUBUS/Wish You Were Here	2037
4	4	4	STAND/Outside	1746

**MARKET #10**

**KLDL/Houston-Galveston**  
Clear Channel  
(713) 830-9000  
Muller/DeLoach  
12+ Cum 348,800

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
33	30	30	STAND/In The End	5890
27	28	28	GOODSMACK/Good	5890
25	25	25	NICKELBACK/How You Remind Me	5480
25	25	25	OZZY OSBOURNE/Gets Me Through	5480
20	20	20	GOODSMACK/Good	5292
20	20	20	STAND/In The End	4704
17	17	17	TOOL/Schlim	4118
13	13	13	JACKY/Invitation	3528
14	14	14	ROB ZOMBIE/Feed So Numb	2744
9	9	9	CREEDMY Sacrifice	2548
8	8	8	LENNY KRAVITZ/Dig In	2156
8	8	8	UZ/Sluck In A Moment...	2156
10	10	10	METALLICA/Disappearing	2156
11	10	10	PRINCE & NEW POWER GENERATION/Chaos Theory	2156
7	7	7	BUSH/The People That...	1764
7	7	7	3 DOORS DOWN/loser	1764
7	7	7	METALLICA/In The End	1764
3	3	3	KID ROCK/Forever	1568
7	7	7	PUDDLE OF MUDD/Control	1176
3	3	3	KEVIN WAYNE/In 2 Deep	1176
3	3	3	NICKELBACK/How You Remind Me	1176
3	3	3	3 DOORS DOWN/loser	1176
6	6	6	CREEDMY/You Ready	1176
6	6	6	STAND/Fade	1176
22	12	12	LINKIN PARK/In The End	1176
10	5	5	FUEL/Hemorrhage...	980
5	5	5	TOOL/Schlim	980
5	5	5	COLLECTIVE SOUL/Need Homecoming	980
5	5	5	DEFAULT/Wasting My Time	980

**MARKET #15**

**KDKB/Phoenix**  
Sandusky  
(602) 897-9000  
Muller/DeLoach  
12+ Cum 212,300

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
19	20	20	BUSH/The People That...	2100
19	19	19	STAND/In The End	1995
18	18	18	NICKELBACK/How You Remind Me	1890
16	16	16	3 DOORS DOWN/We Like That	1890
10	12	12	TANTRIC/Blowdown	1260
10	12	12	FUEL/Hemorrhage...	1260
12	12	12	LIFEHOUSE/Hanging By A Moment	1260
11	12	12	FOO FIGHTERS/Learn To Fly	1260
11	11	11	UZ/Sluck In A Moment...	1155
8	8	8	TRINITY/Something More	1155
8	8	8	LINKIN PARK/In The End	1155
10	10	10	CREEDMY/You Ready	1050
9	9	9	PUDDLE OF MUDD/Control	945
9	9	9	PRINCE & NEW POWER GENERATION/Chaos Theory	945
12	8	8	OZZY OSBOURNE/Gets Me Through	940
12	8	8	DAVS OF THE NEW HANG ON To This	840
8	8	8	TRINITY/Something More	840
8	8	8	CREEDMY/You Ready	840
8	8	8	MICK JAGGER/God Gave Me...	840
7	7	7	PUDDLE OF MUDD/Control	736
7	7	7	TANTRIC/Morning	736
5	5	5	AEROSMITH/Sunshine	625
3	3	3	3 DOORS DOWN/loser	625
2	2	2	RED HOT CHILI'S/Scar Tissue	425
2	2	2	SANTANA/FROB THOMAS/Smooth	425
2	2	2	LINKIN PARK/In The End	425
4	4	4	MATCHBOX TWENTY/Beat	420
4	4	4	CREEDMY/You Ready	420
4	4	4	BOB JOHNSON/My Life	420
4	4	4	RED HOT CHILI'S/Scar Tissue	420

**MARKET #18**

**WBAB/Nassau-Suffolk**  
Cox  
(631) 587-1023  
York/DeLoach  
12+ Cum 595,300

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
31	31	31	STAND/In The End	9114
30	30	30	STAND/Outside	8820
29	29	29	NICKELBACK/How You Remind Me	8820
31	29	29	UZ/Beautiful Day	8528
33	28	28	TRINITY/Blowdown	8172
18	21	21	MICK JAGGER/God Gave Me...	6722
18	18	18	CREEDMY Sacrifice	5586
16	16	16	BLACK CROWES/So Stripped	5292
17	17	17	AEROSMITH/Sunshine	4996
17	17	17	OZZY OSBOURNE/Gets Me Through	4704
14	14	14	SANTANA/FROB THOMAS/Smooth	4116
14	14	14	LINKIN PARK/In The End	4116
14	14	14	LENNY KRAVITZ/Dig In	4116
9	14	14	FUEL/Wasting My Time	4116
12	13	13	3 DOORS DOWN/loser	3522
12	12	12	FUEL/Hemorrhage...	3528
12	12	12	INCUBUS/Wish You Were Here	3528
12	12	12	PRINCE & NEW POWER GENERATION/Chaos Theory	3224
2	2	2	LYRA/Over My Shoulder	3224
11	11	11	JIMMY PAGE/BLACK & WHITE	3224
13	10	10	AC/DC/Salt The Earth	2940
10	10	10	METALLICA/Disappearing	2940
6	6	6	AEROSMITH/Just Push Play	2940
6	6	6	AEROSMITH/Used	1764
4	4	4	SANTANA/FROB THOMAS/Smooth	1470
4	4	4	LINKIN PARK/In The End	1176
4	4	4	LINKIN PARK/In The End	1176
3	3	3	METALLICA/No Leaf Clover	882
3	3	3	3 DOORS DOWN/loser	882
3	3	3	STONE TEMPLE PILOTS/Revolution	882
3	3	3	RED HOT CHILI'S/Scar Tissue	882

**MARKET #24**

**WMMR/Cleveland**  
Clear Channel  
(216) 520-2600  
Pennington  
12+ Cum 339,700

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
28	28	28	DISTURBED/Down With...	7761
30	28	28	NICKELBACK/How You Remind Me	7761
37	28	28	OZZY OSBOURNE/Gets Me Through	7761
38	28	28	STAND/In The End	7582
17	20	20	GOODSMACK/Good	3980
20	20	20	PUDDLE OF MUDD/Control	3980
20	20	20	CREEDMY Sacrifice	3980
17	20	20	RED HOT CHILI'S/Scar Tissue	3980
17	17	17	STONE TEMPLE PILOTS/Haven And Hot Rods	3383
15	15	15	LINKIN PARK/In The End	2985
20	16	16	AEROSMITH/Sunshine	2985
12	12	12	ROB ZOMBIE/Feed So Numb	2786
13	14	14	P.O.D./Alive	2786
14	14	14	INCUBUS/Wish You Were Here	2786
14	14	14	STAND/Outside	2786
14	14	14	LENNY KRAVITZ/Dig In	2786
12	13	13	PAPA ROACH/Last Resort	2587
12	12	12	SYSTEM OF A DOWN/Chop Suey	2388
12	12	12	GOODSMACK/Good	2388
12	12	12	COLLECTIVE SOUL/Need Homecoming	2388
14	11	11	GOODSMACK/Whatever	2189
9	9	9	DAVE NAVARRO/Hungry	1791
9	9	9	STAND/In The End	1791
9	9	9	THE RASCALS/Just Push Play	1791
9	9	9	LIMP BIZKIT/Rollin'	1791
11	9	9	LINKIN PARK/Crawling	1791
14	8	8	LINKIN PARK/In The End	1791
8	8	8	BUSH/The People That...	1791
8	8	8	TANTRIC/Morning	1562
8	8	8	STONE TEMPLE PILOTS/Revolution	1562

**MARKET #26**

**WBFB/Cincinnati**  
Clear Channel  
(513) 821-9326  
Walker/James  
12+ Cum 264,400

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
29	30	30	NICKELBACK/How You Remind Me	5363
29	30	30	LINKIN PARK/In The End	5190
30	28	28	3 DOORS DOWN/We Like That	4844
29	29	29	OZZY OSBOURNE/Gets Me Through	4844
22	21	21	STAND/In The End	3833
16	21	21	TANTRIC/Blowdown	3833
21	20	20	GOODSMACK/Good	3633
21	20	20	LINKIN PARK/In The End	3633
19	18	18	DISTURBED/Down With...	3114
11	18	18	LINKIN PARK/In The End	2768
20	18	18	LINKIN PARK/Crawling	2768
12	18	18	LENNY KRAVITZ/Dig In	2768
14	18	18	CREEDMY Sacrifice	2768
12	18	18	BUSH/The People That...	2595
20	15	15	DISTURBED/Down With...	2595
22	15	15	LINKIN PARK/In The End	2422
11	14	14	DAYS OF THE NEW HANG ON To This	2422
12	14	14	LIFEHOUSE/Side Caramel	2422
12	14	14	COLLECTIVE SOUL/Need Homecoming	2422
11	14	14	LITJACK/And Brakes	1730
10	10	10	P.O.D./Alive	1730
9	9	9	DOPE/Now Or Never	1557
11	9	9	ROB ZOMBIE/Feed So Numb	1557
9	9	9	HOBBSBANK/Crawling In The Dark	1557
10	9	9	Solo/Alive	1557
4	4	4	DROWNING POOL/Bodies	1211
5	4	4	RED HOT CHILI'S/Scar Tissue	1038
6	4	4	OZZY OSBOURNE/Gets Me Through	1038
4	4	4	KID ROCK/Forever	865
2	4	4	LIV/The Deathlin's Cry	862

**MARKET #29**

**KCAL/Riverside**  
Anahiem  
(909) 793-5544  
Hoffman/Mathews  
12+ Cum 134,200

PLAYS	LW	TW	ARTIST/TITLE	GI (000)
38	45	45	LINKIN PARK/Crawling	3428
42	43	43	DROWNING POOL/Bodies	3260
44	42	42	NICKELBACK/How You Remind Me	3192
43	42	42	OZZY OSBOURNE/Gets Me Through	3192
42	41	41	CREEDMY Sacrifice	3186
44	41	41	DISTURBED/Down With...	3118
15	23	23	P.O.D./Alive	1746
22	23	23	LINKIN PARK/In The End	1560
28	21	21	LINKIN PARK/In The End	1560
28	21	21	PUDDLE OF MUDD/Control	1560
18	28	28	STAND/Fade	1520
12	28	28	LINKIN PARK/In The End	1444
23	18	18	ROB ZOMBIE/Feed So Numb	1376
16	14	14	GOODSMACK/Good	1064
12	14	14	RED HOT CHILI'S/Scar Tissue	1064
12	14	14	LENNY KRAVITZ/Dig In	1064
12	14	14	METALLICA/Disappearing	988
12	13	13	LENNY KRAVITZ/Dig In	988
12	13	13	COLLECTIVE SOUL/Need Homecoming	988
9	11	11	LENNY KRAVITZ/Dig In	836
11	11	11	3 DOORS DOWN/Kryptonite	836
11	11	11	LINKIN PARK/In The End	836
12	11	11	RED HOT CHILI'S/Scar Tissue	836
5	5	5	AEROSMITH/Sunshine	760
5	5	5	SYSTEM OF A DOWN/Chop Suey	760
11	5	5</		

Stations and their adds listed alphabetically by market

## Rock

<b>WONE/Akron, OH *</b> PD: T.K. O'Grady AP/D: Tim Daugherty 2 TOOL "Lateralus" RUEL "Last"	<b>WMMS/Cleveland, OH *</b> OM: Greg Ausham MD: Mark Remington OZZY OSBOURNE "Facing" PUDDLE OF MUDD "Blurry"	<b>WLUM/Milwaukee, WI *</b> PD/M: Ronny Hawke CRAVING THEO "Alone" DROWNING POOL "Sinner" LIFER "Like" GOV'T MULE "Outside"	<b>WCMF/Rochester, NY *</b> OM: John McCrae MD: Dave Kane HODOBASTANK "Crawling" LIFER "Like" GOV'T MULE "Outside"
<b>WPKY/Albany, NY *</b> OM/In Mgr: John Cooper AP/D: Terry O'Donnell INCUBUS "Here" PAUL MCCARTNEY "Freedom" STONE TEMPLE PILOTS "Revolution"	<b>WVRK/Columbus, GA</b> OM: Brian Waters HODOBASTANK "Crawling" SEVENUST "Pralse"	<b>WCLG/Morganlown, WV</b> PD: Jeff Miller MD: Dave Murdoch EVERLAST "Real"	<b>WXRK/Rockford, IL</b> PD/M: Jim Stone FLAW "Playback" TOOL "Lateralus"
<b>KZRR/Albuquerque, NM *</b> Dir/Prog: Bill May PD: Phil Mahoney MD: Rob Brothers No Adds	<b>KNCN/Corpus Christi, TX *</b> PD: Paula Newell 1 FLAW "Playback" 1 FUEL "Last" DUST TO DUST "Submission"	<b>WQHA/Morristown, NJ *</b> PD/M: Terri Carr 1 DEFAULT "Wasting"	<b>WKQZ/Saginaw, MI *</b> PD: Hunter Scott AP/D: Rebel Scott James No Adds
<b>KZMX/Alexandria, LA</b> PD: Terry Manning MD: Pat Cloud CRAVING THEO "Alone"	<b>WTUE/Dayton, OH *</b> PD: Tony Tiboni AP/D: John Beaulieu DEFAULT "Wasting"	<b>WBAB/Nassau-Suffolk, NY *</b> AP/D: Ralph Tortora MD: John Parise No Adds	<b>KBER/Salt Lake City, UT *</b> OM: Bruce Jones PD: Kelly Hammer AP/D: Helen Powers No Adds
<b>WZZO/Allentown, PA *</b> PD: Robin Lee MD: Keith Moyer PAUL MCCARTNEY "Freedom" STONE TEMPLE PILOTS "Revolution"	<b>KLAQ/El Paso, TX *</b> AP/D: Glenn Garza CRAVING THEO "Alone" MARILYN MANSON "Tainted"	<b>WPLR/New Haven, CT *</b> PD: John Griffin MD: Pam Landry PAUL MCCARTNEY "Freedom"	<b>KSJO/San Francisco, CA *</b> OM: Gary Schoenewitter MD: Sarah Berg No Adds
<b>KWHL/Anchorage, AK</b> PD: Larry Seider MD: Kathy Mitchell ROB ZOMBIE "Numb" DROWNING POOL "Sinner" MICK JAGGER "God"	<b>WPHD/Elmira-Corning, NY</b> OM: George Harris MD: Jay Wall SEVENUST "Pralse" DEFAULT "Wasting"	<b>KFZX/Odessa-Midland, TX</b> PD/M: Steve Driscoll CUSTOM "Mister" DROWNING POOL "Sinner"	<b>KZOO/San Luis Obispo, CA</b> PD: Donna James MD: Bruce Wayne AEROSMITH "Sunshine" LIFER "Like"
<b>WAPL/Appleton, WI *</b> PD: Joe Caligaro AP/D: Cramer No Adds	<b>WRKT/Erie, PA</b> VP/Prog: Ron Kline MD: Sammy Stone No Adds	<b>KATT/Oklahoma City, OK *</b> OM: Chris Baker MD: Jake Daniels 1 STONE TEMPLE PILOTS "Revolution" PUDDLE OF MUDD "Blurry"	<b>KXFX/Santa Rosa, CA *</b> PD: Don Harrison MD: Howard Frele 1 MARILYN MANSON "Tainted" 1 LIFER "Like" CRAVING THEO "Alone" STONE TEMPLE PILOTS "Revolution"
<b>KLBJ/Austin, TX *</b> OM: Jeff Carroll MD: Lons Lowe HEADR "Save" PUDDLE OF MUDD "Blurry"	<b>WXKE/Ft. Wayne, IN *</b> PD/M: Doc West DROWNING POOL "Sinner" PUDDLE OF MUDD "Blurry"	<b>KEZO/Omaha, NE *</b> PD/M: Bruce Patrick No Adds	<b>KTLX/Shreveport, LA *</b> PD/M: Paul Canell CRAVING THEO "Alone" LIFER "Like"
<b>KIQC/Beaumont, TX *</b> Dir/Prog: Debbie Wyde PD/M: Mike Davis No Adds	<b>WRKQ/Kalamazoo, MI</b> AP/D: Jay Deacon HODOBASTANK "Crawling"	<b>KXKX/Springfield, MO</b> PD: Tony Matteo MD: Mark McCain No Adds	<b>WAAX/Syracuse, NY *</b> PD/M: Bob O'Dell AP/D: Dave Frisina CRAVING THEO "Alone" HALFORD "Screaming"
<b>WKBG/Binghamton, NY</b> PD: Jim Free MD: Tim Boland FUEL "Last" TANTRIC "Mourning" TOOL "Lateralus" LINKIN PARK "End"	<b>WRTT/Huntsville, AL *</b> OM: Rob Herder PD/M: Jimbo Wood 1 PRESSURE 4-5 "Beat" LIFER "Like"	<b>WWT/Peoria, IL</b> PD: Jamie Marley MD: Debbie Hunter TOOL "Lateralus" DROWNING POOL "Sinner"	<b>WLOT/Toledo, OH *</b> PD/M: Don Davis No Adds
<b>WRQK/Canton, OH *</b> PD/M: Todd Downard 2 HODOBASTANK "Crawling" 1 TOOL "Lateralus"	<b>KOMP/Las Vegas, NV *</b> PD: John Griffin MD: Big Marty 1STOOL "Lateralus" 6 FUEL "Last" 5 ROB ZOMBIE "Numb" STONE TEMPLE PILOTS "Revolution"	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman AP/D: Ken Zepeto No Adds	<b>WKLT/Traverse City, MI</b> PD/M: Terry Ray 18 LEMON "Gake" 10 STONE TEMPLE PILOTS "Revolution" 6 FUEL "Last" CRAVING THEO "Alone" LIFER "Like"
<b>WPKC/Cape Cod, MA</b> OM: Steve McVie PD: Suzanne Tonaire MD: Nick Rivers 5 STONE TEMPLE PILOTS "Revolution" HODOBASTANK "Crawling"	<b>WHEB/Portsmouth, NH *</b> PD/M: Russ Motta 1 ROB ZOMBIE "Numb" MARILYN MANSON "Tainted" STONE TEMPLE PILOTS "Revolution"	<b>KDKB/Phoenix, AZ *</b> PD: Joe Bonadonna MD: Dock Ellis No Adds	<b>WMD/Tulsa, OK *</b> PD/M: Rob Hurt JOHN MATT "Wah"
<b>WYBB/Charleston, SC *</b> PD/M: Mike Allen CRAVING THEO "Alone" HEADR "Save" LIFER "Like" WIDESPREAD PANIC "Little"	<b>WTFX/Louisville, KY *</b> OM: Michael Lee Interim MD: Frank Webb FUEL "Last" PUDDLE OF MUDD "Blurry" STONE TEMPLE PILOTS "Revolution"	<b>WHJY/Providence, RI *</b> PD: Joe Benavides AP/D: Doug Palmer MD: John Laurent CUSTOM "Mister" HODOBASTANK "Crawling"	<b>WMAZ/Mausau, WI</b> PD/M: Nick Summers STONE TEMPLE PILOTS "Revolution" TOOL "Lateralus"
<b>WKLK/Charleston, WV</b> PD/M: Mike Rappaport MD: Rick "The Dude" Vaske CRAVING THEO "Alone" LIFER "Like"	<b>WQBZ/Macon, GA</b> PD: Chris Ryan MD: Sarina Scott No Adds	<b>WRXL/Richmond, VA *</b> PD: John Lassman MD: Casey Krukowski No Adds	<b>WROR/Wilmington, NC</b> OM: John Stevens AP/D: Gregg Stepp No Adds
<b>WFBM/Cincinnati, OH *</b> OM: Scott Reinhart PD: Michael Water MD: Rick "The Dude" Vaske FUEL "Last"	<b>KFRD/McAllen, TX *</b> PD: Alex Duran MD: Keith West CAKE "Misty" CRAVING THEO "Alone" HEADR "Save" LIFER "Like"	<b>WBBB/Raleigh-Durham, NC *</b> OM: Andy Meyer No Adds	<b>WMAZ/Mausau, WI</b> PD/M: Nick Summers STONE TEMPLE PILOTS "Revolution" TOOL "Lateralus"
<b>WYBB/Charleston, SC *</b> PD/M: Mike Allen CRAVING THEO "Alone" HEADR "Save" LIFER "Like" WIDESPREAD PANIC "Little"	<b>WQBZ/Macon, GA</b> PD: Chris Ryan MD: Sarina Scott No Adds	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman AP/D: Ken Zepeto No Adds	<b>WMAZ/Mausau, WI</b> PD/M: Nick Summers STONE TEMPLE PILOTS "Revolution" TOOL "Lateralus"
<b>WYBB/Charleston, SC *</b> PD/M: Mike Allen CRAVING THEO "Alone" HEADR "Save" LIFER "Like" WIDESPREAD PANIC "Little"	<b>WQBZ/Macon, GA</b> PD: Chris Ryan MD: Sarina Scott No Adds	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman AP/D: Ken Zepeto No Adds	<b>WMAZ/Mausau, WI</b> PD/M: Nick Summers STONE TEMPLE PILOTS "Revolution" TOOL "Lateralus"
<b>WYBB/Charleston, SC *</b> PD/M: Mike Allen CRAVING THEO "Alone" HEADR "Save" LIFER "Like" WIDESPREAD PANIC "Little"	<b>WQBZ/Macon, GA</b> PD: Chris Ryan MD: Sarina Scott No Adds	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman AP/D: Ken Zepeto No Adds	<b>WMAZ/Mausau, WI</b> PD/M: Nick Summers STONE TEMPLE PILOTS "Revolution" TOOL "Lateralus"
<b>WYBB/Charleston, SC *</b> PD/M: Mike Allen CRAVING THEO "Alone" HEADR "Save" LIFER "Like" WIDESPREAD PANIC "Little"	<b>WQBZ/Macon, GA</b> PD: Chris Ryan MD: Sarina Scott No Adds	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman AP/D: Ken Zepeto No Adds	<b>WMAZ/Mausau, WI</b> PD/M: Nick Summers STONE TEMPLE PILOTS "Revolution" TOOL "Lateralus"
<b>WYBB/Charleston, SC *</b> PD/M: Mike Allen CRAVING THEO "Alone" HEADR "Save" LIFER "Like" WIDESPREAD PANIC "Little"	<b>WQBZ/Macon, GA</b> PD: Chris Ryan MD: Sarina Scott No Adds	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman AP/D: Ken Zepeto No Adds	<b>WMAZ/Mausau, WI</b> PD/M: Nick Summers STONE TEMPLE PILOTS "Revolution" TOOL "Lateralus"
<b>WYBB/Charleston, SC *</b> PD/M: Mike Allen CRAVING THEO "Alone" HEADR "Save" LIFER "Like" WIDESPREAD PANIC "Little"	<b>WQBZ/Macon, GA</b> PD: Chris Ryan MD: Sarina Scott No Adds	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman AP/D: Ken Zepeto No Adds	<b>WMAZ/Mausau, WI</b> PD/M: Nick Summers STONE TEMPLE PILOTS "Revolution" TOOL "Lateralus"
<b>WYBB/Charleston, SC *</b> PD/M: Mike Allen CRAVING THEO "Alone" HEADR "Save" LIFER "Like" WIDESPREAD PANIC "Little"	<b>WQBZ/Macon, GA</b> PD: Chris Ryan MD: Sarina Scott No Adds	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman AP/D: Ken Zepeto No Adds	<b>WMAZ/Mausau, WI</b> PD/M: Nick Summers STONE TEMPLE PILOTS "Revolution" TOOL "Lateralus"
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<b>WYBB/Charleston, SC *</b> PD/M: Mike Allen CRAVING THEO "Alone" HEADR "Save" LIFER "Like" WIDESPREAD PANIC "Little"	<b>WQBZ/Macon, GA</b> PD: Chris Ryan MD: Sarina Scott No Adds	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman AP/D: Ken Zepeto No Adds	<b>WMAZ/Mausau, WI</b> PD/M: Nick Summers STONE TEMPLE PILOTS "Revolution" TOOL "Lateralus"
<b>WYBB/Charleston, SC *</b> PD/M: Mike Allen CRAVING THEO "Alone" HEADR "Save" LIFER "Like" WIDESPREAD PANIC "Little"	<b>WQBZ/Macon, GA</b> PD: Chris Ryan MD: Sarina Scott No Adds	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman AP/D: Ken Zepeto No Adds	<b>WMAZ/Mausau, WI</b> PD/M: Nick Summers STONE TEMPLE PILOTS "Revolution" TOOL "Lateralus"
<b>WYBB/Charleston, SC *</b> PD/M: Mike Allen CRAVING THEO "Alone" HEADR "Save" LIFER "Like" WIDESPREAD PANIC "Little"	<b>WQBZ/Macon, GA</b> PD: Chris Ryan MD: Sarina Scott No Adds	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman AP/D: Ken Zepeto No Adds	<b>WMAZ/Mausau, WI</b> PD/M: Nick Summers STONE TEMPLE PILOTS "Revolution" TOOL "Lateralus"
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<b>WYBB/Charleston, SC *</b> PD/M: Mike Allen CRAVING THEO "Alone" HEADR "Save" LIFER "Like" WIDESPREAD PANIC "Little"	<b>WQBZ/Macon, GA</b> PD: Chris Ryan MD: Sarina Scott No Adds	<b>WMMR/Philadelphia, PA *</b> PD: Sam Millman AP/D: Ken Zepeto No Adds	<b>WMAZ/Mausau, WI</b> PD/M: Nick Summers STONE TEMPLE PILOTS "Revolution" TOOL "Lateralus"
<b>WYBB/Charleston, SC *</b>			

# R&R Active Rock Top 50



November 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE (LABELS)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (B)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NICKELBACK How You Remind Me (Roadrunner)	1829	-2	168044	17	55/0
4	2	STAIN'D Fade (Flip/Elektra/EEG)	1495	+45	133124	14	55/0
2	3	DISTURBED Down With The Sick (Giant/Reprise)	1491	-63	133460	24	55/0
5	4	CREED My Sacrifice (Wind-up)	1474	+54	137608	4	54/0
3	5	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	1431	-43	124199	20	55/0
6	6	INCUBUS I Wish You Were Here (Immortal/Epic)	1391	+7	107698	13	54/0
8	7	P.O.D. Alive (Atlantic)	1379	+121	123414	15	53/0
7	8	OZZY OSBOURNE Gets Me Through (Epic)	1285	-19	111591	10	55/0
11	9	LINKIN PARK In The End (Warner Bros.)	1082	+57	86687	11	53/0
9	10	SYSTEM OF A DOWN Chop Suey (American/Columbia)	1042	-25	90354	17	50/1
10	11	TOOL Schism (Volcano)	940	-97	103924	27	55/0
14	12	ROB ZOMBIE Feel So Numb (Geffen/Interscope)	921	+35	82973	6	55/0
12	13	LINKIN PARK Crawling (Warner Bros.)	877	-74	93845	32	51/0
17	14	SEVENDUST Praise (TVT)	867	+81	77878	6	52/1
13	15	ADEMA Giving In (Arista)	760	-141	52037	19	50/0
15	16	BUSH The People That We Love (Atlantic)	728	-94	54161	10	46/0
23	17	KID ROCK Forever (Top Dog/Lava/Atlantic)	717	+174	63117	3	50/1
20	18	DEFAULT Wasting My Time (TVT)	711	+118	53353	10	48/2
22	19	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	707	+143	72990	5	53/3
16	20	GODSMACK Bad Magick (Republic/Universal)	645	-142	53243	11	51/0
18	21	ALIEN ANT FARM Smooth Criminal (DreamWorks)	615	-98	51728	19	35/0
19	22	SOIL Halo (J)	614	-54	50863	19	45/0
21	23	STEREOMUD Steppin Away (Loud/Columbia)	561	-15	39632	7	45/0
24	24	LENNY KRAVITZ Dig In (Virgin)	517	-2	39580	9	32/0
26	25	TANTRIC Mourning (Maverick)	501	+99	37047	4	39/1
29	26	HOOBASTANK Crawling In The Dark (Island/IDJMG)	486	+118	39532	4	46/2
25	27	SALIVA Click Click Boom (Island/IDJMG)	486	0	40367	16	32/2
27	28	MESH STL Maybe Tomorrow (Label)	430	+39	40208	12	38/4
38	29	TOOL Lateralus (Volcano)	394	+238	36609	3	49/11
28	30	STATIC-X Black And White (Warner Bros.)	357	-32	27743	11	38/0
30	31	DOPE Now Or Never (Flip/Epic)	330	+19	34035	6	36/3
32	32	FLAW Payback (Republic/Universal)	292	+12	20987	6	35/1
33	33	PRESSURE 4-5 Beat The World (DreamWorks)	268	+17	18858	8	30/1
47	34	STONE TEMPLE PILOTS Revolution (Atlantic)	222	+138	18825	2	19/3
35	35	KITTIE What I Always Wanted (Oracle/Artemis)	221	+29	19043	3	25/3
34	36	COLLECTIVE SOUL Next Homecoming (Atlantic)	195	-14	10053	5	15/0
31	37	SLIPKNOT Left Behind (Roadrunner)	191	-93	17234	13	24/0
	38	FUEL Last Time (Epic)	176	+124	13036	1	25/5
43	39	40 BELOW SUMMER Falling Down (London Sire)	171	+53	14844	3	21/2
36	40	COLD Thirteen (Flip/Geffen/Interscope)	163	-29	9560	8	15/0
39	41	BLINK-182 Stay Together For The Kids (MCA)	153	+5	10222	5	9/1
37	42	AEROSMITH Sunshine (Columbia)	150	-26	17150	4	15/1
44	43	CUSTOM Hey Mister (Artist Direct)	127	+11	11973	3	13/2
48	44	DROWNING POOL Sinner (Wind-up)	112	+35	8705	2	27/18
41	45	DAVE NAVARRO Hungry (Capitol)	107	-18	8169	8	11/0
45	46	ONESIDEZERO New World Order (Maverick)	99	-12	9807	9	11/0
50	47	DUST TO DUST Submission (Sanctuary/SRG)	86	+26	7512	2	10/1
	48	MARILYN MANSON Tainted Love (Maverick/WB)	84	+64	7870	1	14/10
	49	CLUTCH Immortal (Atlantic)	75	+16	4155	1	10/0
42	50	PRIMER 55 This Life (Island/IDJMG)	74	-46	12027	13	9/0

## Most Added

www.rradds.com

ARTIST TITLE (LABELS)	ADDS
DROWNING POOL Sinner (Wind-up)	18
TOOL Lateralus (Volcano)	11
MARILYN MANSON Tainted Love (Maverick/WB)	10
LIFER Not Like You (Republic/Universal)	10
CRAVING THEO Alone (Columbia)	7
FUEL Last Time (Epic)	5
MESH STL Maybe Tomorrow (Label)	4
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	3
DOPE Now Or Never (Flip/Epic)	3
KITTIE What I Always Wanted (Oracle/Artemis)	3
STONE TEMPLE PILOTS Revolution (Atlantic)	3

**"ECHOES"**  
**THE BEST OF**  
**PINK FLOYD**  
**IN STORES THIS WEEK**

## Most Increased Plays

ARTIST TITLE (LABELS)	TOTAL PLAY INCREASE
TOOL Lateralus (Volcano)	+238
KID ROCK Forever (Top Dog/Lava/Atlantic)	+174
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+143
STONE TEMPLE PILOTS Revolution (Atlantic)	+138
FUEL Last Time (Epic)	+124
P.O.D. Alive (Atlantic)	+121
DEFAULT Wasting My Time (TVT)	+118
HOOBASTANK Crawling In The Dark (Island/IDJMG)	+118
TANTRIC Mourning (Maverick)	+99
SEVENDUST Praise (TVT)	+81

## Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

No Songs Qualified For Breaker Status This Week

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

55 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Gross Impressions equals. Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2001, The Arbitron Company). © 2001, R&R, Inc.

**image with attitude**

adding a little attitude to:

- WXDX - Pittsburgh
- KWOD - Sacramento
- WXBE/WXAR - Wilkes Barre
- WWWX - Green Bay
- WIOT - Toledo
- KFMA - Tucson

Call 212.735.1700



November 9, 2001

RateTheMusic.com  
BY MEDIABASE

America's Best Testing Active Rock Songs  
12+ For The Week Ending 11/9/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
NICKELBACK How You Remind Me (Roadrunner)	4.16	4.11	95%	23%	4.04	95%	25%
SYSTEM OF A DOWN Chop Suey (American/Columbia)	4.14	4.05	92%	16%	4.10	94%	17%
DISTURBEO Down With The Sickness (Giant/Reprise)	4.04	4.09	95%	28%	4.10	96%	28%
OZZY OSBOURNE Gets Me Through (Epic)	4.02	4.09	90%	14%	4.02	93%	16%
SEVENDUST Praise (TVT)	4.01	3.99	63%	5%	4.07	65%	5%
TOOL Schism (Volcano)	3.97	3.94	94%	37%	4.06	96%	36%
ROB ZOMBIE Feel So Numb (Geffen/Interscope)	3.95	4.02	75%	9%	3.93	81%	9%
LINKIN PARK In The End (Warner Bros.)	3.91	3.91	91%	21%	3.75	91%	25%
STAINED Fade (Flip/Elektra/EEG)	3.89	3.83	94%	25%	3.76	95%	28%
ADEMA Giving In (Arista)	3.88	3.90	82%	14%	3.68	83%	18%
GODSMACK Bad Magick (Republic/Universal)	3.85	3.94	85%	17%	3.85	90%	18%
SOIL Halo (J)	3.79	3.76	71%	11%	3.72	73%	13%
P.O.D. Alive (Atlantic)	3.78	3.83	94%	23%	3.73	96%	24%
INCUBUS I Wish You Were Here (Immortal/Epic)	3.75	3.68	90%	20%	3.53	92%	25%
PUDDLE... Control (Flawless/Geffen/Interscope)	3.73	3.73	95%	33%	3.65	96%	37%
LINKIN PARK One Step Closer (Warner Bros.)	3.73	3.71	97%	46%	3.64	97%	50%
STEREOMUD Steppin Away (Loud/Columbia)	3.73	3.63	51%	5%	3.64	54%	7%
DROWNING POOL Bodies (Wind-up)	3.72	3.66	95%	35%	3.73	97%	37%
LINKIN PARK Crawling (Warner Bros.)	3.72	3.71	97%	43%	3.58	98%	48%
STAINED It's Been Awhile (Flip/Elektra/EEG)	3.72	3.67	98%	57%	3.66	99%	59%
DEFAULT Wasting My Time (TVT)	3.70	3.71	52%	7%	3.60	54%	10%
STATIC-X Black And White (Warner Bros.)	3.67	3.85	65%	11%	3.61	68%	14%
PUDDLE... Blurry (Flawless/Geffen/Interscope)	3.67	3.50	52%	7%	3.46	59%	11%
TANTRIC Mourning (Maverick)	3.51	-	54%	11%	3.48	58%	13%
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.51	3.53	97%	47%	3.45	99%	48%
SALIVA Click Click Boom (Island/IDJMG)	3.48	3.54	89%	27%	3.50	91%	28%
BUSH The People That We Love (Atlantic)	3.46	3.57	76%	16%	3.30	78%	20%
CREED My Sacrifice (Wind-up)	3.34	3.25	73%	18%	3.23	76%	23%
KID ROCK Forever (Top Dog/Lava/Atlantic)	2.92	-	51%	16%	3.00	54%	17%
LENNY KRAVITZ Dig In (Virgin)	2.84	2.85	69%	25%	2.81	72%	27%

Total sample size is 865 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, a Division of Premiere Radio Networks.

## ACTIVE ROCK Indicator

### Most Added®

DROWNING POOL Sinner (Wind-up)	6
LIFER Not Like You (Republic/Universal)	5
STONE TEMPLE PILOTS Revolution (Atlantic)	4
MARILYN MANSON Tainted Love (Maverick/WB)	4
CRAVING THEO Alone (Columbia)	3
HOOBASTANK Crawling In The Dark (Island/IDJMG)	2
TOOL Lateralus (Volcano)	2
FUEL Last Time (Epic)	2
HEDDER Save Your Face (Independent)	2
ADEMA The Way You Like It (Arista)	2
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1
DEFAULT Wasting My Time (TVT)	1
TANTRIC Mourning (Maverick)	1
KITTIE What I Always Wanted (Oracle/Artemis)	1
DUST TO DUST Submission (Sanctuary/SRG)	1
SALIVA Click Click Boom (Island/IDJMG)	1
BLINK-182 Stay Together For The Kids (MCA)	1
CLUTCH Immortal (Atlantic)	1
DOPE Now Or Never (Flip/Epic)	1
MUSHROOMHEAD Solitaire/Unraveling (Eclipse)	1

## ACTIVE ROCK Going For Adds

11/13/01

DROWNING POOL Sinner (Wind-up)  
MARILYN MANSON Tainted Love (Maverick/WB)  
MUSHROOMHEAD Solitaire Unraveling (Universal)  
SAMMY HAGAR I Can't Drive (NASCAR/Full Throttle)

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## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DROWNING POOL Bodies (Wind-up)	552
GODSMACK Greed (Republic/Universal)	513
SALIVA Your Disease (Island/IDJMG)	512
LINKIN PARK One Step Closer (Warner Bros.)	506
STAINED It's Been Awhile (Flip/Elektra/EEG)	505
PAPA ROACH Last Resort (DreamWorks)	447
GODSMACK Awake (Republic/Universal)	443
FUEL Hemorrhage (In My Hands) (Epic)	405
DISTURBED Stupify (Giant/Reprise)	372
DISTURBED Voices (Giant/Reprise)	357
A PERFECT CIRCLE Judith (Virgin)	356
TANTRIC Breakdown (Maverick)	344
LIMP BIZKIT My Way (Flip/Interscope)	331

## New & Active

CRAVING THEO Alone (Columbia)  
Total Plays: 7, Total Stations: 7, Adds: 7

LIFER Not Like You (Republic/Universal)  
Total Plays: 1, Total Stations: 10, Adds: 10

Songs ranked by total plays



WHAT DOES L. B. STAND FOR?

Just ask TVT's Joanne Grand who submitted this photo of her rescue pup and subsequently named him L. B.

# Active Rock Playlists

**WLZR**

**#2 Most Added at Active and Mainstream**

Including: WLZR, WLZX, KAZR, WJJO and more

**UNIVERSAL Republic**

**MARKET #6**

**KEGL/Dallas-Ft. Worth**  
Clear Channel  
(972) 961-1029  
Doherty/Ryan/Saill  
12+ Cumc 399,300

**PLAYS**

PLAYS	LT	WT	ARTIST/TITLE	GI (888)
34	28	38	NICKELBACK/Down With...	8307
35	38	38	LINKIN PARK/Crawling	8094
36	35	35	NICKELBACK/How You Remind Me	7455
37	35	35	PIED PILE OF MUDD/Control	7029
21	22	22	P.O.D./Alive	4686
20	21	21	STAND/Fade	4473
20	20	20	INCUBUS/Wish You Were Here	4260
20	20	20	OZZY OSBOURNE/Gets Me Through	4047
18	18	18	CREEDMY Sacrifice	3834
32	18	18	TOOL/Schlim	3834
18	18	18	DROWNING POOL/Bodies	3612
20	15	15	LINKIN PARK/In The End	3195
11	14	14	BUSH/The People That...	2982
12	12	12	SEVENUST/Prize	2958
12	12	12	A PERFECT CIRCLE/Juith	2958
12	12	12	GODSMACK/Dead Magick	2956
11	11	11	FUEL/Last Time	2943
11	11	11	GODSMACK/Dead Magick	2943
10	10	10	GODSMACK/Woodoo	2943
11	11	11	SALVA/Your Disease	2943
10	10	10	SYSTEM OF A DOW/Chop Suary	2930
7	9	9	STAND/Fade	1917
9	9	9	GODSMACK/Dead Magick	1917
8	8	8	SOL/Halo	1704
8	8	8	STAND/Outside	1704
8	8	8	TOOL/Lateralus	1704
8	8	8	INCUBUS/Supplly	1704
7	7	7	DOPE/Now Or Never	1491

**MARKET #7**

**WRIF/Detroit**  
Greater Media  
(482) 547-0101  
Podell/Hanson  
12+ Cumc 552,600

**PLAYS**

PLAYS	LT	WT	ARTIST/TITLE	GI (888)
24	27	27	CREEDMY Sacrifice	9828
24	25	25	NICKELBACK/How You Remind Me	9106
22	24	24	PIED PILE OF MUDD/Control	8730
16	20	20	STAND/Fade	7289
22	20	20	OZZY OSBOURNE/Gets Me Through	7280
15	17	17	DISBURBED/Down With...	6189
15	17	17	INCUBUS/Wish You Were Here	6189
22	16	16	ROB ZOMBIE/Feed So Numb	5824
16	15	15	LENNY KRAMTZ/Dig In	5460
13	15	15	BUSH/The People That...	5460
11	14	14	PARADISE/Paradise	5096
13	13	13	TOOL/Schlim	4732
10	13	13	DROWNING POOL/Bodies	4732
12	12	12	STONE TEMPLE PILOTS/Revolution	4368
12	12	12	HOLE/Through The Looking Glass	4368
12	12	12	PIED PILE OF MUDD/Control	4368
16	12	12	P.O.D./Alive	4368
11	11	11	LINKIN PARK/In The End	4368
12	11	11	SEVENUST/Prize	4004
13	10	10	AEROSMITH/Sunshine	3640
22	10	10	GODSMACK/Dead Magick	3640
11	9	9	DISBURBED/Wasting My Time	3277
6	7	7	KITTE/What I Always Wanted	2548
6	7	7	SALVA/Click Click Boom	2548
7	7	7	PRESSURE 4-5/Beat The World	2184
6	6	6	CUSTOMARY/Hey	2184
6	6	6	DOPE/Now Or Never	2184
6	6	6	NICKELBACK/Rob Beat	2184

**MARKET #8**

**WAAF/Boston**  
Entercom  
(617) 779-5400  
Douglas/Brangiorio  
12+ Cumc 462,480

**PLAYS**

PLAYS	LT	WT	ARTIST/TITLE	GI (888)
37	41	41	OZZY OSBOURNE/Gets Me Through	11486
39	39	39	SYSTEM OF A DOW/Chop Suary	10920
36	38	38	NICKELBACK/How You Remind Me	10540
35	38	38	SUM 41/Fuel	10350
36	36	36	DISBURBED/Down With...	10080
34	34	34	PIED PILE OF MUDD/Control	9820
30	34	34	TOOL/Schlim	8960
31	32	32	DOPE/Now Or Never	8960
32	32	32	ROB ZOMBIE/Feed So Numb	8960
33	32	32	SEVENUST/Prize	8960
32	31	31	LINKIN PARK/In The End	8960
21	31	31	TOOL/Schlim	7000
21	28	28	PIED PILE OF MUDD/Control	6440
19	23	23	DOPE/Now Or Never	6440
21	22	22	SOL/Halo	6160
18	19	19	SEVEN CHANNELS/Breathin	5320
18	18	18	GODSMACK/Dead Magick	5040
16	18	18	MESH STYL/Alive Tomorrow	4480
16	18	18	PRIMER 55/This Life	4480
19	16	16	MUDWAVE/Death Broom	4480
15	15	15	SALVA/Click Click Boom	4200
16	15	15	PIED PILE OF MUDD/Control	4200
14	14	14	STATIC/Black And White	3820
16	14	14	BLURK-182/Stay Together For...	3820
13	13	13	HOBBASTANK/Crawling In The Dark	3640
12	13	13	CYBERJANEK/Last Resort	3640
18	12	12	SALVA/Your Disease	3380
12	12	12	KITTE/What I Always Wanted	3380
10	12	12	40 BELOW/SUMMER/Falling Down	3360

**MARKET #12**

**WZTM/Miami**  
Clear Channel  
(954) 862-2000  
Stets/Daniels  
12+ Cumc 296,100

**PLAYS**

PLAYS	LT	WT	ARTIST/TITLE	GI (888)
46	42	42	DISBURBED/Down With...	5880
41	41	41	NICKELBACK/How You Remind Me	5740
32	41	41	ADAM/Giving In	5740
15	33	33	SUM 41/Fuel	4620
23	32	32	CREEDMY Sacrifice	4480
35	28	28	STAND/Fade	3820
42	27	27	LINKIN PARK/Crawling	3780
30	26	26	SYSTEM OF A DOW/Chop Suary	3640
28	23	23	LINKIN PARK/In The End	2800
13	20	20	P.O.D./Alive	2800
20	18	18	INCUBUS/Wish You Were Here	2800
17	18	18	ROB ROCK/Forever	2680
22	18	18	OZZY OSBOURNE/Gets Me Through	2520
11	17	17	DEFAULT/Wasting My Time	2380
11	17	17	ALEEN ANT FARM/Smooth Criminal	2380
20	17	17	LENNY KRAMTZ/Dig In	2380
11	17	17	SUM 41/Your Disease	2380
16	16	16	LINKIN PARK/In The End	2240
16	16	16	CREEDMY Sacrifice	2240
10	16	16	PRIMER 55/This Life	2240
13	16	16	RED HOT CHILLI/Around The World	2240
8	15	15	INCUBUS/Drive	2100
18	15	15	ALEEN ANT FARM/Smooth Criminal	2100
15	15	15	CUSTOM/Hey Mister	2100
14	15	15	RED HOT CHILLI/Other Side	2100
13	14	14	PAPA ROACH/Last Resort	1960
11	13	13	DISBURBED/Down With...	1820
9	13	13	STAND/My Been Awake	1820
13	13	13	PIED PILE OF MUDD/Control	1820
23	13	13	DROWNING POOL/Bodies	1820

**MARKET #14**

**KFNK/Seattle-Tacoma**  
Rock On  
(206) 671-0195  
Case/Caplan  
12+ Cumc 119,100

**PLAYS**

PLAYS	LT	WT	ARTIST/TITLE	GI (888)
44	47	47	NICKELBACK/How You Remind Me	1786
47	39	39	CREEDMY Sacrifice	1786
44	44	44	DISBURBED/Down With...	1672
43	43	43	STAND/Fade	1634
47	40	40	PIED PILE OF MUDD/Control	1558
48	40	40	OZZY OSBOURNE/Gets Me Through	1520
33	39	39	P.O.D./Alive	1482
23	35	35	LINKIN PARK/In The End	1330
37	34	34	SYSTEM OF A DOW/Chop Suary	1140
32	27	27	ADAM/Giving In	1026
30	27	27	LINKIN PARK/Crawling	1026
37	27	27	TOOL/Schlim	1026
28	26	26	STAND/My Been Awake	988
23	23	23	DROWNING POOL/Bodies	874
24	23	23	GODSMACK/Dead Magick	874
19	22	22	METALLICA/Disapper	836
22	22	22	SLIPKNOT/Wait And Bleed	836
20	22	22	DISBURBED/Down With...	836
20	21	21	ROB ZOMBIE/Feed So Numb	796
21	21	21	A PERFECT CIRCLE/Juith	760
20	21	21	GODSMACK/Keep Away	760
20	20	20	LINKIN PARK/One Step Closer	760
20	20	20	GODSMACK/Keep Away	760
20	20	20	PAPA ROACH/Last Resort	722
18	18	18	METALLICA/No Leaf Clover	722
19	18	18	STAND/My Been Awake	722
19	18	18	STAND/My Been Awake	722
9	18	18	SEVENUST/Prize	722
16	18	18	STAND/Outside	684

**MARKET #15**

**KUPD/Phoenix**  
Sandusky  
(480) 245-5921  
Jeffries/Al/Feulle  
12+ Cumc 277,700

**PLAYS**

PLAYS	LT	WT	ARTIST/TITLE	GI (888)
27	29	29	NICKELBACK/How You Remind Me	6045
29	28	28	P.O.D./Alive	6045
30	28	28	DISBURBED/Down With...	6045
36	28	28	LINKIN PARK/Crawling	5970
30	27	27	TOOL/Schlim	5970
20	26	26	DISBURBED/Down With...	5970
19	26	26	SEVENUST/Prize	2945
16	18	18	ROB ZOMBIE/Feed So Numb	2930
21	18	18	INCUBUS/Wish You Were Here	2790
21	18	18	SYSTEM OF A DOW/Chop Suary	2790
9	14	14	HOBBASTANK/Crawling In The Dark	2184
13	13	13	OZZY OSBOURNE/Gets Me Through	2015
13	13	13	STEREOMUDD/Slipn Away	2015
10	12	12	PIED PILE OF MUDD/Control	2015
10	12	12	TANTRICK/Mourning	1860
12	12	12	PAPA ROACH/Last Resort	1860
12	12	12	FUEL/Last Time	1860
12	12	12	LINKIN PARK/In The End	1860
12	12	12	MESH STYL/Alive Tomorrow	1860
7	12	12	A PERFECT CIRCLE/Juith	1860
26	11	11	TOOL/Schlim	1706
26	11	11	DISBURBED/Down With...	1706
9	11	11	3 DOORS DOWN/Last	1706
7	11	11	STAND/My Been Awake	1706
11	11	11	STAND/My Been Awake	1706
11	11	11	CREEDMY Sacrifice	1706
11	11	11	PRESSURE 4-5/Beat The World	1706
5	10	10	INCUBUS/Pardon Me	1550
5	10	10	PAPA ROACH/Last Resort	1550
8	10	10	STAND/Outside	1550
9	9	9	INCUBUS/Slur	1385

**MARKET #16**

**KIOZ/San Diego**  
Clear Channel  
(619) 225-2000  
Moran/Leder  
12+ Cumc 331,800

**PLAYS**

PLAYS	LT	WT	ARTIST/TITLE	GI (888)
38	45	45	STAND/Fade	6527
30	31	31	NICKELBACK/How You Remind Me	6169
27	30	30	LINKIN PARK/Crawling	5970
30	27	27	TOOL/Schlim	5970
25	27	27	DISBURBED/Down With...	5970
13	20	20	STAND/Fade	3980
18	19	19	CREEDMY Sacrifice	3871
20	19	19	INCUBUS/Wish You Were Here	3781
18	19	19	SYSTEM OF A DOW/Chop Suary	3781
13	18	18	ADAM/Giving In	3184
17	16	16	TOOL/Lateralus	2965
14	16	16	PIED PILE OF MUDD/Control	2786
14	16	16	SOL/Halo	2786
13	14	14	LINKIN PARK/In The End	2786
5	13	13	STERICOM/Slipn Away	2587
9	13	13	SEVENUST/Prize	2587
7	11	11	HOBBASTANK/Crawling In The Dark	2189
13	11	11	SEVEN CHANNELS/Breathin	1986
10	10	10	BUSH/The People That...	1986
10	9	9	ROB ZOMBIE/Feed So Numb	1792
9	9	9	STEREOMUDD/Slipn Away	1591
5	9	9	DROWNING POOL/Bodies	1395
5	9	9	RAGE AGAINST.../Festily	1393
6	8	8	LENNY KRAMTZ/Dig In	1184
6	8	8	STAND/My Been Awake	1184
6	8	8	PAPA ROACH/Last Resort	1184
7	6	6	PRIMER 55/This Life	1184
5	6	6	GODSMACK/Dead Magick	1184

**MARKET #17**

**KXAR/Minneapolis**  
Clear Channel  
(612) 617-4000  
Linder/Pablo  
12+ Cumc 334,480

**PLAYS**

PLAYS	LT	WT	ARTIST/TITLE	GI (888)
34	34	34	NICKELBACK/How You Remind Me	7455
31	33	33	CREEDMY Sacrifice	7242
35	31	31	DISBURBED/Down With...	6603
31	31	31	SYSTEM OF A DOW/Chop Suary	6603
25	31	31	TOOL/Schlim	6603
33	29	29	LINKIN PARK/In The End	6177
32	28	28	ALEEN ANT FARM/Smooth Criminal	5964
30	27	27	ROB ROCK/Forever	5751
29	27	27	DISBURBED/Down With...	5751
26	29	29	INCUBUS/Wish You Were Here	5751
13	22	22	FUEL/Hemorrhage...	4686
12	22	22	LENNY KRAMTZ/Dig In	4686
19	13	13	DROWNING POOL/Bodies	4473
10	12	12	STEREOMUDD/Slipn Away	4260
12	12	12	GODSMACK/Dead Magick	3621
7	17	17	LINKIN PARK/In The End	3621
17	15	15	HOBBASTANK/Crawling In The Dark	3621
15	15	15	PIED PILE OF MUDD/Control	3195
12	14	14	DISBURBED/Down With...	3195
15	13	13	MESH STYL/Alive Tomorrow	3195
10	14	14	PIED PILE OF MUDD/Control	2862
12	14	14	DROWNING POOL/Bodies	2862
10	13	13	FLY/Paralytic	2789
13	13	13	STAND/My Been Awake	2789
10	13	13	OZZY OSBOURNE/Gets Me Through	2769
11	13	13	LINKIN PARK/In The End	2769
5	11	11	LIMP BIZKIT/Rollin'	2343
5	11	11	REVELLE/What You Got	2343

active  
INSIGHT

By  
Frank Correia  
Rock Specialty Show Editor

Piston Honda Ready To Rumble

They may be named **Piston Honda**, but don't mistake this Memphis five-piece for a group of gearheads looking to land on the *Fast and the Furious II* soundtrack. Video-game geeks will recognize the band's name from the old-school Nintendo game Mike Tyson's Punchout, where Piston Honda was a Japanese boxer with combinations faster than a Ginsu-wielding Benihana chef's. Piston Honda the band, however, are here to knock some sense into the current rock scene.

Currently hunting for a record deal, the group is creating a buzz in A&R circles with their self-produced full-length, *Paradigm Shift*. Drawing influence from early '90s tastemakers like Helmet and Quicksand rather than today's crop of Kopy Korns, Piston Honda dive headfirst into their emotions with songwriting that can challenge that of any signed act out there. Jake Cook is a true talent on the mike who is wise beyond his years when it comes to incorporating melody into his metal. Guitarist Jason Babin shifts from crunchy chords to watery textures that can wash away the muddy crap clogging the airwaves today. "Absolution" is heavy without making your ears bleed, while the melodies of "Closure" are tortured and beautiful.

Lyrical, *Paradigm Shift* is like a societal study, but one that finds hope in life's dark

moments of broken relationships and injured egos. When Cook sings, "When the messiah caught the infidel," in "Untitled," his catharsis is tangible and real. Smart, talented and credible, Piston Honda could lead the rebellion against Adidas rock.

The group came together in 1997, formed by students Cook and bassist Patrick Umsted under the name Further. Cook's childhood friend Babin joined up when his own group fell apart, and Piston Honda were born. After building up a fan base in Memphis and running through a Spinal Tap-ish drummer rotation, the group rounded out with second guitarist Adam Lucchesi and drummer Ed Harris. True to the do-it-yourself roots of the bands they admire, PH design their own website and CD artwork. They even book their own shows, where they have shared the stage with such acts as Saliva. Nothingface and Papa Roach.

*Paradigm Shift* recently found its way into the hands of Jackyl frontman Jesse James Dupree, who was so impressed with it that he volunteered his Atlanta studio for PH to make their new, three-song demo. To hear MP3s or to e-mail the band directly, visit [www.pistonhonda.com](http://www.pistonhonda.com). If you need a copy of *Paradigm Shift*, you can call me at 310-788-1658.



Piston Honda

R&R Top 20 Specialty Artists

November 9, 2001

1. KITTIE (Ng/Artemis) "Oracle," "What I've Always...," "Pain"
2. SYSTEM OF A DOWN (American/Columbia) "Chop Suey!" "Prison Song," "Forest"
3. SEVENDUST (TVT) "Praise," "T.O.A.B."
4. SLIPKNOT (Roadrunner) "Left Behind," "Heretic Song," "My Plague"
5. ROB ZOMBIE (Geffen/Interscope) "Feel So Numb," "Dead Girl Superstar"
6. 40 BELOW SUMMER (London Sire) "Falling Down," "Step...," "Rope"
7. SLAYER (American/IDJMG) "God Send...," "Disciple," "Seven Faces"
8. OZZY OSBOURNE (Epic) "Gets Me Through," "No Easy Way...," "Facing Hell"
9. AMERICAN HEAD CHARGE (American/Columbia) "A Violent...," "Seamless"
10. SOIL (J) "Halo," "My Own," "Need To Feel"
11. CHIMAIRA (Roadrunner) "Dead Inside," "Pass Out...," "Rizzo"
12. FLAW (Universal) "Payback," "Only The Strong"
13. OMNIBLANK (Summa) "Circles," "Respir8"
14. DOPE (Flip/Elektra/EEG) "Die MF Die," "Now Or Never"
15. TESTAMENT (Spitfire) "Into The Pit," "First Strike...," "Alone..."
16. P.O.D. (Atlantic) "Alive," "Boom," "Set It Off"
17. DROWNING POOL (Wind-up) "Sinner," "Bodies"
18. MACHINE HEAD (Roadrunner) "Crashing Around You," "Supercharger," "Kick..."
19. BRONX CASKET CO. (TMC) "BCC/Sweet Home...," "Black Valentine," "Jesus..."
20. STEREOUMUD (Loud/Columbia) "Steppin' Away," "What"

Ranked by total number of shows reporting the artist, with titles listed in order of most airplay.

Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

L.A. Lloyd Productions

L.A. Lloyd's Rock 30

Various

L.A. Lloyd

Nickelback "How You Remind Me"

Ozzy Osbourne "Gets Me Through"

Puddle Of Nudd "Control"

Incubus "I Wish You Were Here"

Stand "Fade"

Tour Bus, Inc.

Tour Bus

Saturday 8pm-9pm

Ralph Sultoni/Matt Murray

W.A.S.P. "Let It Roar"

Alice Cooper "Finger Man"

Steve Dapper "Blood Pollution"

Queensryche "Warning (Live)"

Bruce Dickinson "Broken"

United Stations

Hardrive

Various

Roxy Myzyl/Lou Brutus

Ozzy Osbourne "No Easy Way Out"

Ozzy Osbourne "Gets Me Through"

Ozzy Osbourne "Facing Hell"

Rob Zombie "Dead Girl Superstar"

Soil "Halo"

WOGB/Albany, NY

Kick The PA

Sunday 8-9pm

Tim Noble

Machine Head "Crashing Around You"

Kittie "Mouthful Of Poison"

Slayer "God Send Death"

Machinhead "Soldiers Unraveling"

Gargantuan Soul "Isabella Madonna"

KWHL/Anchorage, AK

In The Pit

M-F 10pm-11pm

Bearded Jon

Kittie "Pain"

Omniblank "Circles"

Bronx Casket Co. "Jesus Doesn't..."

Ringswam "Self Destruct"

Brainstorm "Into The Never"

WKGB/Binghamton, NY

Incoming

Monday 10-11:30pm

Tim Boland

Doze "How You Never"

Jimmy Eat World "Bleed American"

From Zero "The Other Side"

Slipknot "My Plague"

Kittie "What I've Always..."

WPXC/Cape Cod, MA

To The Extreme

Saturday 10pm-midnight

Erik Stallord

System Of A Down "Chop Suey"

Slipknot "Left Behind"

No One "Chemical"

American Head Charge "A Violent Reaction"

Drowning Pool "Sinner"

KAZR/Des Moines, IA

Aggro Culture

Saturday midnight-1am

Cory Brown, Andy Hall

Amplified "Stop Your Crying"

System Of A Down "Prison Song"

Slayer "War Zone"

Slipknot "Heretic Song"

40 Below Summer "Falling Down"

KLAQ/El Paso, TX

The 10:00 News

Tues-Sat, 10-11pm

Scott Roper

Default "Wasting My Time"

Revelle "Look At Me Now"

Transmatic "Come"

Prisoners 4.5 "Beat The World"

Dave Navarro "Hungry"

WRQC/Fl. Myers, FL

The Pit

Sunday 8:30-9:30pm

Vince Perletto

Will Haven "Delph Lundgren"

Machinhead "Soldiers Unraveling"

P.O.D. "Boom"

No One "Down On Me"

American Head Charge "A Violent Reaction"

WKLO/Grand Rapids, MI

Metal@Midnight

Thursday midnight-1am

Tom "Wig" Stevens

System Of A Down "Prison Song"

Slayer "Seven Faces"

Mechugg "Concentration (Remix)"

Slipknot "Sanctuary"

iced Earth "Frankenstein"

WXQR/Greenview, NC

Pure Adrenaline

M-F 9-10pm

Meal

Slayer "Disciple"

iced Earth "Violet"

Static-X "Black And White"

Rob Zombie "Dead Girl Superstar"

Kittie "What I've Always..."

WXQA/Harrisburg, PA

The Sunday News

Sunday 8-10am

Bill Hanson

Spinald "Stop Your Crying"

Tricky "Escapes"

Cure "Cut Here"

Vue "Child For You"

Int'l Noise Conspiracy "Capitalism Strike..."

KIBZ/Lincoln, NE

Sunday Night Buzz

Sunday 10pm-midnight

Samantha Knight

StereoMud "What"

Revelle "Look At Me Now"

King's X "Stalk"

40 Below Summer "Step Into The..."

Six "Strange Killer King"

WTFX/Louisville, KY

The Attitude Network

Saturday 10pm-2am

Black Frank

Raw "Only The Strong"

Kittie "No Name"

Bonanz "Last Man Standing"

Slipknot "Heretic Song"

Sevendust "T.O.A.B."

WTFX/Louisville, KY

Debut

Sunday 8-10pm

Chris Alliman

Eric Frankenstein "Cocaine Blues"

Till "Where In The..."

Kittie "Run Like Hell"

iced Earth "Prayer"

Poverman 5000 "Relax"

KFMX/Lubbock, TX

FM Xtreme

Monday 10pm-midnight

Psycho Cyd

P.O.D. "Alive"

System Of A Down "Chop Suey"

Adema "Bring It"

Linkin Park "In The End"

Rob Zombie "Feel So Numb"

KXXR/Harrisburg, MN

X-treme Metal Shop

Friday 7-9pm

Nick Davis

Scar Culture "Yisum"

Kittie "Dracle"

Bent "Feel Like A King"

Passing Razors "Vengeance Is Mine"

System Of A Down "X"

WBAB/Nassau-Suffolk, NY

Fingers Metal Shop

Sunday 10pm-1am

Fingers

Saxon "Rock Is Our Life"

Godsmack "Awake"

Mushroomhead "Soldiers Unraveling"

Alice Cooper "Hans App"

Bonanz "Resurrection"

KATT/Oklahoma City, OK

Launch Pad

Thursday midnight-1am

Joe Mitchell

Omniblank "Circles"

Saxon "Coming Home"

Howie "Meridian"

Bronx Casket Co. "Black Valentine"

Kittie "Pain"

WJRR/Orlando, FL

Midnight Metal

Saturday Midnight-3am

Vegas

Mechugg "Apocalypse Experience"

Miffles "Monster Mash"

Cradle Of Filth "The Fire Still Burns"

Kittie "Wolves"

Mastodon "Shadows That Move"

WYSP/Philadelphia, PA

Rockers

Friday midnight-2am

Matt & Huggy

Kittie "Dracle"

Dary "Anesthetic"

Judas Priest "Feed Me"

iced Earth "Frankenstein"

Six Feet Under "The Day The Dead..."

KUPD/Phoenix, AZ

Red Radio Underground

Sunday 7-9pm

Larry Mac

System Of A Down "Prison Song"

Reluctous D "Fuck Her Gently"

New Order "Primitive Noise"

Bronx "Jee" "I Shot Lucifer"

Will "The Only One"

KUPD/Phoenix, AZ

Into The Pit

Sunday 10pm-midnight

Larry Mac & The Berzerker

Darby

Diep "Possession"

Six Feet Under "Kille Gun Aze"

40 Below Summer "Step Into The..."

Machine Head "Crashing Around You"

Doze "Die MF Die"

WHEB/Portsmouth, NH

Whiplash

Saturday midnight-1am

Read/kill

Bronx Casket Co. "Black Valentine"

Rob Zombie "Feel So Numb"

Kreator "The Parricide..."

Car "The Gemini"

Therion "A Squared"

WHJY/Providence, RI

The Metal Zone

Saturday midnight-2am

Dr. Metal

Kittie "Dracle"

Queensryche "Eyes Of A... (Live)"

System Of A Down "Chop Suey"

Ozzy Osbourne "Gets Me Through"

Slipknot "Left Behind"

KRXQ/Sacramento, CA

Ear Whacks

Friday 9-10pm

Che Brooks, Paul Wilbur

Bring "Slack"

Rock "Immortal Conceptor"



**JIM KERR**  
jimmerr@rronline.com

## Hit Songs Are Universal

□ Airplay data shows that a hit in New York is usually a hit in Peoria

One of the great things about looking at a station playlist is that it reveals, in very simple form, what *exactly* is going on with how a station approaches the music it plays for its audience. There is no sample to collect, no number-crunching to do and no margin of error. What you see is what you get.

This is part of the power of airplay charts. You can bet that the most-spun song on KNDD is a hit in Seattle, and the same goes, on a national level, for the No. 1 song on the Alternative chart. Unfortunately, this reality-based approach is rarely stretched to its limit.

A few weeks ago (R&R 10/19) I used airplay data to illustrate that the effect of the tragedy of Sept. 11 on the format's music was rather modest and was lessening each week. This week I thought I'd use the same approach to look at a rarely discussed subject: the music differences among markets in this format.

**Amid my despair at this wall of uniformity, I did notice some actual local hits that broke through, albeit not very many of them.**

We have all heard about music that has a "West Coast sound" or "Midwest appeal." There have also been some high-profile examples of massive national hits that were, for one reason or another, unable to have an impact in particular markets. In short, plenty of circumstantial evidence exists that there are specific, and perhaps significant, differences in music tastes from one market to another.

But what does a look at station playlists tell us? Are the differences real? Are they significant? Or does the Alternative format have a generally uniform musical sound from city to city? I looked at actual airplay data to find out.

### A Chart-Level View

Any comparison of individual stations' playlists to the national Alternative

airplay chart makes it pretty clear that, though there are some differences among markets, the disparities are dwarfed by an overwhelming amount of musical similarity.

More than 88% of the stations in the format are playing every song in the top 20 on the national Alternative chart. While that's not a total rejection of local differentiation, it's damn close. If nine out of every 10 stations are playing a specific song in the top 20, where is the local flavor?

Part of the answer is that we are looking at things from a chart-level view — and from the top of the chart, at that. But, while the undeniable conclusion is that the Alternative format is very musically homogeneous, we still need to look at how individual stations approach music against the baseline of the national Alternative chart to get an idea of how much local differentiation there really is.

It is important to note that a homogeneous approach to music is not necessarily a bad thing. It is one of the elements that makes Alternative radio a powerful force in contemporary music. A national hit at the format tends to take on a larger cultural life of its own due to consistent airplay on Alternative stations across the country.

This also helps build the national musical "brand" of what an Alternative station is. Certainly, none of these things would be possible if a national consensus on music were a rare thing. Indeed, it could be argued that, without it, we wouldn't even have a format.

### A Hit-Level View

But having a national consensus does not preclude local hits. To see if we have some truly local differentiation within the homogeneous framework, I decided to start at the top. I looked at the power rotation of each station in the format and compared it to the overall chart. If there were differences between the national chart and individual stations in the hits they play, that would show that there is at least a certain level of differentiation.

I decided to use the five most-spun

songs at each station to define my "A" rotation. I originally looked at the top 10, but it soon became clear that the rotation differences between the No. 1 and No. 10 most-spun songs were so great that they were, in most cases, clearly in different rotations. Spins between No. 1 and No. 5 songs were generally close.

Overall, an average of two of the top five songs in power rotation at individual stations in the format were different from the national top five — a healthy 40% difference. There were five stations whose top five were identical to the national chart's (in content, not rank), including WKQX/Chicago, KXRK/Salt Lake City and KROX/Austin. On the other hand, there were two stations that had completely different top fives from the national chart: KFSD/San Diego and WWCD/Columbus, OH.

While the 40% average differentiation among top fives is significant, a look at the details illustrates that the difference isn't necessarily due to "market hits," but, rather, to timing issues. One station may have a future No. 1 song in power already, while another station may still have a former No. 1 in its top five well

**If nine out of every 10 stations are playing a specific song in the top 20, where is the local flavor?**

after it has moved down on the national chart and on most other stations' playlists. Both instances would illustrate a station's programming different music from the national top five, but not a difference due to a unique local hit song.

An excellent example of such a scenario is Puddle Of Mudd's "Control." It was the most-played



**IN THE ZONE**

With the recent launch of a retooled WZZN (The Zone)/Chicago, PD Bill Gamble has embraced a strategy of taking on crosstown Alternative WKQX (Q101) using much of the personnel he oversaw when he programmed Q101 in the early '90s. Here's Zone AM drive host (and former Q101 air talent, natch) Brooke Hunter hanging out with Cake at The Zone's studios.



**KEEPING THE PROFILE HIGH**

Introducing talent and creating a brand require keeping your station front and center in the minds of the audience. For a contemporary music format like Alternative, creating a special relationship between the radio station and the stars that it plays is an excellent way to do that, whether it is a huge station festival, a live interview or even a simple anecdote relayed by a jock. Here's a picture of WZZN/Chicago afternoon drive host Steve Fisher (r) working the star angle with Bush lead singer Gavin Rossdale at the recent Radio Music Awards.

non-top-five song among all the stations that showed differences from the current-week top five. Though it is not in the national top five, it sits at No. 6 and was in the top five the week before I looked at the numbers. So, obviously, "Control" hardly counts as a dramatic illustration of local differentiation.

Sometimes what look like interesting and real local differences may end up, again, being little more than timing issues: KZON/Phoenix has Default's "Wasting My Time" in its top five well ahead of the rest of the country. So does WHRL/Albany, NY. But is that due to market differences, or have these stations identified a future national hit ahead of the rest of the country?

Amid my despair at this wall of uniformity, I did notice some actual local hits that broke through, albeit not very many of them. KNRK/Portland, OR is powering Weezer's "Island in the Sun"; WGRD/Grand Rapids is having great success with Tainric's "Astounded"; and WAVF/Charleston has Live's "Overcome" in its top five. WPBZ/West Palm Beach is powering Adema's "Giving In," and WWCD has U2's "Stuck in a Moment You Can't Get Out Of" at No. 1.

### A Playlist-Level View

It is only when you look at specific station playlists that you start to see

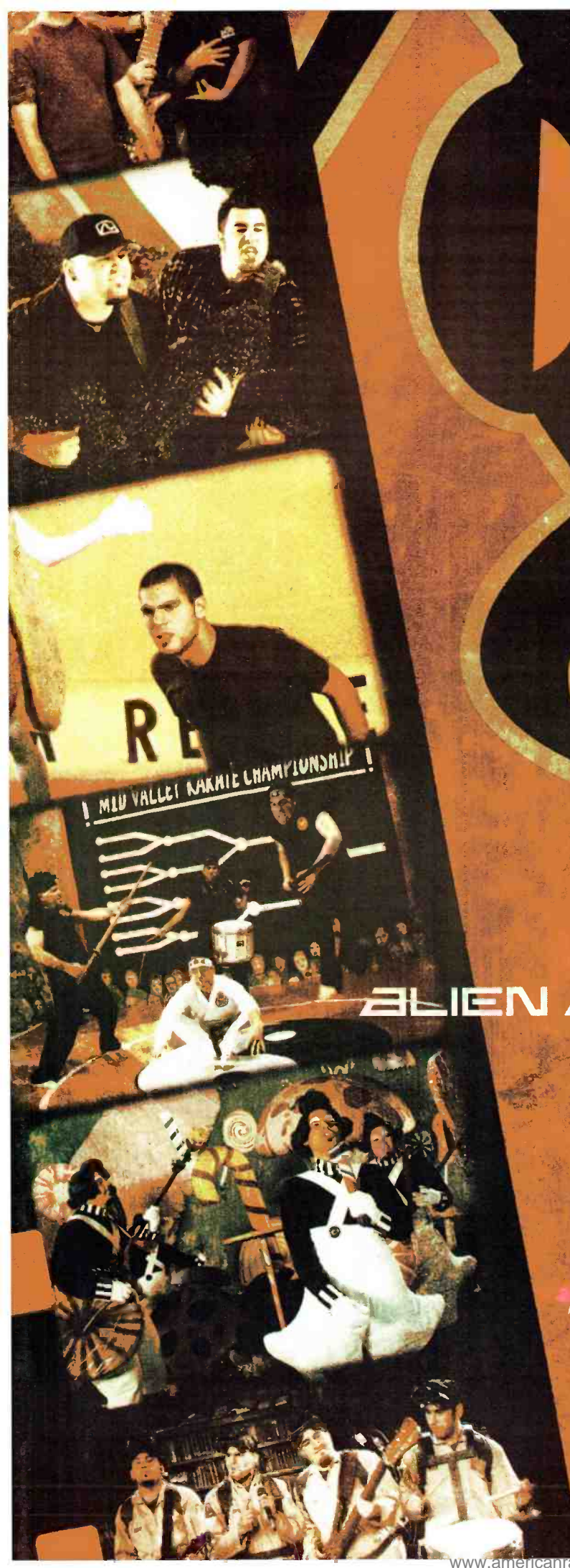
the uniqueness of Alternative stations. WNNX in Atlanta shares less than half its playlist with KXTE/Las Vegas. The same can be said for any number of stations when they're compared head to head.

Which leaves us with an interesting conclusion: If station playlists generally look like the national chart and power rotations are similar across the format, but individual playlists tend to differ from station to station, then musical differences between the individual stations have to be due to songs in the middle and lower parts of the playlists (and the national chart).

That implies that a song that is doing well in a single market alone probably isn't as big a hit as a national hit, even in that particular market. There will always be exceptions, of course. There will be huge national hits that don't catch on in individual cities. There will also be huge local hits that don't catch on nationally. But an examination of Alternative radio playlists and charts indicates that such situations are incredibly rare.

We don't hear much anymore about regional hits or songs that are breaking from one city to another. Perhaps it does still happen, but so fast that we just don't notice it. I guess this is to be expected, and, in hindsight, perhaps the conclusion is obvious: Hit songs are universal.





**#1 Most Added!**

**A&F**

**ALIEN ANT FARM**

**"MOVIES"**

Going Back to the Movies...

- |      |      |               |      |      |          |
|------|------|---------------|------|------|----------|
| Q101 | KPNT | WHFS          | WSUN | KWOD | LIVE 105 |
| WMRQ | WJBX | WXNR          | KFSD | KEDJ | WROX     |
| WARQ | WDYL | WRZK          | WPBZ | WBTZ | KFTE     |
| WLRS | WHRL | and many more |      |      |          |

A&R: RON HANDLER • PRODUCED AND MIXED BY: JAY BAUMGARDNER  
VIDEO DIRECTED BY MARC KLASFELD

MANAGEMENT: BORMAN/MOIR/BOYLE ENTERTAINMENT

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WWW.DREAMWORKSRECORDS.COM WWW.ALIENANTFARM.COM



**ADD!!**

# the psychedelic furs

## ALIVE (FOR ONCE IN MY LIFETIME)

THE NEW STUDIO SINGLE FROM ONE OF ALTERNATIVE MUSIC'S MOST ADORED ACTS

FROM THE FORTHCOMING ALBUM

### "BEAUTIFUL CHAOS: GREATEST HITS LIVE"

THE FIRST EVER LIVE ALBUM FROM THE PSYCHEDELIC FURS

PRODUCED BY RICHARD FORTUS

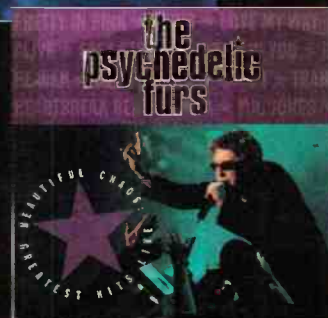
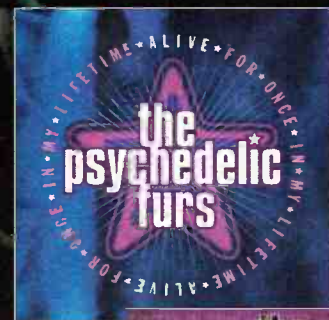
### IN STORES NOVEMBER 20

CONTAINS 12 CLASSIC TRACKS, INCLUDING "PRETTY IN PINK,"  
"LOVE MY WAY" AND "THE GHOST IN YOU"

MIXED BY TIM PALMER

ON TOUR THIS FALL

CO-HEADLINING WITH ECHO & THE BUNNYMEN



MANAGEMENT: RICHARD BISHOP FOR 3 ARTIST MANAGEMENT

<http://legacyrecordings.com/thepsychedelicfurs>  
[www.columbiarecords.com](http://www.columbiarecords.com)



"Columbia," "Legacy" and  
"eggs" Reg. U.S. Pat. & Tm. Off.  
Marca Registrada. © 2001  
Sony Music Entertainment Inc.

# R&R Alternative Top 50



November 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	NICKELBACK How You Remind Me (Roadrunner)	3139	+48	336294	16	74/0
3	2	P.O.D. Alive (Atlantic)	2725	+71	309437	14	72/0
2	3	INCUBUS I Wish You Were Here (Immortal/Epic)	2718	-34	293616	13	76/0
4	4	LINKIN PARK In The End (Warner Bros.)	2530	+116	283288	18	74/0
5	5	STAINED Fade (Flip/Elektra/EEG)	2406	+33	260518	14	73/0
7	6	CREED My Sacrifice (Wind-up)	2376	+98	258351	4	72/1
6	7	PUDDLE OF MUDD Control (Flawless/Geffen/Interscope)	2246	-98	220875	20	69/0
9	8	BLINK-182 Stay Together For The Kids (MCA)	1938	+99	199173	14	72/1
8	9	DISTURBED Down With The Sick (Giant/Reprise)	1821	-105	184464	22	64/0
11	10	SYSTEM OF A DOWN Chop Suey (American/Columbia)	1804	+139	222835	16	63/0
10	11	ALIEN ANT FARM Smooth Criminal (DreamWorks)	1720	-92	194870	24	75/0
14	12	SUM 41 In Too Deep (Island/IDJMG)	1587	+68	158229	8	71/2
12	13	BUSH The People That We Love (Atlantic)	1520	-109	148581	10	68/0
13	14	TOOL Schism (Volcano)	1385	-159	172459	27	69/0
17	15	DEFAULT Wasting My Time (TVT)	1355	+80	106768	10	60/2
18	16	HOOBASTANK Crawling In The Dark (Island/IDJMG)	1311	+164	139850	5	66/2
16	17	LENNY KRAVITZ Dig In (Virgin)	1294	-75	105157	9	65/0
19	18	311 I'll Be Here Awhile (Volcano)	1235	+95	127487	8	62/0
23	19	PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1165	+277	145947	5	64/3
20	20	LINKIN PARK Crawling (Warner Bros.)	1089	-15	124786	35	64/0
15	21	LIT Lipstick And Bruises (RCA)	1008	-396	77258	11	62/0
27	22	KIO ROCK Forever (Top Dog/Lava/Atlantic)	949	+190	73104	3	51/2
24	23	ROB ZOMBIE Feel So Numb (Geffen/Interscope)	937	+85	95608	6	60/0
21	24	AOEMA Giving In (Arista)	925	-83	77227	20	46/0
26	25	SEVENOUST Praise (TVT)	853	+68	70799	5	52/0
25	26	SALIVA Click Click Boom (Island/IDJMG)	830	-16	59259	13	36/0
Breaker	27	STROKES Last Nite (RCA)	771	+241	113925	3	50/6
28	28	PETE YORN For Nancy (Columbia)	725	+75	96834	11	44/0
32	29	FLICKERSTICK Beautiful (Epic)	681	+99	56295	5	44/3
29	30	REMY ZERO Save Me (Elektra/EEG)	650	+7	62628	9	47/1
Breaker	31	WEEZER Photograph (Geffen/Interscope)	620	+223	64051	3	49/9
38	32	JIMMY EAT WORLO The Middle (DreamWorks)	599	+163	51799	2	45/9
Breaker	33	TOOL Lateralus (Volcano)	560	+339	63540	1	55/13
36	34	COLOPLAY Trouble (Nettwerk/Capitol)	513	+49	62580	10	33/3
33	35	ORWNING POOL Bodies (Wind-up)	506	-40	43200	19	18/0
31	36	GOOSMACK Bad Magick (Republic/Universal)	480	-112	40508	10	39/0
49	37	GORILLAZ 19-2000 (Virgin)	443	+148	56818	2	31/5
30	38	DAVE NAVARRO Hungry (Capitol)	440	-197	21302	10	37/0
41	39	DAVE MATTHEWS BAND Everyday (RCA)	390	+26	28920	2	27/0
35	40	COLO Thirteen (Flip/Geffen/Interscope)	390	-82	20007	6	34/0
43	41	PRESSURE 4-5 Beat The World (DreamWorks)	383	+56	24399	4	29/1
47	42	SEVEN CHANNELS Breathe (Palm Pictures)	367	+66	31544	10	16/1
42	43	ABANDONED POOLS Mercy Kiss (Extasy)	355	+24	15655	6	28/0
44	44	SAVES THE DAY At Your Funeral (Vagrant/Jcor)	352	+43	34530	3	29/2
40	45	SUGARCULT Stuck In America (Ultimatum/Artemis)	337	-43	24236	12	24/1
48	46	CRASHPALACE Evolution (Trauma)	327	+27	17821	3	22/1
37	47	LIVE Overcome (Radioactive/MCA)	299	-145	29247	7	23/0
Debut	48	STONE TEMPLE PILOTS Revolution (Atlantic)	295	+193	28672	1	21/5
Debut	49	TENACIOUS O Wonderboy (Epic)	284	+48	28963	1	15/0
46	50	PENNYWISE Divine Intervention (Epitaph)	279	-23	31108	4	18/0

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
ALIEN ANT FARM Movies (DreamWorks)	28
TANTRIC Mourning (Maverick)	20
FUEL Last Time (Epic)	15
TOOL Lateralus (Volcano)	13
CAKE Love You Madly (Columbia)	13
DROWNING POOL Sinner (Wind-up)	11
WEEZER Photograph (Geffen/Interscope)	9
JIMMY EAT WORLD The Middle (DreamWorks)	9
STROKES Last Nite (RCA)	6

**SUM 41**  
**"IN TOO DEEP"**

R&R Alternative: 14 - 12  
BDS Modern Rock: 13\* - 12\*

On TRL!   
KNRK - Top 5 Call Out

Island Def Jam Music Group A Universal Music Company

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOOL Lateralus (Volcano)	+339
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+277
STROKES Last Nite (RCA)	+241
WEEZER Photograph (Geffen/Interscope)	+223
FUEL Last Time (Epic)	+205
STONE TEMPLE PILOTS Revolution (Atlantic)	+193
KID ROCK Forever (Top Dog/Lava/Atlantic)	+190
HOOBASTANK Crawling In The Dark (Island/IDJMG)	+164
JIMMY EAT WORLD The Middle (DreamWorks)	+163
GORILLAZ 19-2000 (Virgin)	+148

## Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

STROKES	WEEZER	TOOL			
Last Nite (RCA)	Photograph (Geffen/Interscope)	Lateralus (Volcano)			
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS
771/241	50/6	620/223	49/9	560/339	55/13
27	31	33			

76 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Gross Impressions equals. Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2001, The Arbitron Company). © 2001, R&R, Inc.

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.

## NEW ORDER "CRYSTAL"

The first single from GET READY

"Crystal" remixes by Digweed, Lee Coombs and Creamer K.

www.neworderweb.com

"3 1/2 stars" - Rolling Stone!  
"A-" - Entertainment Weekly  
"10 out of 10" - Mixer

New this week: WSUN, WARQ!  
Top 5 Phones: WLIR, WOXY, KFSD, WWCD!!

Over 45,000 scanned the first two weeks.

WLIR/Long Island	18x	1948/#48
WKIE/Chicago	24x	
KKMR/Dallas	25x	
KTBS/Houston	10x	248/#84
KFMA/Tucson	14x	77/#61
WHRL/Albany	15x	

On for 12 weeks and 175 spins!

WZZN/Chicago	16x	1419/#39
KDGE/Dallas	18x	415/#68
KFSD/San Diego	32x	353/#50
WWCD/Columbus	19x	129/#83
WEQX/Syracuse	22x	
WKRL/Syracuse	14x	

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## BreakThrough

### Artist

REMY ZERO

Track: "SAVE ME"

LP: THE GOLDEN HUM

Label: ELEKTRA/EEG

By  
Katy Stephan

**S**tarting an article about Remy Zero by mentioning lead singer Cinjun Tate's marriage to actress Alyssa Milano would be shallow and completely superficial. Remy Zero have been toiling away as a working band since the early '90s, while the high-profile marriage lasted less than a year.

It would be just as shallow to point out that "Save Me," the first single from *Golden Hum*, is being used as the title theme for the new hit WB Network television series *Smallville*.

The truth is, Hollywood is arriving fashionably late at the Remy Zero party. It has taken the band three albums, a label switch and plenty of perseverance to get where they are today — a Breaker at No. 29 on the R&R Alternative chart, to be exact.

The five members of Remy Zero met as boys in Birmingham, AL. Brothers Cinjun and Shelby Tate (vocals and guitar, respectively) grew up in a home with an unusual amenity: a recording studio. Their youthful experimentation with sound and recording is still evident in their music, which is rich with dreamy textures and mesmerizing soundscapes.

The band's first big break came in the mid-'90s when noncommercial KCRW/Los Angeles DJ Chris Douridas played a demo of theirs on the air. The demo caught the attention of Geffen Records, which signed the band.

While the public was slow to embrace the band's ambient, low-fi sound, other musicians fawned over them. Radiohead took them along on their OK Computer tour. Courtney Love called them her favorite band, and Michael Stipe joined the chorus of admirers.

The band recorded their second release in their live-work space in the famed Villa Elaine, Orson Welles' former residence. By the late '90s the Villa Elaine was a decrepit apartment building full of drug dealers and transients, but the unique, artist-friendly environment there so influenced the band's songwriting process that they refused to write an actual song before they began recording. They did all their work collectively as they went to tape and even named their second album after the place.

For Remy Zero, the road has not always been paved with gold, but the childhood friends have stuck it out, and it's finally paying off. *The Golden Hum*, the band's first release on Elektra, features the big-time producing talent of Jack Joseph Puig (No Doubt, Green Day, Tricky). The first single, "Save Me," is currently spinning on 47 of R&R's reporting Alternative stations. It looks like Remy Zero's continued success will be built on more than Hollywood gossip — because *People* magazine covers may come and go, but good music lasts forever.

**Artist POV:** Drummer Gregory Slay: "If the things we've been through haven't stopped us from making a record at this point, I don't know what could."



Remy Zero

Pat Ferrise, MD  
WHFS/Washington, DC

## Pat Ferrise ON THE RECORD

I really like The Strokes record that we're playing a lot. I saw them last week here in Washington, and they were amazing. It's the third time I've seen them, and I think they are the real deal. They have a great live presence and a great live show. "Last Nite" stands out and is very refreshing on the air. We're getting calls on it. ■ I'm looking forward to the hearing the new Korn and also the Rage and Chris Cornell collaboration.

Several acts continue to reach new heights this week. First up, **P.O.D.** climb to No. 2 with "Alive." This song looks as if it could be the top contender for the No. 1 spot, currently occupied by **Nickelback** ... **Default** move into the top 15 with "Wasting My Time" ... **Stu Bergen**, **Howie Miura** and the rest of the Island Def Jam team had a terrific 2001 with the development of **Sum 41**, **Saliva** and **American Hi-Fi**. The story continues with **Hoobastank**, whose "Crawling in the Dark" is sprinting upward on the chart with the top 10 in sight ... **The Strokes** vault 34-27\* with "Last Nite" ... **Puddle Of Mudd** have two songs in this week's top 20. "Control" is still hanging in the top 10, while "Blurry" moves 23-19\* ... Overall, the top 10 was relatively stagnant this week, although **System Of A Down** break in with "Chop Suey!" ... **Ross Zapor** and the **DreamWorks** staff follow the No. 1 success of **Alien Ant Farm's** "Smooth Criminal" with "Movies" — the song that actually preceded the Michael Jackson cover. "Movies" picks up re-adds at heavies **KRCQ/Los Angeles**, **KITS/San Francisco**, **WHFS/Washington** and **KNDD/Seattle** while nailing No. 1 **Most Added** honors ... **Tantric**, **Fuel**, **Cake** and **Drowning Pool** also nab double-digit add weeks. **RECORD OF THE WEEK:** **Adema** "The Way You Like It"

## ON THE RADIO

by Anthony Acampora

# Tantric

## "Mourning"

"Fantastic 3rd single from a tremendous band. 'Mourning' lights up the phones and elicits extreme passion from my listeners and huge sales in the market."

— Kevin Mannion, PD/KZON —

ALBUM GOLD!

Sold out headlining tour OUT NOW!  
HBO Reverb airs all month!



### #2 MOST ADDED with 35 stations OUT OF THE BOX!

WBCN	Q101	KTBZ	KEDJ
WEND	KKND	WBUZ	WPBZ
WHRL	WBSX	WKRL	WXNR
WARQ	WRZK	WXTW	WZZI
WWDX	WJSE	WRRV	KXNA
WSFM	KPOI	WCYY	WRZK

### These fine stations already spinning

KDGE: 20x	WJBX: 21x	WAVF: 22x
WRAX: 12x	KWOD: 23x	KZON: 42x!
WXEG: 12x	WLRS: 23x	WWWV: 34x
WNFZ: 17x	WBRU: 13x	



**RateTheMusic.com**  
BY MEDIABASE™

America's Best Testing Alternative Songs  
12+ For The Week Ending 11/9/01.

Artist Title (Label)	TW	LW	Familiarity	Burn	TD	Familiarity	Burn
NICKELBACK How You Remind Me (Roadrunner)	4.35	4.34	95%	18%	4.35	96%	18%
LINKIN PARK In The End (Warner Bros.)	4.30	4.27	94%	13%	4.27	95%	15%
INCUBUS I Wish You Were Here (Immortal/Epic)	4.15	4.13	91%	13%	4.11	92%	13%
LINKIN PARK Crawling (Warner Bros.)	4.10	4.10	98%	33%	4.08	99%	36%
P.O.D. Alive (Atlantic)	4.08	4.03	92%	17%	4.03	93%	16%
STAINED Fade (Flip/Elektra/EEG)	4.02	4.03	91%	22%	4.02	93%	24%
ADEMA Giving In (Arista)	4.00	3.98	76%	12%	3.95	77%	13%
PUDDLE... Control (Flawless/Geffen/Interscope)	3.92	3.86	90%	27%	3.91	92%	29%
SYSTEM OF A DOWN Chop Suey (American/Columbia)	3.90	3.90	85%	16%	3.89	86%	18%
DISTURBED Down With The Sick (Giant/Reprise)	3.90	3.79	90%	24%	3.87	92%	26%
ALIEN ANT FARM Smooth Criminal (DreamWorks)	3.90	3.82	98%	44%	3.84	99%	49%
DEFAULT Wasting My Time (TVT)	3.87	3.88	48%	6%	3.81	51%	6%
SUM 41 Fat Lip (Island/DJMG)	3.81	3.80	92%	37%	3.76	92%	38%
SUM 41 In Too Deep (Island/DJMG)	3.80	3.77	83%	15%	3.73	83%	17%
TOOL Schism (Volcano)	3.78	3.77	88%	35%	3.81	91%	36%
SEVENDUST Praise (TVT)	3.74	3.71	44%	5%	3.66	46%	5%
BUSH The People That We Love (Atlantic)	3.74	3.69	76%	11%	3.67	80%	13%
PUDDLE... Blurry (Flawless/Geffen/Interscope)	3.73	-	46%	7%	3.73	48%	8%
WEEZER Hash Pipe (Geffen/Interscope)	3.69	3.73	93%	40%	3.70	93%	40%
SALIVA Click Click Boom (Island/DJMG)	3.67	3.61	82%	20%	3.66	86%	22%
GODSMACK Bad Magick (Republic/Universal)	3.66	3.63	67%	14%	3.69	70%	15%
ROB ZOMBIE Feel So Numb (Geffen/Interscope)	3.59	3.61	54%	9%	3.65	56%	8%
BLINK-182 Stay Together For The Kids (MCA)	3.59	3.76	76%	18%	3.52	76%	20%
311 I'll Be Here Awhile (Volcano)	3.58	3.63	53%	9%	3.53	57%	10%
LIT Lipstick And Bruises (RCA)	3.54	3.57	67%	11%	3.42	69%	13%
GORILLAZ Clint Eastwood (Virgin)	3.49	3.53	94%	44%	3.47	93%	43%
CREED My Sacrifice (Wind-up)	3.49	3.44	72%	16%	3.51	75%	16%
DAVE NAVARRO Hungry (Capitol)	3.27	3.26	48%	10%	3.24	52%	12%
LENNY KRAVITZ Dig In (Virgin)	3.15	3.18	70%	23%	3.19	74%	24%
KID ROCK Forever (Top Dog/Lava/Atlantic)	2.94	-	46%	14%	2.97	47%	14%

Total sample size is 888 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Sample composition is based on persons 12+. TD = Target Demo (Males 18-34). Persons are screened via the Internet. Once passed, they can take the music test based on their format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 407/523-7272. RateTheMusic.com data is provided by Mediabase Research, A Division of Premiere Radio Networks.

**ALTERNATIVE Indicator**

**Most Added**

ALIEN ANT FARM Movies (DreamWorks)	5
CAKE Love You Madly (Columbia)	5
TANTRIC Mourning (Maverick)	3
GREEN DAY Poprocks & Coke (Reprise)	3
GORILLAZ 19-2000 (Virgin)	2
EVERLAST Love For Real (Tommy Boy)	2
LINKIN PARK In The End (Warner Bros.)	1
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	1
JIMMY EAT WORLD The Middle (DreamWorks)	1
SEVENDUST Praise (TVT)	1
SAVES THE DAY At Your Funeral (Vagrant/Jcor)	1
FUEL Last Time (Epic)	1
BUTTHOLE SURFERS Dracula From Houston (Surfdog/Hollywood)	1
STONE TEMPLE PILOTS Revolution (Atlantic)	1
TOOL Lateralus (Volcano)	1
KITTIE What I Always Wanted (Oracle/Artemis)	1
MESH STL Maybe Tomorrow (Label)	1
DROWNING POOL Sinner (Wind-up)	1
BAD RELIGION Sorrow (Epitaph)	1
CRAVING THEO Alone (Columbia)	1

**ALTERNATIVE Going For Adds**

**11/13/01**

DROWNING POOL Sinner (Wind-up)
MARILYN MANSON Tainted Love (Maverick/WB)
MUSHROOMHEAD Solitaire Unraveling (Universal)

Listen now to these and other hot/new releases on Music Meeting, the industry's No. 1 online destination for new music: [www.rmmusicmeeting.com](http://www.rmmusicmeeting.com)



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**MARKET #1**


**WKRN/New York**  
Infinity  
(212) 314-9230  
Kingston/Woody/Par  
12x Cum 2,453,308



PLAYS	ARTIST/TITLE	GI (888)
37	40 SYSTEM OF A DOWN/Chop Suey	10440
37	39 STANMFade	49686
37	38 INCUBUS/Wash You Were Here	48412
35	38 P.O.D./Alive	48412
36	31 CREDIAD/Sacrifice	47138
36	36 NICKELBACK/How You Remind Me	45654
36	36 LINKIN PARK/In The End	45654
35	24 HOBBASTANK/Crawling In The Dark	30576
34	24 PUDDLE OF MUDD/Control	30576
29	23 PUDDLE OF MUDD/Blurry	29332
25	22 BUSH/The People That...	28028
16	21 STROKES/Last Mile	26754
16	20 DISTURBED/Down With...	25480
16	20 MARILYN MANROW/Tamed Love	25480
16	19 TOOL/Schm	24206
11	18 PAPA ROACH/Last Resort	22832
11	18 FUEL/Hemorrhage...	22832
11	18 TOOL/Lateralus	20384
11	18 WEZZER/hush Pipe	20384
10	16 PAPA ROACH/Last Resort	20384
10	15 STANMFade	20384
10	15 PETER DINKlage/Nancy	19110
15	15 ALIEN ANT FARM/Smooth Criminal	19110
14	14 OZZY OSBOURNE/Get Me Through	17836
14	14 LINKIN PARK/In The End	17836
28	13 STANMFade	16562
4	12 STONE TEMPLE PILOTS/Wonderful	15288
12	12 BLINK-182/Stay Together For...	14014
11	11 INCUBUS/Feel So Numb	14014
11	11 ROB ZOMBIE/Feel So Numb	14014

**MARKET #2**


**KROQ/Los Angeles**  
Infinity  
(323) 930-1067  
Wheatley/Sand/Boom/Warden  
12x Cum 1,550,890



PLAYS	ARTIST/TITLE	GI (888)
39	42 P.O.D./Alive	38334
37	37 SYSTEM OF A DOWN/Chop Suey	34289
36	36 NICKELBACK/How You Remind Me	33372
24	35 DISTURBED/Down With...	32445
32	32 ALIEN ANT FARM/Smooth Criminal	29664
26	32 LINKIN PARK/In The End	29664
26	30 TOOL/Schm	27810
28	27 311/Th Be Here Awhile	25029
36	26 CREDIAD/Sacrifice	24102
16	25 LINKIN PARK/Rumorsy	23372
40	25 INCUBUS/Wash You Were Here	23175
27	25 ADEMA/Giving In	23175
33	23 BLINK-182/Stay Together For...	21321
21	23 PUDDLE OF MUDD/Control	21321
24	23 STANMFade	21321
30	21 PUDDLE OF MUDD/Blurry	19467
25	20 WEZZER/hush Pipe	18540
19	19 STROKES/Last Mile	17613
19	19 STANMFade	17613
2	18 GORILLAZ/Cint Eastwood	17613
18	18 LINKIN PARK/In The End	17613
27	17 AF/Th Days Of The...	15759
22	17 LINKIN PARK/Crawling In The Dark	15759
26	17 HOBBASTANK/Crawling In The Dark	15759
18	17 STROKES/Last Mile	14832
18	16 WEZZER/hush Pipe	14832
16	16 TRANS/Sue	14832
15	16 BAD RELIQU/Sow	13955
12	16 ROB ZOMBIE/Feel So Numb	12878
21	14 SUM 41/In Too Deep	12878

**MARKET #3**


**WKDQ/Chicago**  
Emmis  
(312) 527-6348  
Ricks/De/Shammas  
12x Cum 611,888



PLAYS	ARTIST/TITLE	GI (888)
42	46 P.O.D./Alive	14956
43	44 INCUBUS/Wash You Were Here	14956
41	43 NICKELBACK/How You Remind Me	14011
44	42 LINKIN PARK/In The End	13922
39	41 BLINK-182/Stay Together For...	13086
42	40 STANMFade	12940
43	39 PETER YORRM/Nancy	10758
31	38 CREDIAD/Sacrifice	10106
22	38 SUM 41/In Too Deep	9780
29	37 NICKELBACK/How You Remind Me	8264
28	37 DEFAULT/Washing My Time	8002
28	31 1/Th Be Here Awhile	8478
26	22 DISTURBED/Down With...	7172
22	22 COLDFLY/Revolution	7172
6	21 GORILLAZ/19-2000	6646
21	19 SUGARGLAZ/Shuck In America	6194
20	19 PUDDLE OF MUDD/Control	6194
14	17 REMY ZERO/Save Me	5542
11	15 SAVES THE DAY/In Your Face	4890
15	15 ALIEN ANT FARM/Smooth Criminal	4890
15	15 LINKIN PARK/Crawling In The Dark	4890
14	15 BUSH/The People That...	4564
14	13 MUST/Cocaine	4228
13	13 LINKIN PARK/In The End	4228
13	13 ROB ZOMBIE/Feel So Numb	4228
15	12 CUSTOM/Hey Mister	3912
12	12 WEZZER/hush Pipe	3912
12	12 HOBBASTANK/Crawling In The Dark	3912

**MARKET #4**


**KITS/San Francisco**  
Infinity  
(415) 571-1053  
Nico/Quinn/Fan  
12x Cum 611,188



PLAYS	ARTIST/TITLE	GI (888)
35	43 P.O.D./Alive	10340
35	43 SYSTEM OF A DOWN/Chop Suey	10340
38	42 NICKELBACK/How You Remind Me	9670
29	40 INCUBUS/Wash You Were Here	9400
35	38 PUDDLE OF MUDD/Blurry	7765
28	38 NICKELBACK/How You Remind Me	7660
27	37 ALIEN ANT FARM/Smooth Criminal	6345
21	37 LINKIN PARK/In The End	6345
35	36 CREDIAD/Sacrifice	6110
26	35 WEZZER/hush Pipe	5875
3	35 STROKES/Last Mile	5875
25	35 SUM 41/In Too Deep	5875
21	25 BLINK-182/Stay Together For...	5875
24	24 PAPA ROACH/Last Resort	5660
21	24 RAGE AGAINST.../Venegades Of Funk	5640
23	23 WEZZER/hush Pipe	5405
21	21 BUSH/The People That...	4935
3	21 AF/Th Days Of The...	4935
16	21 SUM 41/In Too Deep	4935
16	21 NICKELBACK/How You Remind Me	4935
19	20 TOOL/Schm	4465
19	19 STANMFade	4465
19	19 311/Th Be Here Awhile	4465
20	18 HOBBASTANK/Crawling In The Dark	4228
16	18 DISTURBED/Down With...	4228
15	18 LINKIN PARK/Crawling In The Dark	4228
16	18 PUDDLE OF MUDD/Control	3760
15	18 STROKES/Last Mile	3760
16	18 STANMFade	3760

**MARKET #5**


**WPLJ/Philadelphia**  
Radio One  
(610) 565-0091  
Nico/Quinn/Fan  
12x Cum 584,900



PLAYS	ARTIST/TITLE	GI (888)
38	44 PUDDLE OF MUDD/Control	9328
31	43 P.O.D./Alive	9165
47	42 NICKELBACK/How You Remind Me	8900
36	42 LINKIN PARK/Crawling In The Dark	8904
39	42 WEZZER/hush Pipe	8904
38	41 INCUBUS/Wash You Were Here	8652
38	38 PEARL JAM/Am Patriot	7632
34	38 CREDIAD/Sacrifice	7420
36	34 STANMFade	7208
32	34 ALIEN ANT FARM/Smooth Criminal	6996
31	33 SUM 41/In Too Deep	6784
33	33 BLINK-182/Stay Together For...	6572
31	31 SUM 41/In Too Deep	6360
32	32 BUSH/The People That...	5512
6	24 FLICKERSTICK/Beastial	5512
29	26 LINKIN PARK/In The End	5212
3	25 GORILLAZ/Cint Eastwood	5300
19	24 DEFAULT/Washing My Time	4878
19	23 PETER YORRM/Nancy	5088
19	21 SYSTEM OF A DOWN/Chop Suey	4452
25	22 SAVES THE DAY/In A Moment...	4240
22	22 LIVE/Overcome	4240
22	22 311/Th Be Here Awhile	4016
10	18 WEZZER/hush Pipe	3828
3	18 MARILYN MANROW/Tamed Love	3828
17	17 HOBBASTANK/Crawling In The Dark	3604
17	17 UB2/Beautiful Day	3604
17	17 STANMFade	3382
17	17 NICKELBACK/How You Remind Me	3382
12	15 LIMP BIZKIT/My Way	1860

**MARKET #6**


**KDGE/Dallas-Ft. Worth**  
Clear Channel  
(972) 770-7777  
Doherty/Hyo  
12x Cum 465,100



PLAYS	ARTIST/TITLE	GI (888)
51	41 ALIEN ANT FARM/Smooth Criminal	11712
55	50 TOOL/Schm	10560
55	50 NICKELBACK/How You Remind Me	10560
51	51 SEVEN CHANNELS/Sensitive	9792
50	50 INCUBUS/Wash You Were Here	9600
37	42 P.O.D./Alive	8054
37	42 FLOERSTICK/Beautiful	8054
39	39 CURE/Call Her	7468
41	39 LINKIN PARK/In The End	7468
32	36 BLINK-182/Stay Together For...	6912
34	34 SUM 41/In Too Deep	6912
34	35 STANMFade	6912
27	34 3 DOORS DOWN/Duck And Run	6528
24	34 LIFEHOUSE/Hanging By A Moment	4508
11	23 STROKES/Last Mile	4416
12	22 U2/Elevation	4224
22	22 CREDIAD/Sacrifice	4224
21	21 NEW ORLEANS/99	4032
21	21 DAVE MATTHEWS BAND/The Space Between...	4032
18	21 LIFEHOUSE/Hanging By A Moment	3840
20	20 LIMP BIZKIT/Dig In	3840
18	20 WEZZER/hush Pipe	3840
23	18 DEFAULT/Washing My Time	3456
21	17 BUSH/The People That...	3264
18	17 FUEL/Blad Day	3264
18	17 SUM 41/In Too Deep	3072
5	16 PUDDLE OF MUDD/Blurry	3072
16	16 COLDFLY/Revolution	3072
16	15 SUGARGLAZ/Shuck In America	2880

**MARKET #7**

**CMJX/Detroit**  
Chum Ltd.  
(313) 961-6397  
Brookshaw/Canova/Franklin  
12x Cum 419,700



PLAYS	ARTIST/TITLE	GI (888)
39	41 CREDIAD/Sacrifice	7872
39	41 KID ROCK/Forever	7872
38	38 NICKELBACK/How You Remind Me	7488
39	38 LINKIN PARK/In The End	7488
39	39 BLINK-182/Stay Together For...	7488
37	38 NICKELBACK/How You Remind Me	7296
38	38 SUM 41/In Too Deep	7296
34	32 PUDDLE OF MUDD/Control	6144
30	30 P.O.D./Alive	5760
35	28 STANMFade	5760
37	28 SYSTEM OF A DOWN/Chop Suey	5760
11	26 WEZZER/hush Pipe	4992
21	25 JODYP/NP/Sometimes Wanna Die	4608
24	24 FRODO BAGGINS/The World Is Big After All	4608
25	24 STROKES/Last Mile	4608
20	24 ADEMA/Giving In	4608
24	23 DEFAULT/Washing My Time	4416
21	23 NEW ORLEANS/99	4416
22	22 NELY FURTADO/Furn Oil The Light	4224
21	21 HOBBASTANK/Crawling In The Dark	4032
20	21 SUM 41/In Too Deep	4032
21	21 FINGER LIZZY/Right Behind You	4032
19	20 FINGER LIZZY/Right Behind You	4032
19	19 ALIEN ANT FARM/Smooth Criminal	3648
19	19 LINKIN PARK/In The End	3648
20	18 TRANS/Sue	3456
25	18 BEM FOLDS/Ascend The Suburbs	3456
6	17 TOOL/Lateralus	3264

**MARKET #8**


**WBEN/Boston**  
Infinity  
(617) 266-1111  
O'Driscoll/Schick  
12x Cum 594,100



PLAYS	ARTIST/TITLE	GI (888)
39	39 STANMFade	9984
34	39 LINKIN PARK/In The End	9984
38	38 NICKELBACK/How You Remind Me	9728
33	33 P.O.D./Alive	8448
32	32 PUDDLE OF MUDD/Control	8532
22	31 KID ROCK/Forever	5376
14	21 BLINK-182/Stay Together For...	5376
19	21 PETER YORRM/Nancy	5376
20	21 SYSTEM OF A DOWN/Chop Suey	4608
21	20 LIMP BIZKIT/Dig In	4096
11	15 TOOL/Schm	3840
15	15 STONE TEMPLE PILOTS/Revolution	3840
15	15 CRYSTAL METHOD/You Know It's Hard	3840
17	15 SUM 41/In Too Deep	3840
14	14 DEFAULT/Washing My Time	3584
14	14 NEW ORLEANS/99	3584
14	14 NELY FURTADO/Furn Oil The Light	3328
13	13 STROKES/Last Mile	3328
9	13 DISTURBED/Down With...	3328
13	13 GORILLAZ/Cint Eastwood	3072
11	11 311/Th Be Here Awhile	2816
12	11 NICKELBACK/How You Remind Me	2816
7	10 LINKIN PARK/Crawling In The Dark	2560
7	10 BUSH/The People That...	2560
9	10 TOOL/Lateralus	2304
12	9 PUDDLE OF MUDD/Blurry	2048
8	8 ROB ZOMBIE/Feel So Numb	2048

**MARKET #9**


**WFNX/Boston**  
MCC  
(617) 565-6200  
Crawley/Schick  
12x Cum 197,280



PLAYS	ARTIST/TITLE	GI (888)
44	46 LINKIN PARK/In The End	3528
43	43 SYSTEM OF A DOWN/Chop Suey	3528
41	41 NICKELBACK/How You Remind Me	3362
38	38 P.O.D./Alive	3198
21	38 GORILLAZ/Cint Eastwood	3116
21	38 HOBBASTANK/Crawling In The Dark	2296
26	26 PUDDLE OF MUDD/Control	2132
25	25 INCUBUS/Wash You Were Here	2056
26	25 ALIEN ANT FARM/Smooth Criminal	2056
24	24 SALVADORE/Click Boom	1896
23	23 TOOL/Schm	1896
23	23 PUDDLE OF MUDD/Blurry	1896
23	23 KID ROCK/Forever	1896
12	22 OZZY OSBOURNE/Get Me Through	1804
22	22 SEVENHOURS/Frame	1804
12	21 MARILYN MANROW/Tamed Love	1804
21	21 SUM 41/In Too Deep	1722
21	21 ADEMA/Giving In	1722
21	21 DORIS ROSS/Pool Bodies	1640
23	20 SUM 41/In Too Deep	1640
22	20 ROB ZOMBIE/Feel So Numb	1640
25	20 GORILLAZ/Cint Eastwood	1640
16	20 BUSH/The People That...	1476
20	17 LIMP BIZKIT/Dig In	1394
17	17 TANTRICK/Breakdown	1394
16	16 NICKELBACK/How You Remind Me	1312
16	16 BLINK-182/The Rock Show	1230

**MARKET #10**


**WFNS/Washington, DC**  
Infinity  
(301) 306-0991  
Shaw/Forsythe  
12x Cum 694,100



PLAYS	ARTIST/TITLE	GI (888)
44	46 LINKIN PARK/In The End	61960
44	46 INCUBUS/Wash You Were Here	11960
44	46 NICKELBACK/How You Remind Me	11700
41	45 NICKELBACK/How You Remind Me	11700
40	44 CREDIAD/Sacrifice	10140
39	43 STANMFade	9100
35	35 SYSTEM OF A DOWN/Chop Suey	8580
35	35 NICKELBACK/How You Remind Me	8580
26	24 ALIEN ANT FARM/Smooth Criminal	8240
23	23 311/Th Be Here Awhile	5980
22	22 HOBBASTANK/Crawling In The Dark	5720
22	22 SUM 41/In Too Deep	5460
21	21 LINKIN PARK/Crawling In The Dark	5460
21	21 LIMP BIZKIT/Dig In	5460
20	20 MARILYN MANROW/Tamed Love	5000
13	19 PETER YORRM/Nancy	4840
22	18 SUM 41/In Too Deep	4840
18	18 NICKELBACK/How You Remind Me	4680
20	18 LINKIN PARK/In The End	4680
20	17 GORILLAZ/Cint Eastwood	4420
17	15 ROB ZOMBIE/Feel So Numb	3900
17	15 STROKES/Last Mile	3640
9	14 COLDFLY/Revolution	3640
7	14 CRYSTAL METHOD/You Know It's Hard	3640
12	12 LINKIN PARK/How Step Closer	3120

**MARKET #11**

**WVHC/Washington, DC**  
Clear Channel  
(301) 587-7100  
Riser/Curtis  
12x Cum 156,400



PLAYS	ARTIST/TITLE	GI (888)
41	38 NICKELBACK/How You Remind Me</	





## New Music Specialty Shows

R&R's Exclusive Look At The Cutting Edge Of Alternative

### Company's Coming

By Katy Stephan

So you know what's on the list. But do you know what's *not* on the list? I mean, what *almost* made the list and could very soon show up with three friends and a six-pack?

Well, the **Tweaker** record seems to be growing steadily. If you think Chris Vrenna = **Nine Inch Nails** drummer, of course you're right. But if you think Vrenna's solo project **Tweaker** = harsh, abrasive aggro-rock, you obviously haven't heard the album. The second single, "Take Me Alive," is coming out soon, and it features vocalist Craig Wedren of **Shudder To Think**. Get it from Troy Prickett at Six Degrees (415-626-6334).

At a time when American flags are bursting out all over, Saul Williams offers "Om Nia Merican": "I'm the pages of history/Read between the lines/The living truth behind your symbols and signs." His music is every bit as powerful as his message. It

makes major superstar rap-rockers (whose names I won't mention) sound like weak imitators. Before I get myself into big trouble, I'll pass you on to Jason at Cornerstone (773-880-1365).

Similarly, **Gargantua Soul's** "Calling My America" is spot-on. It's well-produced with distinct dynamic levels, and it also features driving rhythm and high energy. Siri Neuzzi at Howard Rosen Promotion can tell you more (718-726-2737).

I want to marry the **Curve** album. Can someone work out the logistics on that for me? "Want More Need Less" is smoother and more melodic than "Hell Above Water," and, without the distortion on her vocals, Toni Halliday has a groovy, almost **Christie Hynde** quality. *Gift* is the album, and you really should have it. Maybe it could be an open marriage. Ask Jessica Siracusa at Universal (212-373-0779).

While we're on the subject of chick singers, I'm going to give you a tip here: **Jenn Beas** is an unsigned artist with a sweet sound, some real songwriting talent and a five-song EP. My crystal ball shows a bright future for her. To get in on the ground floor, contact Steven Melrose (323-397-3460) or visit [www.jenbeast.com](http://www.jenbeast.com).

So, keep an eye out for all of the above. You don't want to be surprised when they show up on your doorstep and take over the place.



R&R GETS TWEAKED

Pictured at R&R's offices are (l-r) R&R Sales Rep Paul Colbert and Asst. Editor Katy Stephan, Tweaker's Chris Vrenna and U.N.C.L.E.'s Mark Kordelos.

## R&R Top 20 Artists

November 9, 2001

1. **CRYSTAL METHOD** (*Outpost/Geffen/Interscope*) "You Know It's Hard"
2. **BASEMENT JAXX** (*Astralwerks/Virgin*) "Where's Your Head At"
3. **MAD CAPSULE MARKETS** (*Palm Pictures*) "Pulse"
4. **INTERNATIONAL NOISE**. (*Epitaph*) "Capitalism..."
5. **AVALANCHES** (*Modular/London Sire*) "Frontier Psych"
6. **APEX THEORY** (*DreamWorks*) "Shhh..."
7. **FEEDER** (*Echo*) "Buck Rogers"
8. **STROKES** (*MCA*) "Last Nite"
9. **BUTTHOLE SURFERS** (*Hollywood*) "Dracula From Houston"
10. **GORILLAZ** (*Virgin*) "19-2000"
11. **SAVES THE DAY** (*Vagrant/Jcor*) "Your Funeral"
12. **HEALERS** (*Import*) "Last Ride"
13. **GOLDFRAPP** (*Mute*) "Utopia"
14. **NO MOTIV** (*Vagrant/TVT*) "Give Me Strength"
15. **JIMMY EAT WORLD** (*DreamWorks*) "Middle"
16. **DEATH CAB FOR CUTIE** (*Barsuk*) "Movie Script Ending"
17. **CYPRESS HILL** (*Ruffhouse/Columbia*) "Trouble"
18. **SOMETHING CORPORATE** (*Drive Thru*) "If You C Jordan"
19. **H2O** (*MCA*) "Like A Prayer"
20. **STARSAILOR** (*Capitol*) "Good Souls"

Ranked by total number of shows reporting artist.

## Record Of The Week

Record of the Week: **The Divine Comedy**  
 Album: *Regeneration*  
 Tracks: "Love What You Do," "Perfect Lovesong"  
 Label: **Nettwerk**



Neil Hannon has been making records in the U.K. as **The Divine Comedy** since the early '90s, and it's high time America got hip. **Nettwerk** is releasing *Regeneration* this week, so, if you act fast, you can be one of the cool people. ● Here's the breakdown on why the singles "Love What You Do" and "Perfect Lovesong" get a perfect score on the Divinity Meter. The songs receive points for: 1. Creating melodies that insert themselves into your memory on the first hearing. 2. Using "exercise" and "exorcise" back to back (in "Love What You Do"). 3. Writing a song about writing a song ("Perfect Lovesong") with "a divine Beatles bass line and a big old Beach Boys sound" — and living up to the comparison. 4. Completely avoiding the whole "I'm such a sad, melancholy emo boy, and no one knows my pain" posture. 5. Making alternative music that's as catchy and infectious as straight-up pop but infinitely cooler. 6. Tasting use of the flute (if that's not an oxymoron). ● Get your own copy from Tom Gates or Josh Wolf at **Nettwerk** in New York (212-760-1540), Erica Goodstadt in California (310-855-0643) or Keri Valmassei if you're in-between (513-731-7664) — 'cause I'm not giving you my copy.

## Specialty Show Reporters

Shows and their Top 5 songs listed alphabetically by market

### WEQX/Albany, NY

Download  
 Sunday 9pm-11pm  
 Alex Taylor  
 Butthole Surfers "Dracula From Houston"  
 Sloan "It Feels Good Do It"  
 Save The Day "Cars And Calabres"  
 Feeder "Buck Rogers"  
 Something Corporate "Harricana"

### KTEG/Albuquerque, NM

Burning Sensations  
 Sunday 9pm-10pm  
 Adam 12  
 Strung Out "Out Of The Sub."  
 Aerogramme "Post-Tour."  
 DJ Krush "Zin Approach"  
 Techno Animal "Vibe"  
 Reindeer Section "Opening Taste"

### WNNX/Atlanta, GA

Sunday School  
 Sunday 9pm-10pm  
 Jay Harrison  
 Something Corporate "If You C Jordan"  
 Green Day "Mars"  
 Avalanches "Frontier Psychist"  
 Cars "Let Me Move On"  
 Marilyn Manson "Tainted Love"

### WRAX/Birmingham, AL

Reg's Coffeehouse  
 Sunday 10pm-11pm  
 Scottie Register  
 Pete Yorn "Strange Condition"  
 Bob Schneider "Round And Round"  
 Cale Curtis "Presence"  
 St. Good Times "Light Enough"  
 John Mellencamp "When Did Nervous"

### WAVF/Charleston, SC

Cutting Edge  
 Sunday 8:30-10pm  
 Bryan Stovine  
 Back To Top "Trimmed And Burning"  
 Apex Theory "Shah"  
 Basement Jaxx "Where's Your Head At"  
 Plug Spang Slang "Weighted"  
 Roccia Vipers "Cocaine Day"

### WAQZ/Cincinnati, OH

Lo Cal Sunday  
 Sunday 10pm-midnight  
 Hegan  
 Universal Live "Up All Night"  
 H2O "Like A Prayer"  
 Hoobastank "Crawling"  
 Daniel "Clubs"  
 Mad Capsule Markets "Pulse"

### WARQ/Columbia, SC

7200 Seconds  
 Sunday 8-10  
 Cataldo  
 H2O "Like A Prayer"  
 Leonard Cohen "A Thousand Kisses"  
 Custom "The Master"  
 Crocoduster "Millamas"  
 Dragonflies "Brands Mars"  
 Avalanches "Frontier Psychist"

### WWCO/Columbus, OH

Invisible Hits Hour  
 Sunday 7-9pm  
 Curtis Schaber  
 Reindeer Section "Opening Taste"  
 Leonard Cohen "A Thousand Kisses"  
 Ivory Joe White "Beginnings"  
 Healers "Last Ride"  
 Greg Osby "Symbols of Light"

### KDGE/Dallas, TX

Adventure Club  
 Sunday 6-9pm  
 Josh Vessale  
 Echoberry "Tall Yuga"  
 Hippies "Lost It"  
 Spiritkadee "Stop Your Cryng"  
 Chemistry "Straight Razor"  
 Healers "Last Ride"

### WXEG/Dayton, OH

The X Spin Cycle  
 Sunday 8-10:30pm  
 Vinelli  
 Drowning Pool "Sinner"  
 Pete Yorn "For Nancy"  
 Fanci "Bloodsuck"  
 Tool "Lateralis"  
 Marilyn Manson "Tainted Love"

### WXTW/Ft Wayne, IN

The Living Room  
 Sunday 9pm-9pm  
 Matt Jericho  
 Mad Capsule Markets "Pulse"  
 Saves The Day "Your Funeral"  
 Atlas "Let Me Move On"  
 H2O "Like A Prayer"  
 It's Me Margaret "So Sorry"

### WJBX/Ft. Myers, FL

99 Xtreme  
 Sunday 8-10pm  
 Laster  
 Green Day "3 Little Pigs"  
 Drowning Pool "Sinner"  
 Juggernaut "Prom"  
 Justice "Chemical"  
 Disturbed "Shout"

### WEED/Hagerstown, MD

Now Hear This  
 Sunday 10pm-midnight  
 Justin Davis  
 Stercorium "Steppin Away"  
 Crystal Method "You Know It's Hard"  
 Healers "Last Ride"  
 Justice "Chemical"  
 Lunay Kravitz "Pay To Play"

### WNRQ/Hartford, CT

Spinning Unrest  
 Sunday 10pm-midnight  
 Coretta Chris  
 Dragones "Last Kiss On Earth"  
 Jimmy Eat World "Middle"  
 Left Front Tire "Bring You Down"  
 Stripes "Like A Prayer"  
 The "Crying Jay"

### WRXZ/Indianapolis, IN

Hangover Cafe  
 Sunday 9pm-noon  
 Dave Degan  
 Cure "Cut Here"  
 Death Cab For Cutie "Present Of What"  
 Butthole Surfers "Dracula From Houston"  
 They Might Be Giants "Cyclops Rock"  
 Basement Jaxx "Where's Your Head At"

### KFTE/Lafayette, LA

Now Hear This  
 Sunday 9pm-11pm  
 Dave Hebbell  
 Eitar Draig "Words That Come"  
 Custom "The Master"  
 Healers "Last Ride"  
 No Motiv "Give Me Strength"  
 Stone Temple Pilots "Revelation"

### KRDD/Los Angeles, CA

Redney On The Roo  
 Sunday midnight-3am  
 Redney Singenheimer  
 Cranberries "Analyze"  
 Stereophonics "Have A Nice Day"  
 Trumbull Blue Stars "Ghosts Of An..."  
 J72 "October Swimmer"  
 Slumber Party "Strawberry Sundae"

### WFMS/Memphis, TN

16 Scags  
 Sunday Midnight-1 am  
 Jake C.  
 Finch "Perfection Through..."  
 Jimmy Eat World "Blood America"  
 Hum "Dream To Me"  
 Reel Schools "Undercovers On"  
 Sensafeld "New Never Ends"

### WROX/Norfolk, VA

The Funk Show  
 Sunday 10pm-midnight  
 Michelle & Justin  
 Pully "Second Best"  
 7 Seconds "Not Just Boys Fun"  
 Fanci "Bloodsuck"  
 Ten Foot Pole "Still Kneez Deep"  
 NORX "Don't Call Me White"

### WPLY/Philadelphia, PA

Y-Hot  
 Sunday 9pm-10:30pm  
 Dan Flin  
 Omocur Jr. "Whatever's Cool"  
 R.O.D. "Set It Off"  
 Road School "Used For Gas"  
 Saves The Day "Cars And Calabres"  
 Spiritualized "Stop Your Crying"

### KNRK/Portland, OR

Something Cool  
 Sunday 9pm-10pm  
 Jalline  
 AFI "Wester"  
 Avalanches "Frontier Psychist"  
 Basement Jaxx "Where's Your Head At"  
 Cure "Cut Here"  
 Death Cab For Cutie "Movie Script Ending"

### WCYY/Portland, ME

Spinnout  
 Thursday 7-9pm  
 Shavon Jellway  
 Wren "Cover Me With Gas"  
 Meris "Hallowen"  
 Gear "Battle Lost"  
 Kevin Cadogan "Punk Vol 2"  
 Hops Sandwich and... "On The Low"

### WBRU/Providence, RI

Breaking And Entering  
 Wednesday 10pm-2am  
 Amelia Shapiro  
 Avalanches "Frontier Psychist"  
 Cranberries "Really Holy"  
 Dashboard Confessional "Screaming..."  
 AFI "Days Of The Plagues"  
 Puddle Of Mudd "Blurry"

### WDYL/Richmond, VA

Under Exposed  
 Sunday 10pm-11pm  
 Charli's Pudding  
 Pete Yorn "Clancon In The Dark"  
 Stone Temple Pilots "Revelation"  
 Mad Capsule Markets "Midi Surf"  
 Gorilla "Dracula"  
 B.R.M.C. "Falsable"

### KWDD/Sacramento, CA

Alternative Beat  
 Sunday 10pm-2am  
 DJ David X  
 Rob Zombie "Feed Me Beans"  
 Garage "Shut Your Mouth"  
 Crystal Method "You Know It's Hard"  
 Lenny Kravitz "Dig"  
 Herd "Lupinus"

### KFSO/San Diego, CA

Sp Radio 1  
 Wednesday 10pm-midnight  
 Tazy  
 No Doubt "Hey Baby"  
 Fast "Agony Suite"  
 Green Day "Moria"  
 H2O "Like A Prayer"  
 Something Corporate "If You C Jordan"

### XTRA/San Diego, CA

The Lab  
 Sunday 7pm-9pm  
 Tim Pyles  
 Starzark "Good Souls"  
 Crystal Method "You Know It's Hard"  
 Hum "Dream To Me"  
 Spiritualized "Stop Your Crying"  
 Stereophonics "Have A Nice Day"

### KJEE/Santa Barbara, CA

New Hits  
 Monday midnight-2am  
 Dave Hanacek  
 Tomahawk "Flashback"  
 International Noise "Up For Sale"  
 New Kids "Good"  
 New End Original "14 to 41"  
 Saul Williams "Om Nia Merican"

### KNDD/Seattle, WA

Loopspeaker  
 Sunday 11:00pm-midnight  
 Bill Reid  
 Fugate "Cash Out"  
 Black Lips "White Jazz"  
 No Motiv "Give Me Strength"  
 Butthole Surfers "Dracula From Houston"  
 Priva Donna "Headful Of Pigs"

### KPNT/St. Louis, MO

New Music Sunday  
 Sunday 7-9:30pm  
 Lee Aaroe  
 Suede Machine "REM Song"  
 Olander "Champion"  
 Feeder "Seven Days In..."  
 Gene "Let Me Move On"  
 Gorilla "19-2000"

### WXSR/Tallahassee, FL

Underground Lounge  
 Sunday 8-10pm  
 Mitchell  
 Crystal Method "You Know It's Hard"  
 Saves The Day "Your Funeral"  
 Avalanches "Frontier Psychist"  
 Kevins "Punk Vol 2"  
 Charlatans UK "One Is The Key"

### KFMA/Tucson, AZ

Test Department  
 Sunday 6-9pm  
 Matt Hill  
 Stone Temple Pilots "Revelation"  
 Custom "Your Master"  
 International Noise "Capitalism Stole..."  
 Pressure 6-5 "Best The World"  
 Kottonmouth Kings "On The Run"

### KMYZ/Tulsa, OK

New From The Edge  
 Tuesday midnight-1:00am  
 Lynn Barstow  
 Stone Temple Pilots "Revelation"  
 Basement Jaxx "Where's Your Head At"  
 Butthole Surfers "Dracula From Houston"  
 Jimmy Eat World "Middle"  
 B.R.M.C. "Falsable"

### WHFS/Washington, DC

Now Hear This  
 Sunday 8:00pm-10:30pm  
 Dave Marsh  
 Death Cab For Cutie "Why Do You Want To..."  
 Darned "Seven Days"  
 Laydon "Playkit"  
 Reto Band "Dance"  
 Pully Anyways "Love So Pure"

### WPBZ/W. Palm Beach, FL

Electronic Buzz  
 Saturday midnight-3am  
 DJ Jitterbug  
 Crystal Method "You Know It's Hard"  
 Herd "Lupinus"  
 Chemical Brothers "I Begon In Africa"  
 Crystal Method "Home Of The Games"  
 Dub Pistols "Official Chemical"

### WSPN/Wilmington, NC

Final Hour  
 Weeknights 11pm-midnight  
 Janice A. Soffer  
 Brizz "Right Hand Man"  
 Cypress Hill "Trouble"  
 Sol "Lateralis"  
 Tool "Lateralis"  
 Tricky "Excess"



JOHN SCHOENBERGER

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## Triple A Rocks ... Sometimes

□ The evolution of Triple A's sound

**P**l listeners to Triple A radio generally range between the ages of 35 to 50, and, therefore, rock music is what they grew up with in their formative years. The great artists of what I call the first "Platinum Era" of rock music — from the late-'60s through the '70s — form the foundation of most of their musical tastes.

Although market conditions guarantee that there will never be another Platinum Era of Progressive Rock radio, Triple A preserves more of that programming spirit than any other contemporary format. This spirit has clearly served as the guiding light for most of the decades-old stations in Triple A. Furthermore, it has been the template for most of the Triple A stations that have signed on over the last 10 years or so.

However, since the "granola" days of the early '90s, the concept of texture has become more important to the format, especially over the past few years. Most programmers, it seems, have realized that rocking more is the right thing to do — sometimes.

To get a clearer picture of this subject, I talked with Paragon Media Strategies' CEO Mike Henry, WXRT/Chicago VP/Programming Norm Winer and WDOD/Chattanooga OM/PD Danny Howard.

### Defining Triple A

Henry's company has done extensive research for Triple A stations from coast to coast for many years. He's the first to say that each station is unique to the market it serves — a true credit to the format, and, sometimes, its most criticized aspect — but he also believes that there is a generic description that we can safely use for the format as a whole.

Triple A's premise is to play a broad variety of styles from the past and the present for adults. The majority of this music can be considered to be rock-based. "If you think about the different styles that make up almost every Triple A station's music, it's classic or heritage rock-oriented, which obviously rocks," Henry explains. "There's also some hot AC — which is the rock side of AC-style music — and alternative rock music that crosses over into the adult world.

"You also have other forms — singer-songwriter, Americana and electronica — that flirt around the edges of rock and are also in the mix. However, the core artists a station builds its image upon are the rock artists."

Triple A's mission is to mix these varieties of styles and textures and make it appealing. The whole basis of Triple

A is that it will give you more than one form of music. That's its real appeal.

### Triple A Gets Tougher

This is by no means a cookie-cutter format. Each station emerged from a certain set of circumstances, and, more than most formats, adapted itself to fit a niche within its market. Because of this, you have stations that fall all along the rock line. In recent years, however, we've seen deliberate movement toward an increase in texture.

According to Henry, this has much to do with the timeline of rock music during the last decade or so. "I think you could make a case that, in the early '90s, when harder-edged alternative music burst onto the scene, most Triple A stations did not maintain much of a library of grunge or even older alternative music," he says. "Triple A went

the other way and stuck with the music that was more classic rock- or singer-songwriter-based and with new artists who were texturally consistent with that.

"It wasn't until the late '90s that we started to see alternative music come into the libraries of Triple A stations. This is because we started to recognize compatibility between people who liked harder classic rock from the '70s and bands like Nirvana, Stone Temple Pilots and Pearl Jam. Through segmentation research, we've seen that compatibility continue to grow back into our universe."

This is one reason Triple A is texturally harder today than in the past. The other thing to consider is that Alternative radio is currently supporting bands that may have a decidedly rock image but nevertheless release certain songs that can cross very easily to Triple A. Examples of these types of bands include Everclear, Everlast, Incubus and Staind.

If you're going to play this type of new music, it's going to be difficult to avoid songs with a harder texture. It seems that the value of these songs outweighs the image value of the artists. This new dimension can assist in Triple A's quest to attract younger listeners.

"Probably one of the most consistent challenges I have in working with Triple A stations is bolstering the 25-34s

and, in effect, satisfying a station's longer rating goal," Henry admits. "If we bottle ourselves up in a 35+ world, it's going to be very difficult to exist."

### Programming For The Times

New music is actually two things: It's new music by established artists who still have relevance to the Triple A listener, and it's new music by new artists. Both can clearly rock. The question is: What's the right balance of texture for today's Triple A stations that will allow them to continue to satisfy their core while attracting new, younger listeners?

Henry explains this by taking it to a practical level. "When we do work for Triple A stations, we conclude with an action plan," he says. "In that plan, we lay out what an hour should sound like: How much from the '60s and '70s? How much from the '80s, '90s and today? How much harder, and how much softer?"

"I would say, almost without exception, that, with every Triple A — on a five-point Selector texture scale — we want to have a three to 3.5 average over the course of an hour. That's definitely higher than it used to be."

The key is determining the right balance for a particular station. It has to live up to its listeners' expectations that it is a rock station, but how *hard* the station is willing to rock varies from market to market.

Certainly, some Triple A stations, such as KINK/Portland, OR, have been softer from their inception and may still seem softer when compared to stations such as

**Danny Howard**

WXRT/Chicago, which have a long history of being harder. Then there are newer stations like WDOD/Chattanooga, TN, which came out of the gate rocking more than most others and continue to rock harder to this day. However, we still consider all of these to be Triple A stations, because they program a combination of rock styles targeted to adults.

### Rockin' Then ... And Now

Norm Winer has been programming

"Probably one of the most consistent challenges I have working with Triple A stations is bolstering the 25-34s and, in effect, satisfying a station's longer rating goal."

Mike Henry

WXRT since 1979. At that time it was still considered a Progressive Rock station. It morphed into an Alternative when that format was just beginning to define itself in the '80s. Finally, as we entered the '90s, 'XRT's most natural move was to the then-burgeoning Triple A format. With this type of heritage, the station has maintained a harder rock edge than most.

Even with the station's history, Winer says that his older audience is more willing to accept the edgier stuff when it's from familiar artists. Evidently, his core listeners are very uncomfortable with most of the new music that



Norm Winer

Alternative and Active Rock stations play. "We can get away with certain songs by these artists, but certainly not the harder songs," he says. "We can also get away with a harder act like Smashing Pumpkins because they're a local act."

Winer recognizes the need to nurture a younger audience — something the station has already had to do more than once over its long history. "Rockin' helps us attract the younger side of adults, which we, like most heritage Triple A's, need to nurture for the future of the station. But I caution myself and my colleagues that we must remember to build the cume without alienating the core."

On the opposite end of the spectrum, WDOD, which is approaching its fifth anniversary, is a good example of the more-rockin' approach that many newer Triple A stations are taking to build a younger adult audience as their foundation.

WDOD's Danny Howard says that, in the initial planning, they knew they wanted to be a Triple A station, but, in terms of leaning a certain way, they had to follow what the market research told them.

"The results told us we needed a station that skewed slightly younger than most Triple A's and, therefore, had to rock a little harder," he says. "So not only was the right texture important, the right choice of artists would also help in our effort."

They had to make sure they were choosing the correct current music to program, but it was also crucial to make

sure they were playing the right library selections. The station decided to embrace a number of artists from the heritage rock pool, such as Aerosmith, because that band's music had not been represented on the radio in the market for a number of years, yet adults were still aware of them from national media.

"I really feel that we wouldn't have made the impact we have if we hadn't included these types of artists," Howard explains. "We basically relied on their familiarity as we began to guide listeners toward other artists whom we felt deserved exposure in the market. It served as a comfort zone. The key is the imaging and the setup to make those songs flow properly in and out of the traditional Triple A musical mix."

### The Right Position

When your platform is variety, you can either be ill-defined or well-defined. There's a higher ratings-success ratio with stations that are more defined yet still present a broader variety of styles than almost all the other stations on the dial.

"If you can visualize moving from young, down at the lower end with rap, Active Rock and Alternative, up the age scale to CHR, AC and heritage Rock, musical tastes remain very defined," says Henry. "These are pretty much the type of stations that, when the listener pushes the button, they know exactly what they are going to get."

When you get to a point above that, however, you enter an open space where, if you're not defined, then what are you? When Triple A began, it was at the top of that open space: It was as ill-defined as it could possibly be. Over time most stations have backed down that ladder to butt up against the stations on the dial that are closest to them demographically. Now they can tempt the curious listener who may discover them and stick around.

Henry believes that if Triple A is going to see any new stations grow, it's going to be stations that have a harder texture than the more established ones within the format. "We need to keep an open mind as we move forward; we need to lose a little bit of our elitism," he says.

"If I have to play a couple of Aerosmith songs so I can get away with Afro-Celt Sound System, for example, that can open all kinds of doors for new listeners. Once I get them inside, they'll find out that we have a lot of interesting and very good music for them to discover."

# R&R Triple A Top 30

Powered By



November 9, 2001

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	U2 Stuck In A Moment... (Interscope)	568	-7	36064	13	26/0
2	2	JOHN MELLENCAMP Peaceful World (Columbia)	524	+3	40228	11	24/1
3	3	RYAN ADAMS New York, New York (Lost Highway/IDJMG)	425	+63	30514	11	24/1
4	4	LENNY KRAVITZ Dig In (Virgin)	416	+50	27739	9	24/1
5	5	TRAIN Something More (Columbia)	416	-15	24253	14	24/0
6	6	NATALIE MERCHANT Just Can't Last (Elektra/EEG)	410	+45	35156	7	24/0
7	7	JOHN MAYER No Such Thing (Aware/Columbia)	401	+22	32945	12	22/0
8	8	DAVE MATTHEWS BAND Everyday (RCA)	354	+105	25362	3	26/2
9	9	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	337	-36	21060	24	20/0
10	10	DAVID GRAY Sail Away (ATO/RCA)	295	-25	19769	15	19/0
11	11	WEEZER Island In The Sun (Geffen/Interscope)	279	+26	22019	13	19/2
12	12	CRANBERRIES Analyse (MCA)	277	-18	15310	10	20/0
13	13	PETE YORN Life On A Chain (Columbia)	271	-13	21275	29	21/0
14	14	3 DOORS DOWN Be Like That (Republic/Universal)	259	-14	14711	15	12/0
15	15	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	257	-10	27499	14	9/0
16	16	SUZANNE VEGA Widow's Walk (A&M/Interscope)	247	-25	16907	11	19/0
17	17	BETTER THAN EZRA Extra Ordinary (Beyond)	242	+11	15650	19	17/0
18	18	JOHN HIATT My Old Friend (Vanguard)	233	-32	11965	14	18/0
19	19	COLDPLAY Trouble (Netwerk/Capitol)	226	+14	12093	4	20/1
20	20	BLUES TRAVELER Back In The Day (A&M/Interscope)	221	-53	19251	18	16/0
21	21	MICK JAGGER God Gave Me Everything (Virgin)	217	+75	17570	1	17/0
22	22	EAGLE-EYE CHERRY Feels So Right (MCA)	210	-11	14197	5	19/1
23	23	ENYA Only Time (Reprise)	206	+30	17621	3	11/0
24	24	CAKE Short Skirt/Long Jacket (Columbia)	204	-12	22621	20	15/0
25	25	JEWEL Standing Still (Atlantic)	203	+18	17078	5	18/1
26	26	CALLING Wherever You Will Go (RCA)	194	+6	10926	7	9/0
27	27	CREED My Sacrifice (Wind-up)	186	+14	10273	2	10/1
28	28	NICKELBACK How You Remind Me (Roadrunner)	186	+34	10281	2	9/2
29	29	JOSH JOPLIN GROUP I've Changed (Artemis)	182	-8	9196	7	16/0
30	30	BOZ SCAGGS Payday (Virgin)	178	-37	11548	10	17/0

27 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Breaker status is assigned to songs reaching 60% of reporting panel for the first time. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Gross Impressions equals. Average Quarter Hour Persons times number of plays (times 100). Average Quarter Hour Persons used herein with permission from the Arbitron Company (copyright 2001, The Arbitron Company). © 2001, R&R, Inc.

## New & Active

**LUCINDA WILLIAMS** Get Right With God (Lost Highway/IDJMG)  
Total Plays: 132, Total Stations: 12, Adds: 0

**TRAVIS** Side (Epic)  
Total Plays: 118, Total Stations: 13, Adds: 1

**BOB SCHNEIDER** Bullets (Universal)  
Total Plays: 112, Total Stations: 12, Adds: 0

**ELTON JOHN** Birds (Rocket/Universal)  
Total Plays: 86, Total Stations: 7, Adds: 0

**JOHNNY A.** Oh Yeah (Favored Nations/Red Ink)  
Total Plays: 84, Total Stations: 9, Adds: 0

**ROBERT CRAY BAND** Love Sickness (Rykodisc)  
Total Plays: 70, Total Stations: 8, Adds: 0

**LYLE LOVETT** San Antonio Girl (Curb/MCA)  
Total Plays: 69, Total Stations: 8, Adds: 1

**BOB DYLAN** Summer Days (Columbia)  
Total Plays: 68, Total Stations: 4, Adds: 0

**INCUBUS** I Wish You Were Here (Immortal/Epic)  
Total Plays: 67, Total Stations: 3, Adds: 0

**EVE 6** Here's To The Night (RCA)  
Total Plays: 63, Total Stations: 3, Adds: 0

Songs ranked by total plays

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MELISSA ETHERIDGE Lover Please (Island/IDJMG)	10
WILLIAM TOPLEY Back To Believing (Lost Highway/IDJMG)	9
PAUL MCCARTNEY Freedom (Capitol)	5
TOM PETTY & THE HEARTBREAKERS Cracking Up (Telarc)	4
STING Fragile (A&M/Interscope)	3
DAVE MATTHEWS BAND Everyday (RCA)	2
WEEZER Island In The Sun (Geffen/Interscope)	2
SHANNON MCNALLY Down And Dirty (Capitol)	2
NICKELBACK How You Remind Me (Roadrunner)	2
JACK JOHNSON Bubble Toes (Enjoy)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE MATTHEWS BAND Everyday (RCA)	+105
MICK JAGGER God Gave Me Everything (Virgin)	+75
RYAN ADAMS New York, New... (Lost Highway/IDJMG)	+63
SHANNON MCNALLY Down And Dirty (Capitol)	+51
LENNY KRAVITZ Dig In (Virgin)	+50
NATALIE MERCHANT Just Can't Last (Elektra/EEG)	+45
TRAVIS Side (Epic)	+35
NICKELBACK How You Remind Me (Roadrunner)	+34
ENYA Only Time (Reprise)	+30
WEEZER Island In The Sun (Geffen/Interscope)	+26
MELISSA ETHERIDGE Lover Please (Island/IDJMG)	+26

## Breakers

NOW PLAYING ON 60% OF THE REPORTING PANEL

**MICK JAGGER**  
God Gave Me Everything (Virgin)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
217/75	17/0	21

Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE MUSIC TRACKING.



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# R&R Triple A Top 50 Indicator

November 9, 2001

## R&R'S EXCLUSIVE COMBINED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	GROSS IMPRESSIONS (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	JOHN MELLENCAMP Peaceful World (Columbia)	722	+25	44692	13	39/1
1	2	U2 Stuck In A Moment... (Interscope)	689	-25	38189	14	37/0
3	3	RYAN ADAMS New York, New York (Lost Highway/IDJMG)	672	+73	37663	13	41/1
4	4	NATALIE MERCHANT Just Can't Last (Elektra/EEG)	618	+50	41285	7	40/0
6	5	JOHN MAYER No Such Thing (Aware/Columbia)	532	+24	38153	15	35/1
8	6	LENNY KRAVITZ Dig In (Virgin)	512	+63	29647	8	32/1
5	7	TRAIN Something More (Columbia)	489	-21	25704	15	31/0
15	8	DAVE MATTHEWS BAND Everyday (RCA)	473	+123	26643	3	35/2
7	9	FIVE FOR FIGHTING Superman (It's Not Easy) (Aware/Columbia)	409	-44	22392	15	25/0
9	10	SUZANNE VEGA Widow's Walk (A&M/Interscope)	408	-36	22586	13	33/0
11	11	DAVID GRAY Sail Away (ATO/RCA)	391	-29	22346	15	26/0
10	12	JOHN HIATT My Old Friend (Vanguard)	374	-51	17217	15	31/0
14	13	CRANBERRIES Analyse (MCA)	358	-21	17563	12	29/0
12	14	BOZ SCAGGS Payday (Virgin)	346	-45	16501	12	31/0
18	15	COLDPLAY Trouble (Nettwerk/Capitol)	328	+26	14975	5	32/3
16	16	PETE YORN Life On A Chain (Columbia)	321	-21	23141	15	26/0
20	17	WEEZER Island In The Sun (Geffen/Interscope)	313	+16	22152	15	22/2
26	18	MICK JAGGER God Gave Me Everything (Virgin)	305	+62	20042	3	29/0
13	19	BLUES TRAVELER Back In The Day (A&M/Interscope)	305	-75	19821	15	23/0
22	20	BETTER THAN EZRA Extra Ordinary (Beyond)	287	+1	15814	15	21/0
21	21	LUCINDA WILLIAMS Get Right With God (Lost Highway/IDJMG)	283	-3	12478	5	28/0
19	22	3 DOORS DOWN Be Like That (Republic/Universal)	283	-17	14751	15	14/0
24	23	EAGLE-EYE CHERRY Feels So Right (MCA)	269	-11	15877	6	25/1
25	24	STAIN'D It's Been Awhile (Flip/Elektra/EEG)	268	-10	27499	15	10/0
27	25	JEWEL Standing Still (Atlantic)	262	+20	19008	5	23/1
23	26	CAKE Short Skirt/Long Jacket (Columbia)	255	-30	22844	15	19/0
17	27	R.E.M. All The Way To Reno... (Warner Bros.)	231	-81	15040	15	27/0
30	28	CURE Cut Here (Fiction/Elektra/EEG)	227	-5	8219	4	21/0
29	29	JOSH JOPLIN GROUP I've Changed (Artemis)	226	-10	9480	7	21/0
33	30	ENYA Only Time (Reprise)	223	+29	17927	3	13/0
28	31	TORI AMOS Strange Little Girl (Atlantic)	216	-25	7180	14	21/0
32	32	BOB DYLAN Summer Days (Columbia)	209	+10	9268	7	16/0
31	33	CALLING Wherever You Will Go (RCA)	206	+6	10926	13	10/0
37	34	CREED My Sacrifice (Wind-up)	186	+14	10273	3	10/1
40	35	NICKELBACK How You Remind Me (Roadrunner)	186	+34	10281	4	9/2
41	36	TRAVIS Side (Epic)	181	+39	8157	2	20/1
35	37	LIVE Overcome (Radioactive/MCA)	180	-1	8906	5	14/0
36	38	BOB SCHNEIDER Bullets (Universal)	175	+1	7061	8	19/0
38	39	ELTON JOHN Birds (Rocket/Universal)	172	+11	8489	6	14/0
34	40	GARBAGE Androgyny (Almo Sounds/Interscope)	168	-16	9183	12	14/0
42	41	ROBERT CRAY BAND Love Sickness (Rykodisc)	156	+17	3624	2	19/0
43	42	CHRIS WHITLEY Radar (ATO/RCA)	146	+12	7047	2	17/1
39	43	JAY FARRAR Voodoo Candle (Artemis)	144	-12	5078	5	17/0
46	44	LYLE LOVETT San Antonio Girl (Curb/MCA)	136	+48	6041	1	18/2
47	45	COUSTEAU Last Good Day Of The Year (Palm Pictures)	136	+9	8431	15	15/0
44	46	SHELBY LYNNE Wall In Your Heart (Island/IDJMG)	127	0	6996	8	13/0
44	47	JOHNNY A. Oh Yeah (Favored Nations/Red Ink)	126	-6	8953	7	14/0
50	48	ROLAND ORZABAL Low Life (Gold Circle)	119	0	3229	2	12/0
45	49	PAUL MCCARTNEY From A Lover To A Friend (Capitol)	118	-13	4598	2	15/0
49	50	BOB DYLAN Honest With Me (Columbia)	118	-4	3262	7	9/0

Debut

44 Triple A Reports - 27 Monitored and 17 Indicator. By total plays for the airplay week of Sunday 10/28-Saturday 11/3. © 2001, R&R Inc.

## Most Added

ARTIST TITLE LABEL(S)	ADDS
WILLIAM TOPLEY Back To... (Lost Highway/IDJMG)	19
MELISSA ETHERIDGE Lover Please (Island/IDJMG)	16
SHANNON MCNALLY Down And Dirty (Capitol)	8
T. PETTY & THE HEARTBREAKERS Cracking Up (Telarc)	7
PAUL MCCARTNEY Freedom (Capitol)	5
STING Fragile (A&M/Interscope)	5
COLDPLAY Trouble (Nettwerk/Capitol)	3
GILLIAN WELCH Elvis Presley Blues (Acony)	3
DAVE MATTHEWS BAND Everyday (RCA)	2
WEEZER Island In The Sun (Geffen/Interscope)	2
LYLE LOVETT San Antonio Girl (Curb/MCA)	2
JACK JOHNSON Bubble Toes (Enjoy)	2
WIDESPREAD PANIC Little Lily (Widespread/SRG)	2
NICKELBACK How You Remind Me (Roadrunner)	2
BEARS Under The Volcano (Bear)	2
DELBERT MCCLINTON Gotta Get... (New West/Red Ink)	2
MERLE HAGGARD If You've Got The Money (Anti)	2
THEY MIGHT BE GIANTS Man It's... In Here (Restless)	2
PAUL THORN Mission Temple Fireworks (Independent)	2
RYAN ADAMS New York... (Lost Highway/IDJMG)	1

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE MATTHEWS BAND Everyday (RCA)	+123
SHANNON MCNALLY Down And Dirty (Capitol)	+76
RYAN ADAMS New York... (Lost Highway/IDJMG)	+73
LENNY KRAVITZ Dig In (Virgin)	+63
MICK JAGGER God Gave Me Everything (Virgin)	+62
NATALIE MERCHANT Just Can't Last (Elektra/EEG)	+50
LYLE LOVETT San Antonio Girl (Curb/MCA)	+48
RAUL MALD Every Little Thing... (Higher Octave)	+41
TRAVIS Side (Epic)	+39
MELISSA ETHERIDGE Lover Please (Island/IDJMG)	+36
NICKELBACK How You Remind Me (Roadrunner)	+34
VARNALINE Indian Summer... (E-Squared/Artemis)	+33
ENYA Only Time (Reprise)	+29
WILLIAM TOPLEY Back To... (Lost Highway/IDJMG)	+28
COLDPLAY Trouble (Nettwerk/Capitol)	+26
JOHN MELLENCAMP Peaceful World (Columbia)	+25
JOHN MAYER No Such Thing (Aware/Columbia)	+24
REMY ZERO Save Me (Elektra/EEG)	+24
STONE TEMPLE PILOTS Revolution (Atlantic)	+23
MATCHBOX TWENTY If You're Gone (Lava/Anti)	+22
U2 Beautiful Day (Interscope)	+21
CRANBERRIES Time Is Ticking Out (MCA)	+21
JEWEL Standing Still (Atlantic)	+20
RUFUS WAINRIGHT Cigarettes... (DreamWorks)	+20
PAUL MCCARTNEY Freedom (Capitol)	+20
ROBERT CRAY BAND Love Sickness (Rykodisc)	+17
JOSH JOPLIN GROUP Camera One (Artemis)	+16
WEEZER Island In The Sun (Geffen/Interscope)	+16
WIDESPREAD PANIC Little Lily (Widespread/SRG)	+16
LYLE LOVETT The Truck Song (Curb/MCA)	+16



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<b>WAPK/Akron, OH</b> PD/MD: Bill Gruber 1 MELISSA ETHERIDGE "Please" 1 WILLIAM TOPLEY "Back" 1 GRAHAM PARKER "Never" 1 SHANNON MCNALLY "Down" 1 BOZ SCAGGS "Dirt" 1 RAUL MALO "Today"	<b>CKEY/Bufalo, NY *</b> PD/MD: Rob White BARENAKED LADIES "Thanks" CREED "Sacred" (C) JACKSOUL "Goodbye" MATCHBOX TWENTY "Last" WNCN/Burlington, VT PD: Jody Petersen APD: Eric Thomas MD: Mark Abazzahab 7 BEN FOLDS "Smile" 6 WILLIAM TOPLEY "Back" 4 GRANT-LEE PHILLIPS "Sadness"	<b>WDET/Detroit, MI</b> PD: Judy Adams MD: Martin Bandyke AM/D: Chuck Horn 3 JOHN HIATT "Heart" 3 DELBERT MCCLINTON "Gotta" 3 STING "Fragile" 3 WILLIAM TOPLEY "Back" 3 PSYCHEDELIC PURS "Alive" WNCW/Greenville-Spartanburg, NC PD: Mark Keefe APD: Kim Clark WILLIAM TOPLEY "Back" JOHN MAYER "Sun" MAURA O'CONNELL "Ask" MERLE HAGGARD "You've" MATTHEW RYAN "Dirt" JONATHAN RICHMAN "Mystery"	<b>KTCZ/Minneapolis, MN *</b> PD: Lauren MacLash APD/MD: Mike Wolf 11 NICKELBACK "Remind" STING "Fragile" WZLW/Mobile, AL * PD: Brian Hart MD: Linda Woodworth EAGLE-EYE CHERRY "Right" DRIVE MATTHEWS BAND "Everyday" KPIG/Monterey, CA PD/MD: Laura Ellen Hopper 7 TOM PETTY & HB "Crackling" NICK LOWE "Home" WRLT/Mashville, TN * OM/PD: David Hall APD/MD: Keith Coos 5 MATTHEW RYAN "Watchman" MELISSA ETHERIDGE "Please" WILL HOGE "You"	<b>WXPN/Philadelphia, PA</b> PD: Bruce Warren APD/MD: Helen Leicht BOB DYLAN "Missesop" CRANBERRIES "Uppe" BOZ SCAGGS "Sarah" WYEP/Pittsburgh, PA PD: Rosemary Watsch APD/MD: Chris Griffin 5 LYLE LOVETT "Gut" 5 HOPE SANDOVAL "Low" 5 DASHBOARD "Screaming" 4 WILLIAM TOPLEY "Back" 4 BEARS "World" KINK/Portland, OR * PD: Dennis Constantine MD: Kevin Welch No Adds WDSJ/Poughkeepsie, NY PD: Greg Gatlina APD: Christine Martinez MD: Roger Menell MELISSA ETHERIDGE "Please" SHANNON MCNALLY "Down" STROKES "Hole" TOM PETTY & HB "Crackling" TOM MCRAE "World" KTKX/Reno, NV * PD: Harry Reynolds MD: Dave Harold MELISSA ETHERIDGE "Please" KRSTY MACCOLL "Teachery" PAUL MCCARTNEY "Freedom" TOM PETTY & HB "Crackling" STING "Fragile" WILLIAM TOPLEY "Back" KENZ/Salt Lake City, UT * OM/PD: Bruce Jones MD: Kari Bushman TRAVIS "Side" KXST/San Diego, CA * PD: Dana Schaeib 4 MELISSA ETHERIDGE "Please"	<b>KRSH/Santa Rosa, CA *</b> PD: Bill Bowler MD: Pam Long 1 NICK LOWE "Soul" 1 CATE CURTIS "Palmas" DR. JOHN "Swore" MELISSA ETHERIDGE "Please" LENNY KRAVITZ "Dig" TOM PETTY & HB "Crackling" WILLIAM TOPLEY "Back" KMTT/Seattle-Tacoma, WA * GM/PD: Chris Mays APD/MD: Shawn Stewart 1 COLDPLAY "Trouble" STING "Fragile" WRNX/Springfield, MA * GM/PD: Tom Davis MD: Donnie Moorhouse MELISSA ETHERIDGE "Please" JACK JOHNSON "Bubble" PAUL MCCARTNEY "Freedom" TOM PETTY & HB "Crackling" THEY MIGHT BE GIANTS "Loud" WILLIAM TOPLEY "Back" WEEZER "Sun"
<b>KTZO/Albuquerque, NM *</b> PD: Scott Sabarada MD: Don Kelley 2 BLINK-182 "Stay" 2 STONE TEMPLE PILOTS "Revolution" 1 RYAN ADAMS "New" <b>KGSR/Austin, TX *</b> PD: Jody Denberg MD: Susan Castle 15 JOHN MELLENCAMP "Peaceful" 6 GILLIAN WELCH "Blues" 3 ELTON JOHN "Bald" RESENTMENTS "Love" <b>WRNR/Baltimore, MD *</b> OM: Jon Peterson PD: Alex Cartright MD: Damian Einstein 4 CHRIS WHITLEY "Radar" 1 GRAHAM PARKER "Ever" PAUL MCCARTNEY "Freedom" SHANNON MCNALLY "Down" RUFUS WAINWRIGHT "Mik" PETE YORN "Nancy" <b>KRVB/Boise, ID *</b> PD/MD: Brandon Dawson 1 WILLIAM TOPLEY "Back" MELISSA ETHERIDGE "Please" SHANNON MCNALLY "Down" <b>WBOS/Boston, MA *</b> PD: Chris Herrmann MD: Amy Brooks WILLIAM TOPLEY "Back" <b>WKRV/Boston, MA *</b> PD: Joanne Dooey MD: Dana Marshall 3 PAUL MCCARTNEY "Freedom" 1 WILLIAM TOPLEY "Back" MELISSA ETHERIDGE "Please"	<b>WMVY/Cape Cod, MA</b> PD/MD: Barbara Dasey STING "Fragile" WILLIAM TOPLEY "Back" MELISSA ETHERIDGE "Please" <b>WDOO/Chattanooga, TN *</b> OM/PD/MD: Danny Howard 5 WIDESPREAD PANIC "Lite" <b>WXRT/Chicago, IL *</b> PD: Norm Winer APD/MD: John Farneda No Adds <b>KBXR/Columbia, MO</b> PD/MD: Lana Trezise WILLIAM TOPLEY "Back" COLDPLAY "Trouble" <b>KKMR/Dallas-Ft. Worth, TX *</b> PD: Scott Strong MD: Jeff K DAVE MATTHEWS BAND "Everyday" SUGAR RAY "Phoner" <b>WMMW/Madison, WI *</b> PD: Shane Cox MD: Tom Teasler 7 MELISSA ETHERIDGE "Please" DELBERT MCCLINTON "Gotta" WILLIAM TOPLEY "Back" <b>WMPS/Memphis, TN</b> PD/MD: Alexandra Izner 5 PAUL THORN "Mission" 2 WIDESPREAD PANIC "Lite" GILLIAN WELCH "Blues" SHANNON MCNALLY "Down" WILLIAM TOPLEY "Back" <b>XBCD/Denver-Boulder, CO *</b> PD: Scott Arlough MD: Keefer 6 WILLIAM TOPLEY "Back" MELISSA ETHERIDGE "Please"	<b>WOKI/Knoxville, TN *</b> PD: Sarah McClure MD: Rita Houston APD: Russ Borris STARSAILOR "Good" MERLE HAGGARD "You've" SHANNON MCNALLY "Down" PAGE & PLANT "Buckat" ZERO 7 "Destiny" <b>WKOC/Norfolk, VA *</b> PD: Paul Shugree MD: Kristian Crowl MELISSA ETHERIDGE "Please" JACK JOHNSON "Bubble" PAUL MCCARTNEY "Freedom" TOM PETTY & HB "Crackling" WILLIAM TOPLEY "Back" <b>KCTY/Dmaha, NE *</b> PD: Max Bampgardner MD: Christopher Deas 1 JEWEL "Standing"	<b>KTAD/Santa Fe, NM</b> GM/PD: Ira Garden 9 THEY MIGHT BE GIANTS "Loud" 4 MELISSA ETHERIDGE "Please" SHANNON MCNALLY "Down" WILLIAM TOPLEY "Back" <b>KTAD/Santa Fe, NM</b> GM/PD: Nico Sandor MD: Michael Dean 6 PHIL ROY "Hope" 5 DAVID GARZA "March" 5 WILLIAM TOPLEY "Back" 3 PAUL THORN "Mission" MELISSA ETHERIDGE "Please" TOM PETTY & HB "Crackling" NEAL CASAL "Willow"		

**\* Monitored Reporters**

44 Total Reporters

27 Total Monitored

17 Total Indicator

16 Current Indicator Playlists

**Reported Frozen Playlist (1):**  
 KMTN/Jackson, WY


## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
INCUBUS Drive (Immortal/Epic)	245
AFRO-CELT... F/P. GABRIEL When You're Falling (Real World/Virgin)	242
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	239
LIFEHOUSE Hanging By A Moment (DreamWorks)	238
OAVE MATTHEWS BAND The Space Between (RCA)	222

## National Programming

Added This Week


**World Cafe**

Ali Castellini 215-898-6677

DYNA KURTZ One Good Taste  
 GOV'T MULE Down And Out In NYC  
 MAURA O'CONNELL Don't Ask Why  
 NORAH JONES Don't Know Why  
 ZERO 7 Destiny


**Acoustic Cafe**

Rob Reinhart 734-761-2043

MATTHEW RYAN Auto Pilot  
 NATALIE MERCHANT Motherland  
 WILLIAM TOPLEY La Habana


**JAMMIN' AT THE MERGE**

Aware/Columbia artist John Mayer recently stopped by KKMR (The Merge)/Dallas for a live, on-air performance. Pictured here are Merge MD Jeff K, Mayer and Merge Creative Image Dir. Keith Andrews and PD Scott Strong.

## TRIPLE A Going For Adds 11/12/01

FIVE FOR FIGHTING America Town (Aware/Columbia)  
 JOHN HIATT Everybody Went Low (Vanguard)  
 MIDGE URE You Move Me (Koch)  
 REMY ZERO Save Me (Elektra/EEG)

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RICK WELKE

rwelke@rronline.com

## When Doves Fly

□ Former guitarist for Prince now leads Christian label

**B**eing a former bandmember for a headline act gives one a unique perspective on the radio and record industries. Turning that experience into a career leading other artists down a parallel path is unique in its own right, and that's just what Absolute Records President/CEO Dez Dickerson has done.

Hailing from the Cool Springs-Brentwood area of Tennessee, Dickerson works every day to establish independent artists in a very challenging environment: the Christian-music industry. I spoke with him recently to discover how he got started in the music business, as well as how he transitioned from being a bandmember for Prince to a Christian-music executive.

**R&R:** How were you introduced to music?

**DD:** My dad was a musician, and there was always music in the house — mainly jazz and R&B. He played sax and started playing professionally when he was 11. He quit performing to get married and raise a family, but he often jammed with friends. One of my earliest memories is getting up in the middle of the night and going downstairs to find three or four guys in the living room, playing saxophones.

I was first captivated by rock 'n' roll as a kid, watching shows like *The Adventures of Ozzie and Harriet* and *American Bandstand*. Ricky Nelson had this little band that always played at the garden party at the end of the show, and I remember thinking, "I want to do that!" The deal was sealed when I saw *A Hard Day's Night* at a theater and witnessed the girls screaming nonstop from the trailers through the credits.

**R&R:** How did you move into music professionally?

**DD:** I started playing professionally at age 14. My folks would write notes to my school's principal to get me out of school early on Fridays so I could leave town with my band to do shows all over the Midwest. I played in a number of bands over a nine-year period. I saw an ad in a local music paper that read, "Warner Bros. recording artist seeks guitarist and keyboardist." The band I was fronting at the time was disintegrating, and I thought, "Maybe this thing could be my ticket out of Dodge."

I auditioned for about 15 min-

utes, talked to Prince privately for a few minutes and then excused myself so I could head out for a gig in South Dakota. Over the next several weeks Prince would call and ask me to learn songs from his record [his debut, *For You*] and come over and jam with him and Andre Simone, the bass player. After several weeks of this I showed up one day, and his manager was there. He handed me a check, and I thought, "Well, I guess this means I got the gig."

**R&R:** What were those early shows like?

**DD:** In the beginning we rehearsed incessantly. We rehearsed for a year before we played a single show. At one point we rehearsed for six months to do a three-month tour. Our first show, headlining a place in Denver called the Rainbow Theater with about 1,000 seats, was our wakeup call. We had just been on *American Bandstand*, and we didn't really have a feel for what was happening in the marketplace. After all, we'd been in endless rehearsals. Basically, there was a mini riot after the show, and the police had to get us out of there. At that point it dawned on us that we might just fool around and get famous.

**R&R:** Why did you leave the band?

**DD:** I left the band in 1983, right after the 1999 tour. I had, with Prince's approval, been pursuing a solo career between tours. I left to pursue it full-time. I did a cameo appearance with my own band in *Purple Rain*, and then I embarked on what would be 18 months of heavy touring. Prince's managers were sort of pseudo representing me and arranged for Warner Bros. to sign me — or so we thought.

We were asked to be the special guest on Billy Idol's Rebel Yell tour. We were on the road with Billy until September 1984, when we jumped back out headlining.

All the while we were being courted by labels. Through three managers, a year and a half of heavy touring and interest or offers from virtually every major label on

the planet, everything that could go wrong did go wrong. Key people at a label would be fired just as we were about to sign. In one case a company was sold the week we were supposed to sign.

In 1985, tired and frustrated by the whole thing, I canceled all our dates and walked away from touring. I continued to pursue the record deal until 1986, and then I began to focus on other things that were important to me, like producing and fatherhood.

**R&R:** How did you become acquainted with people in Christian-music circles?

**DD:** In late 1986 I was asked to join forces with a young guy named Judson Spence. He was the former frontman in a Christian band called The Walk. He had received major-label attention from some pop-music demos he'd been doing. The label wanted to put him out on the road and build a following to further solidify their interest in him, but in order to book him, they needed a name with some kind of marquee value. They asked me if I would be interested. It seemed to be a way to potentially reignite label interest in my solo career.

Since becoming a Christian in 1980 I had had a desire to work in a band with like-minded folks, so I agreed to do it. During this process, I met a number of Christian-industry folks. I began to receive offers to write and produce for some Christian artists. After a couple of years I was offered a VP/A&R job at StarSong. I ended up managing the A&R department, as well as overseeing the label's forays into rap, rock and hard music.

**R&R:** What motivated you to move into the position you're in now with Absolute?

**DD:** My first contact with StarSong was actually in connection with starting a label through them in 1989. In the process of this discussion, they offered me the VP/A&R position. When it was time to leave, in 1994, there was no doubt that it was time to start a new label. My desire had long been to create an artist-development-driven

"I believe that too much emphasis has been placed over the years on improving the production values and the technical merits of the product. We now have a lot of slick-sounding, artistically bankrupt music."

company that would function like a blend of a management company and a record label. I felt that my rather unusual background as an artist, producer and executive would be an asset in creating a different type of label.

**R&R:** What are some of the bands you've worked with at StarSong and Absolute, and what up-and-coming bands are you working with now?

**DD:** I've been blessed to be involved in the careers of bands like The Newsboys, Bride and Whitecross during the StarSong years. At Absolute, we've been able to focus on building acts from the ground up. I'm very pleased with some of the work we've done. Our very first artist, Paul Q-Pek, was a real ground-breaking artist at CHR in the mid-'90s.

We were the first Christian label to tap into the preteen phenomenon, with the release of Squirt's debut record in 1998. We are also very excited about the success at Loud radio with These 5 Down, who were named PAJ's Loud Breakout Artist of the Year in 2000. We're also anticipating success with Metropolis and our newest signing, Big Fat Jam.

**R&R:** How has Christian radio helped or hurt what you have attempted to accomplish along your journey?

**DD:** We've always looked at effective partnering with Christian radio as a key to the success of our company. In the beginning we were very heavily focused on CHR and Rock radio, and with great success. As time went on, the larger labels began to look more to youth-oriented music. We found that some of our greatest supporters at CHR were under greater and greater pressure to shrink playlists and play just the major artists' singles.

We felt that the climate at CHR had changed and that we needed to focus our efforts on the environment in which our artists were most warmly embraced. That was Rock radio. Christian Rock radio has been wonderful to us, and we hope to improve even more on our relationships there.

**R&R:** What is the state of Christian music today? What should the focus be in the next few years?

**DD:** I'm excited about some of what I see musically, and I'm

underwhelmed by other things that are taking place. I'm delighted to see the success of bands like P.O.D. However, I believe that too much emphasis has been placed over the years on improving the production values and the technical merits of the product. We now have a lot of slick-sounding, artistically bankrupt music.

I'm very bullish on the Rock format. I'm greatly encouraged by some of the 24-hour Rock stations, which are still few and far between in the industry, WUFM (Radio U)/Columbus, OH; KMRX/Tulsa; KLYT (Massive 88)/Albuquerque; and others are all very exciting. I'd like to witness CHR become more adventurous and reflect what is happening musically within the culture.

**R&R:** What would you change about Christian radio if you were given the chance?

**DD:** I'd foster much more synergy between stations and labels in developing and breaking artists, especially in partnering on the local level with retail, press, youth leaders and other strategic gatekeepers. New music and artists are the lifeblood of the music industry. I would love to see our shared passion for the music and the message translate into more synergy.

**R&R:** What are your plans for the future? What can we expect from Absolute Records in the next several months?

**DD:** We plan to continue to develop artists we believe in and introduce a new model for breaking them. The days of independent labels simply mimicking the major-label models are over. It's not enough to think outside the box; you have to completely trash the box.

We are finding more ways to create influence in the culture for our artists, subsequently eliminating the "no-fly zone" between the Christian market and the mainstream. It's about identifying and growing each artist's fan base, wherever they may be found.

For example, Squirt are a committed Christian band, and they've received exposure in magazines like *16*. These 5 Down are openly passionate about their faith, but we've seen a lot of units move in general-market outlets. The plan will continue to be to "go into all the world."



November 9, 2001

**CHR Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
5	1	AUDIO ADRENALINE Beautiful (Forefront)	890	+130	9
2	2	SKILLET You Are My Hope (Ardent)	856	+34	13
4	3	THIRD DAY Come Together (Essential)	854	+57	9
3	4	STEVEN CURTIS CHAPMAN Live Out Loud (Sparrow)	836	+17	17
6	5	TRUE VIBE Jump, Jump, Jump (Essential)	756	+34	10
1	6	REBECCA ST. JAMES Wait For Me (Forefront)	742	-93	18
7	7	RACHAEL LAMPA You Lift Me Up (Word)	667	-34	16
9	8	CAEDMON'S CALL Who You Are (Essential)	628	+33	11
8	9	PAUL ALAN She's The Reason (Aluminum)	592	-19	13
11	10	AVALON Wonder Why (Sparrow)	483	+16	9
14	11	STACIE ORRICO Stay True (Forefront)	476	+85	7
15	12	TAIT Loss For Words (Forefront)	464	+86	7
10	13	MATT BOUWER Sanity (Reunion)	455	-64	10
18	14	JENNIFER KNAPP Breathe On Me (Gotee)	452	+120	3
12	15	KEVIN MAX Existence (Forefront)	422	+5	6
16	16	ZOEGIRL With All Of My Heart (Sparrow)	366	+22	6
26	17	MICHAEL W. SMITH Above All (Reunion)	346	+91	5
19	18	KINORED 3 Away (Red Hill)	322	+4	9
13	19	PLUS ONE Soul Tattoo (143/Atlantic)	320	-79	18
17	20	TEN SHEKEL SHIRT Sweet Embrace (Vertical)	288	-45	8
25	21	BENJAMIN GATE How Long (Forefront)	274	0	2
28	22	MICHELLE TUMES Dream (Sparrow)	261	+41	2
20	23	JUMP 5 Spinfin' Around (Sparrow)	244	-71	12
21	24	TOBY MAC Somebody's Watching Me (Forefront)	238	-69	12
29	25	SARA GROVES How It Is Between Us (INO)	216	-3	10
27	26	LINCOLN BREWSTER You Alone (Vertical)	212	-26	3
—	27	SHAUN GROVES Welcome Home (Rocketown)	211	+34	10
30	28	SWITCHFOOT Innocence Again (Sparrow)	198	-12	3
24	29	SMALLTOWN POETS Firefly (Ardent/Forefront)	194	-80	14
Debut	30	ELMS Who Got The Meaning (Sparrow)	183	+39	1

29 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3. ©2001 Radio &amp; Records.

**Rock Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
1	1	P.O.D. Alive (Atlantic)	341	-7	15
2	2	THIRD DAY Come Together (Essential)	299	-13	8
4	3	TREE63 1*0*1 (Inpop)	286	-11	15
3	4	BENJAMIN GATE How Long (Forefront)	254	-56	13
5	5	JUSTIFIDE 9 Out Of 10 (Culdesac/Ardent)	233	-15	11
6	6	PILLAR Original Superman (Flicker)	212	-15	4
10	7	RELIENT K Pressing On (Gotee)	197	+16	14
9	8	SUPERCHICK Big Star Machine (Inpop)	194	+3	5
7	9	BY THE TREE There For Me (Fervent)	194	-21	10
8	10	ELMS Who Got The Meaning (Sparrow)	188	-15	7
11	11	BEANBAG Slipstream (Inpop)	169	+11	12
24	12	FIVE IRON FRENZY Far Far Away (5 Minute Walk)	168	+55	3
12	13	THOUSAND FOOT KRUTCH Unbelievable (OGE)	140	-2	18
17	14	COMMON CHILDREN Entertaining Angels (Galaxy 21)	139	+2	6
13	15	JOHN COX 80 Yrs (Grace Alone)	132	-19	6
14	16	TAIT Loss For Words (Forefront)	131	-9	6
Debut	17	SEVENTH DAY SLUMBER Candy (Mercy Street)	126	+54	1
20	18	LIFEHOUSE Sick Cycle Carousel (DreamWorks)	120	-12	12
15	19	BRIDE Beginning Of The End (Absolute)	118	-21	3
22	20	STAVESACRE Sad Parade (Velvet Blue)	114	-8	8
21	21	OOGWOOD Do Or Die (BEC)	109	-20	12
23	22	SPINAROUND Boy Meets Girl (Pamplin)	106	-15	8
Debut	23	77's Genuine (Galaxy 21)	100	+39	1
26	24	CRASH RICKSHAW Angry Sunset (Tooth & Nail)	99	-7	5
16	25	STEVE Divine Design (Forefront)	91	-47	13
29	26	BUCK ENTERTAINMENT Silent Ruin (Galaxy 21)	90	+1	4
27	27	AMONG THORNS No Rock (Worship Extreme)	90	-11	3
18	28	HANGNAIL Wrong Is Wrong (Tooth & Nail)	87	-48	20
25	29	JAMIE ROWE We're Taking Over (Forefront)	85	-23	11
Debut	30	EAST WEST Closure (Floodgate)	84	+47	1

46 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3. ©2001 Radio &amp; Records.

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November 9, 2001

**AC Top 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART
3	1	POINT OF GRACE Praise Forevermore (Word)	1012	+20	12
1	2	MICHAEL W. SMITH Above All (Reunion)	999	-81	14
2	3	AVALON Wonder Why (Sparrow)	977	-56	14
4	4	NICOLE C. MULLEN Call On Jesus (Word)	971	+19	16
10	5	SONICFLOOD Resonate (INO)	856	+118	10
6	6	THIRD DAY Show Me Your Glory (Essential)	848	+4	8
8	7	MARK SCHULTZ I Have Been There (Word)	836	+87	10
9	8	4HIM Psalm 112 (Word)	835	+87	6
7	9	CAEDMON'S CALL Who You Are (Essential)	758	-73	13
5	10	STEVEN CURTIS CHAPMAN Live Out Loud (Sparrow)	635	-217	19
15	11	NATALIE GRANT w/PLUS ONE Whenever... (Pamplin)	604	+125	8
11	12	NEWSONG Defining Moment (Benson)	575	-106	13
17	13	MICHELLE TUMES Dream (Sparrow)	521	+73	8
19	14	SCOTT KRIPPAYNE Oepeer Still (Spring Hill)	509	+128	10
14	15	TRUE VIBE You Found Me (Essential)	471	-19	12
28	16	MERCY ME I Can Only Imagine (INO)	444	+214	2
12	17	REBECCA ST. JAMES Wait For Me (Forefront)	438	-155	16
20	18	ZOEGIRL With All Of My Heart (Sparrow)	425	+45	4
13	19	SARA GROVES How It Is Between Us (INO)	420	-153	15
18	20	NIKKI LEONTI Letting Go (Pamplin)	418	-22	12
16	21	CHRIS RICE The Face Of Christ (Rocketown)	406	-67	15
23	22	TAIT Loss For Words (Forefront)	371	+44	6
27	23	ANDREW PETERSON Isn't It Love (Watershed/Essential)	344	+107	10
21	24	KATINAS You Are (Gotee)	339	-13	3
Debut	25	FFH Open Up The Sky (Essential)	291	+133	1
Debut	26	ANointed You'll Never Thirst (Word)	235	+58	1
26	27	WES KING What Matters Most (Word)	233	-17	4
30	28	JOY WILLIAMS Touch Of Faith (Reunion)	229	+18	2
25	29	SKILLET You Are My Hope (Ardent)	189	-65	3
24	30	OUT OF THE GREY Shine Like Crazy (Rocketown)	176	-96	17

56 AC reporters. Songs ranked by total plays for the airplay week of Sunday 10/28-Saturday 11/3. ©2001 Radio & Records.

**Specialty Programming**

**Rhythmic**

RANK	ARTIST TITLE LABEL(S)
1	OJ MAJ f/PIGEON JOHN Deception (Gotee)
2	TOBY MAC Somebody's Watching Me (Forefront)
3	PEACE 586 The Difference (Uprok/BEC)
4	STACIE ORRICO Stay True (Forefront)
5	KINDRED 3 Away (Red Hill)
6	TRUE VIBE Jump, Jump, Jump (Essential)
7	TUNNEL RATS Bow Down (Uprok/BEC)
8	UNITY KLAN Rida (Eternal Funk)
9	TRIN-I-TEE 5:7 It's Alright (B-Rite)
10	RACHAEL LAMPA You Lift Me Up (Word)
11	TOBY MAC w/KIRK FRANKLIN J-Train (Forefront)
12	PRIESTHOOD Luv For My Thugs (Metro One)
13	APT. CORE Life Inverted (Rocketown)
14	ELLE ROC Blindfolded (Bettie Rocket)
15	MARS ILL Rap Fans (Uprok/BEC)
16	BENJAMIN GATE All Over Me (Forefront)
17	K2S Weight Of The World (Metro One)
18	LONDA LARMOND Once (Sparrow/EMI Gospel)
19	SOULJAHZ What You Here For (Eternal Funk)
20	CLOUD2GROUND Slow Down (N'Soul)

**Reporters**

**CHR**

KLYT/Albuquerque, NM WHMX/Bangor, ME KWOF/Cedar Rapids, IA WCFL/Chicago, IL KYIX/Chico, CA WUFM/Columbus, OH KZZQ/Oes Moines, IA WJLF/Gainesville, FL WORQ/Green Bay, WI KAIM/Honolulu, HI WAYK/Kalamazoo, MI	WYLV/Knoxville, TN WLGH/Lansing, MI WNCB/Minneapolis, MN WAYM/Nashville, TN KOKF/Oklahoma City, OK KSFBS/San Francisco, CA KLFF/San Luis Obispo, CA KCMS/Seattle-Tacoma, WA KTSU/Spokane, WA KADI/Springfield, MO WBVM/Tampa, FL	WYSZ/Toledo, OH KTWY/Tri-Cities, WA KMRX/Tulsa, OK KOUV/Visalia, CA WCLO/Wausau, WI  AIR1/Network KNMI/Network  29 Reporters
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**Rock**

WDCO/Albany, NY KLYT/Albuquerque, NM WWEV/Atlanta, GA WVOF/Bridgeport, CT WBNY/Buffalo, NY WCFL/Chicago, IL WONC/Chicago, IL KYIX/Chico, CA WUFM/Columbus, OH KPTW/Dallas, TX KZZQ/Des Moines, IA WSNL/Flint, MI WKLO/Grand Rapids, MI WORQ/Green Bay, WI WRGX/Green Bay, WI WROQ/Greenville, SC	WBOP/Harrisonburg, VA WMUL/Huntington, WV WQME/Indianapolis, IN WNCM/Jacksonville, FL WYLV/Knoxville, TN WLGH/Lansing, MI KSLI/Lincoln, NE WDMR/Marion, IL WCWP/Nassau-Suffolk, NY WVCP/Nashville, TN WCNI/New London, CT KOKF/Oklahoma City, OK WZZO/Philadelphia, PA WMSJ/Portland, ME WITR/Rochester, NY KWND/Springfield, MO	WTRK/Saginaw, MI WJIS/Sarasota, FL KCLC/St. Louis, MO KYMC/St. Louis, MO WLFJ/Spartansburg, SC WBVM/Tampa, FL WYSZ/Toledo, OH KMOD/Tulsa, OK KMRX/Tulsa, OK WCLO/Wasau, WI WAYF/West Palm Beach, FL KZZD/Wichita, KS WPAO/Youngstown, OH  KNMI/Network  46 Reporters
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**AC**

KAEZ/Amarillo, TX KAFC/Anchorage, AK WFSH/Atlanta, GA WVJF/Atlanta, GA KTFA/Beaumont, TX KTSY/Boise, ID WCVK/Bowling Green, KY WBGL/Champaign, IL WRCM/Charlotte, NC WBDX/Chattanooga, TN WONU/Chicago, IL WZFS/Chicago, IL WAKW/Cincinnati, OH KBIO/Colorado Springs, CO WMHK/Columbia, SC WCVO/Columbus, OH KLTJ/Dallas, TX WMUZ/Detroit, MI WCTL/Erie, PA KYTT/Eugene, OR	KLRC/Fayetteville, AR WPSM/Ft. Walton Beach, FL WLAB/Ft. Wayne, IN WCSG/Grand Rapids, MI WBFJ/Greensboro, NC KSBH/Houston-Galveston, TX WQME/Indianapolis, IN WBGW/Jacksonville, FL WCQR/Johnson City, TN KOBK/Joplin, MO KFSH/Los Angeles, CA WJIE/Louisville, KY KOFR/Lubbock, TX WMCU/Miami, FL WZTO/Nashville, TN WPOZ/Olando, FL WZZD/Philadelphia, PA KBVM/Portland, OR KSLT/Rapid City, SD WPAR/Roanoke, VA	WRXT/Roanoke, VA WXPZ/Salisbury, DE WJIS/Sarasota, FL WHPZ/South Bend, IN WBI/Springfield, IL KWND/Springfield, MO WBGL/Terre Haute, IN KTLI/Wichita, KS WGRG/Williamsport, PA WXHL/Wilmington, DE WPER/Worcester, VA  HIS RADIO/Network SALEM/Network KLOVE/Network KJIL/Network  56 Reporters
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**Specialty Programming**

**Loud**

RANK	ARTIST TITLE LABEL(S)
1	THESE 5 DOWN Revelation War (Absolute)
2	P.O.D. Alive (Atlantic)
3	SPOKEN This Path (Metro Vox)
4	BRIDE Beginning Of The End (Absolute)
5	EAST WEST Closure (Floodgate)
6	DISCIPLE Coal (Rugged)
7	BEANBAG Slipstream (Inpop)
8	BIOGENESIS Fat Man From China (Rowe)
9	GRYP Lessons Of Distance (W)
10	REAL Downfall (Mercy Street)

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## SOUTH

News writer / anchor needed. Send T&R plus writing samples. BOBBY ELLIS: Metro Networks, 6100 Dutchmans, Suite 502, Louisville, Ky. 40205. EOE (11/09)

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Cumulus Broadcasting,  
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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

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To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8450. Only free positions sought ads are accepted by e-mail to: [kmumaw@rronline.com](mailto:kmumaw@rronline.com) Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

### R&R Opportunities Advertising

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Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. ([www.rroonline.com](http://www.rroonline.com)).

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EOE

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EOE/M/F/H

## MIDWEST

Fort Wayne Radio Group accepting tapes for on-air talent at its four-station cluster. Seeking talent who can handle multiple formats and tracking tasks. T&R: Jack Holiday, OM, Fort Wayne Radio Group, 200 Lower Huntington Rd., Fort Wayne, IN 46819. EOE (11/09)

Possible future openings. Production a must. Send stuff to: PD, WYNT, Dept. N., Box 316 Upper Sandusky, OH 43351. No calls. EOE (11/09)

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### Deadline

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 • **CURRENT #257, WBZZ?** John Dave Bubba Shelly, KYSP/Ryan Seacrest, WTMX/Dave Fogel, KOMA/Fred Hendrickson, KIIS/Valentine, WKSC/Fick Party, KYXY/Sonny & Susan. \$10.00  
 • **PERSONALITY PLUS #PP-166, WJJC?** Jim Harper, KMLE/Ben & Brian, KQRS/Tom Bernard & KO Morning Show, KOMA/Danny Williams. \$10.00 cassette.  
 • **PERSONALITY PLUS #PP-165, KDWB?** Dave Ryan, KGB/Dave, Shelly & Chainsaw, WDMC/Dick Purtan, WNNX/Barnes, Leslie & Jimmy. Cassette \$10.00  
 • **ALL COUNTRY #CY-113, KMLE, KNIX, KYOO, KYOO-FM, KWEN, KOOY, KTST, KKNK.** \$10.00  
 • **ALL AC #AC-91, KRAV, KYIS, KMGL, KSTP-FM, KRUZ.** \$10.00  
 • **ALL CHR #CHR-83, KHTT, KIZS, WDRQ, WKOI.** \$10.00  
 • **PROFILE #S-448, SEATTLEI** CHR AC AOR Gold Ctry. \$10.00  
 • **PROFILE #S-449, BOSTONI** CHR AC AOR Gold Ctry LIC. \$10.00  
 • **PROMO VAULT #PR-46,** promo samples - all formats, all market sizes. Cassette, \$12.50.  
 • **SWEETPEA VAULT #SV-32,** Sweeper & Legal ID samples, all formats. Cassette, \$12.50.  
 • **CHN-30 (CHR NIGHTS), #MR-9 (All Rocks), #IO-23 (OLDIES), #PF-27 (ALL FEMALE), #JO-1 (RHY. OLDIES), #T8 (TALK)** at \$10.00 each  
 • **CLASSIC #C-250, WKNR?** Gary Stevens - 1964-65, KHJ/Charlie Tuna - 1971, KCBO/Lee Baby Simms - 1968, KROY/Dave Michaels - 1977, KIQQ/Doug DeRoo - 1977. \$13.50  
 • **VIDEO #87,** Chicago's WTMX/Eric & Kathy, Mpls' KDWB/Scotty Davis. KSTP-FM/Van & Cheryl, Detroit's WKQI/Booker, OKC's KOMA/Ronnie Kaye, Vegas' KFMS/Scotty Valentine. 2 killer hours on VHS \$30.00. DVD copy \$50.  
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13 insertions	85.00
26 insertions	75.00
51 insertions	70.00

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Fax: (310) 203-8450  
e-mail: kmumaw@rronline.com

## SMALL SPACE WORKS

YOU JUST READ THIS

MARKETPLACE 310-553-4330



## Monitored Airplay Overview: November 9, 2001

### CHR/POP

LW	TW	ARTIST	SON	RECORD LABEL
1	1	JENNIFER LOPEZ	I'm Real (Epic)	
2	2	ALICIA KEYS	Fallin' (J)	
6	3	MARY J. BLIGE	Family Affair (MCA)	
5	4	ENRIQUE IGLESIAS	Hero (Interscope)	
4	5	NELLY FURTADO	Turn Off The Light (DreamWorks)	
3	6	BLU CANTRELL	Hit 'Em Up Style (Oops!) (Arista)	
10	7	'N SYNC	Gone (Jive)	
9	8	MICHELLE BRANCH	Everywhere (Maverick)	
7	9	CRAIG DAVID	Fill Me In (Wildside/Atlantic)	
8	10	STAIND	It's Been Awhile (Flip/Elektra/EEG)	
17	11	PINK	Get The Party Started (Arista)	
14	12	TOYA	I Do (Arista)	
15	13	DESTINY'S CHILD	Emotion (Columbia)	
13	14	BACKSTREET BOYS	Drowning (Jive)	
11	15	EVE F/GWEN STEFANI	Let Me Blow... (Ruff Ryders/Interscope)	
18	16	ENYA	Only Time (Reprise)	
23	17	NICKELBACK	How You Remind Me (Roadrunner)	
16	18	ALIEN ANT FARM	Smooth Criminal (DreamWorks)	
12	19	USHER	U Remind Me (LaFace/Arista)	
19	20	3 DOORS DOWN	Be Like That (Republic/Universal)	
21	21	BRITNEY SPEARS	I'm A Slave 4 U (Jive)	
22	22	JAY-Z	Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	
20	23	JAGGED EDGE	Where The Party At (So So Def/Columbia)	
25	24	FIVE FOR FIGHTING	Superman (It's Not Easy) (Aware/Columbia)	
27	25	O-TOWN	We Fit Together (J)	
24	26	CHRISTINA MILIAN	Am To PM (Def Soul/IDJMG)	
29	27	LENNY KRAVITZ	Dig In (Virgin)	
28	28	MISSY ELLIOTT	One Minute Man (Gold Mind/EastWest/EEG)	
31	29	JA RULE	Livin' It Up (Murder Inc./Def Jam/IDJMG)	
30	30	U2	Stuck In A Moment... (Interscope)	

#### #1 MOST ADDED

CREED My Sacrifice (Wind-up)

#### #1 MOST INCREASED PLAYS

MARY J. BLIGE Family Affair (MCA)

#### TOP 5 NEW & ACTIVE

- EVAN AND JARON The Distance (Columbia)
- WILLA FORD Did Ya' Understand That (Lava/Atlantic)
- FABOLOUS F/NATE DOGG Can't Deny It (Desert Storm/Elektra/EEG)
- LEANN RIMES Can't Fight The Moonlight (Curb)
- ON THE LINE ALL STARS On The Line (Jive)

CHR begins on Page 34.

### CHR/RHYTHMIC

LW	TW	ARTIST	SON	RECORD LABEL
3	1	USHER	U Got It Bad (LaFace/Arista)	
2	2	GINUWINE	Differences (Epic)	
1	3	MARY J. BLIGE	Family Affair (MCA)	
5	4	JA RULE	Livin' It Up (Murder Inc./Def Jam/IDJMG)	
4	5	JENNIFER LOPEZ	I'm Real (Epic)	
6	6	FABOLOUS F/NATE DOGG	Can't Deny It (Desert Storm/Elektra/EEG)	
8	7	112	Dance With Me (Bad Boy/Arista)	
7	8	BUBBA SPARXXX	Ugly (Interscope)	
9	9	CITY HIGH	Caramel (Interscope)	
12	10	NELLY FURTADO	Turn Off The Light (DreamWorks)	
11	11	NELLY #1	(Priority/Capitol)	
13	12	PETEY PABLO	Raise Up (Jive)	
10	13	ALICIA KEYS	Fallin' (J)	
18	14	JAY-Z	Girls, Girls, Girls (Roc-A-Fella/IDJMG)	
19	15	AALIYAH	Rock The Boat (BlackGround)	
14	16	JAGGED EDGE	Where The Party At (So So Def/Columbia)	
15	17	JAY-Z	Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	
17	18	MISSY ELLIOTT	One Minute Man (Gold Mind/EastWest/EEG)	
16	19	TRICK DADDY	I'm A Thug (Slip 'N Slide/Atlantic)	
20	20	DESTINY'S CHILD	Emotion (Columbia)	
22	21	FAT JOE	We Thuggin' (Terror Squad/Atlantic)	
23	22	CRAIG DAVID	7 Days (Wildside/Atlantic)	
35	23	JANET	Son Of A Gun (I Betcha...) (Virgin)	
21	24	R. KELLY	Feelin' On Yo Booty (Jive)	
30	25	DMX	Who We Be (Ruff Ryders/IDJMG)	
24	26	P. DIDDY & THE FAMILY	Diddy (Bad Boy/Arista)	
34	27	ALICIA KEYS	A Woman's Worth (J)	
25	28	MAXWELL	Lifetime (Columbia)	
40	29	DR. DRE & SNOOP DOGG	The Wash (Interscope)	
28	30	FAITH EVANS	You Gets No Love (Bad Boy/Arista)	

#### #1 MOST ADDED

MARY J. BLIGE No More Drama (MCA)

#### #1 MOST INCREASED PLAYS

USHER U Got It Bad (LaFace/Arista)

#### TOP 5 NEW & ACTIVE

- ENRIQUE IGLESIAS Hero (Interscope)
- SHAKIRA Whenever Wherever (Epic)
- RAYVON 2-Way (MCA)
- MICHAEL JACKSON Butterflies (Epic)
- AFROMAN Crazy Rap (Universal)

CHR begins on Page 34.

### URBAN

LW	TW	ARTIST	SON	RECORD LABEL
1	1	USHER	U Got It Bad (LaFace/Arista)	
2	2	AALIYAH	Rock The Boat (BlackGround)	
4	3	JA RULE	Livin' It Up (Murder Inc./Def Jam/IDJMG)	
3	4	GINUWINE	Differences (Epic)	
5	5	MAXWELL	Lifetime (Columbia)	
9	6	JAY-Z	Girls, Girls, Girls (Roc-A-Fella/IDJMG)	
6	7	BUBBA SPARXXX	Ugly (Interscope)	
8	8	FAITH EVANS	You Gets No Love (Bad Boy/Arista)	
7	9	MARY J. BLIGE	Family Affair (MCA)	
10	10	PETEY PABLO	Raise Up (Jive)	
11	11	FABOLOUS F/NATE DOGG	Can't Deny It (Desert Storm/Elektra/EEG)	
14	12	CITY HIGH	Caramel (Interscope)	
12	13	BRIAN MCKNIGHT	Love Of My Life (Motown)	
18	14	MR. CHEEKS	Lights, Camera, Action (Universal)	
19	15	ALICIA KEYS	A Woman's Worth (J)	
17	16	DMX	Who We Be (Ruff Ryders/IDJMG)	
21	17	DESTINY'S CHILD	Emotion (Columbia)	
13	18	MICHAEL JACKSON	You Rock My World (Epic)	
15	19	R. KELLY	Feelin' On Yo Booty (Jive)	
23	20	P. DIDDY & THE FAMILY	Diddy (Bad Boy/Arista)	
16	21	JENNIFER LOPEZ	I'm Real (Epic)	
28	22	FAT JOE	We Thuggin' (Terror Squad/Atlantic)	
25	23	JAGGED EDGE	Goodbye (So So Def/Columbia)	
22	24	TYRESE	What Am I Gonna Do (RCA)	
27	25	NELLY #1	(Priority/Capitol)	
40	26	MICHAEL JACKSON	Butterflies (Epic)	
31	27	JUVENILE	From Her Mama... (Cash Money/Universal)	
20	28	JAY-Z	Izzo (H.O.V.A.) (Roc-A-Fella/IDJMG)	
24	29	112	Dance With Me (Bad Boy/Arista)	
29	30	BABYFACE	What If (Arista)	

#### #1 MOST ADDED

JANET Son Of A Gun (I Betcha...) (Virgin)

#### #1 MOST INCREASED PLAYS

MICHAEL JACKSON Butterflies (Epic)

#### TOP 5 NEW & ACTIVE

- GLENN LEWIS Don't You Forget It (Epic)
- B2K Uh Huh (Epic)
- TIMBALAND & MAGOO All Ya'll (BlackGround)
- INDIA.ARIE Strength, Courage & Wisdom (Motown)
- THREE 6 MAFIA Two-Way Freak (Universal)

URBAN begins on Page 51.

### AC

LW	TW	ARTIST	SON	RECORD LABEL
3	1	ENYA	Only Time (Reprise)	
1	2	MATCHBOX TWENTY	If You're Gone (Lava/Atlantic)	
4	3	FAITH HILL	There You'll Be (Warner Bros.)	
2	4	DIDD	Thankyou (Arista)	
5	5	O-TOWN	All Or Nothing (J)	
6	6	LEE ANN WOMACK	I Hope You Dance (MCA/Universal)	
7	7	ELTON JOHN	I Want Love (Rocket/Universal)	
9	8	LONESTAR	I'm Already There (BNA)	
11	9	S CLUB 7	Never Had A Dream Come True (A&M/Interscope)	
10	10	UNCLE KRACKER	Follow Me (Top Dog/Lava/Atlantic)	
8	11	DIAMOND RIO	One More Day (Arista)	
13	12	J. BRICKMAN/REBECCAL. HOWARD	Simple Things (Windham Hill)	
14	13	BACKSTREET BOYS	More Than That (Jive)	
17	14	ENRIQUE IGLESIAS	Hero (Interscope)	
15	15	CELINE DION	God Bless America (Epic/Columbia)	
18	16	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
16	17	LEANN RIMES	Soon (Curb)	
20	18	BACKSTREET BOYS	Drowning (Jive)	
19	19	MARIAH CAREY	Never Too Far (Virgin)	
22	20	STEVIE NICKS	Sorcerer (Reprise)	
21	21	PAUL MCCARTNEY	From A Lover To A Friend (Capitol)	
27	22	DESTINY'S CHILD	Emotion (Columbia)	
24	23	ALICIA KEYS	Fallin' (J)	
26	24	SHELBY LYNNE	Wall In Your Heart (Island/IDJMG)	
25	25	MARC ANTHONY	Tragedy (Columbia)	
28	26	JEWEL	Standing Still (Atlantic)	
23	27	'N SYNC	Gone (Jive)	
29	28	JOHN MELLENCAMP	Peaceful World (Columbia)	
—	29	FIVE FOR FIGHTING	Superman (It's Not Easy) (Aware/Columbia)	
—	30	CAROLE KING	Love Makes The World (Rockingale/Koch)	

#### #1 MOST ADDED

PAUL MCCARTNEY Freedom (Capitol)

#### #1 MOST INCREASED PLAYS

ENYA Only Time (Reprise)

#### TOP 5 NEW & ACTIVE

- JOHN WAITE Fly (Gold Circle)
- LUTHER VANDROSS Can Heaven Wait (J)
- DIANA KRALL The Look Of Love (Verve/VMG)
- PETER CETERA Just Like Love (DDE)
- PAUL MCCARTNEY Freedom (Capitol)

AC begins on Page 70.

### HOT AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	ENYA	Only Time (Reprise)	
2	2	TRAIN	Drops Of Jupiter (Tell Me) (Columbia)	
4	3	FIVE FOR FIGHTING	Superman (It's Not Easy) (Aware/Columbia)	
3	4	LIFEHOUSE	Hanging By A Moment (DreamWorks)	
5	5	3 DOORS DOWN	Be Like That (Republic/Universal)	
7	6	STAIND	It's Been Awhile (Flip/Elektra/EEG)	
6	7	SUGAR RAY	When It's Over (Lava/Atlantic)	
8	8	DAVE MATTHEWS BAND	The Space Between (RCA)	
11	9	CALLING	Wherever You Will Go (RCA)	
9	10	INCUBUS	Drive (Immortal/Epic)	
10	11	MICHELLE BRANCH	Everywhere (Maverick)	
12	12	JEWEL	Standing Still (Atlantic)	
16	13	NELLY FURTADO	Turn Off The Light (DreamWorks)	
15	14	U2	Stuck In A Moment... (Interscope)	
17	15	ALICIA KEYS	Fallin' (J)	
13	16	SMASH MOUTH	I'm A Believer (Interscope)	
18	17	MATCHBOX TWENTY	Last Beautiful Girl (Lava/Atlantic)	
19	18	LENNY KRAVITZ	Dig In (Virgin)	
23	19	NICKELBACK	How You Remind Me (Roadrunner)	
20	20	TRAIN	Something More (Columbia)	
22	21	JOHN MELLENCAMP	Peaceful World (Columbia)	
24	22	SMASH MOUTH	Pacific Coast Party (Interscope)	
25	23	NELLY FURTADO	Turn Off The Light (DreamWorks)	
21	24	FUEL	Bad Day (Epic)	
26	25	ELTON JOHN	I Want Love (Rocket/Universal)	
30	26	CREED	My Sacrifice (Wind-up)	
28	27	COLDPLAY	Trouble (Network/Capitol)	
29	28	EAGLE-EYE CHERRY	Feels So Right (MCA)	
—	29	NATALIE MERCHANT	Just Can't Last (Elektra/EEG)	
27	30	CRANBERRIES	Analogue (MCA)	

#### #1 MOST ADDED

CREED My Sacrifice (Wind-up)

#### #1 MOST INCREASED PLAYS

NICKELBACK How You Remind Me (Roadrunner)

#### TOP 5 NEW & ACTIVE

- SUGAR RAY Answer The Phone (Lava/Atlantic)
- LIFEHOUSE Breathing (DreamWorks)
- STEREOPHONICS Have A Nice Day (V2)
- TRAVIS Side (Epic)
- LONESTAR I'm Already There (BNA)

AC begins on Page 70.

### ROCK

LW	TW	ARTIST	SON	RECORD LABEL
1	1	NICKELBACK	How You Remind Me (Roadrunner)	
3	2	CREED	My Sacrifice (Wind-up)	
2	3	OZZY OSBOURNE	Gets Me Through (Epic)	
4	4	STAIND	Fade (Flip/Elektra/EEG)	
5	5	INCUBUS	I Wish You Were Here (Immortal/Epic)	
6	6	PUDDLE OF MUDD	Control (Flawless/Geffen/Interscope)	
7	7	LENNY KRAVITZ	Dig In (Virgin)	
9	8	P. O. D.	Alive (Atlantic)	
8	9	STAIND	It's Been Awhile (Flip/Elektra/EEG)	
10	10	BUSH	The People That We Love (Atlantic)	
11	11	TOOL	Schism (Volcano)	
13	12	DEFAULT	Wasting My Time (TVT)	
12	13	DISTURBED	Down With The Sickness (Giant/Reprise)	
14	14	AEROSMITH	Sunshine (Columbia)	
18	15	MICK JAGGER	God Gave Me Everything (Virgin)	
17	16	ROB ZOMBIE	Feel So Numb (Geffen/Interscope)	
20	17	TANTRIC	Mourning (Maverick)	
15	18	FUEL	Hemorrhage (In My Hands) (Epic)	
19	19	LINKIN PARK	In The End (Warner Bros.)	
16	20	3 DOORS DOWN	Be Like That (Republic/Universal)	
21	21	GODSMACK	Bad Magick (Republic/Universal)	
23	22	KID ROCK	Forever (Top Dog/Lava/Atlantic)	
25	23	PUDDLE OF MUDD	Blurry (Flawless/Geffen/Interscope)	
24	24	SALIVA	Click Click Boom (Island/IDJMG)	
46	25	STONE TEMPLE PILOTS	Revolution (Atlantic)	
22	26	COLLECTIVE SOUL	Next Homecoming (Atlantic)	
27	27	SYSTEM OF A DOWN	Chop Suey (American/Columbia)	
28	28	ALIEN ANT FARM	Smooth Criminal (DreamWorks)	
35	29	STEREOMUD	Steppin Away (Loud/Columbia)	
—	30	FUEL	Last Time (Epic)	

#### #1 MOST ADDED

STONE TEMPLE PILOTS Revolution (Atlantic)

#### #1 MOST INCREASED PLAYS

FUEL Last Time (Epic)

#### TOP 5 NEW & ACTIVE

- CUSTOM Hey Mister (Artist Direct)
- 40 BELOW SUMMER Falling Down (London Sire)
- DUST TO DUST Submission (Sanctuary/SRG)
- DROWNING POOL Sinner (Wind-up)
- LIFER Not Like You (Republic/Universal)

ROCK begins on Page 85.



Monitored Airplay Overview: November 9, 2001

URBAN AC

LW	TW	ARTIST	SON	Label
1	1	MAXWELL	Lifetime	Columbia
2	2	BRIAN MCKNIGHT	Love Of My Life	Motown
4	3	BABYFACE	What If	Arista
3	4	GERALD LEVERT	Made To Love Ya	EastWest/EEG
5	5	GINUWINE	Differences	Epic
7	6	JILL SCOTT	The Way	Hidden Beach/Epic
6	7	LUTHER VANDROSS	Take You Out	J
8	8	LUTHER VANDROSS	Can Heaven Wait	J
10	9	ANGIE STONE	Brotha	J
11	10	JAEHEIM	Just In Case	Divine Mill/WB
9	11	O'JAYS	Let's Ride	MCA
16	12	ALICIA KEYS	A Woman's Worth	J
15	13	KENNY LATTIMORE	Weekend	Arista
13	14	ISLEY BROTHERS	Contagious	DreamWorks
12	15	MICHAEL JACKSON	You Rock My World	Epic
21	16	USHER	I Got It Bad	LaFace/Arista
20	17	MARY J. BLIGE	Family Affair	MCA
14	18	ALICIA KEYS	Fallin'	J
28	19	MICHAEL JACKSON	Butterflies	Epic
18	20	REGINA BELLE	Ooh Boy	Peak/Concord
22	21	BONEY JAMES	Something...	Warner Bros.
17	22	AALIYAH	Rock The Boat	BlackGround
27	23	INDIA.ARIE	Strength, Courage & Wisdom	Motown
23	24	MARIAH CAREY	Never Too Far	Virgin
29	25	PATTI AUSTIN	Make It Right	Qwest/WB
—	26	ISLEY BROTHERS	Secret Lover	DreamWorks
24	27	BLU CANTRELL	I'll Find A Way	Arista
—	28	YOLANDA ADAMS	Never Give Up	Elektra/EEG
—	29	KEKE WYATT	Nothing In This World	MCA
25	30	ATHENA CAGE	Until You Come Back To Me	Priority

#1 MOST ADDED

JOE Let's Stay Home Tonight (Jive)

#1 MOST INCREASED PLAYS

MICHAEL JACKSON Butterflies (Epic)

TOP 5 NEW & ACTIVE

SUE ANN CARWELL/RICHARD ELLIOT Brand New Love Affair (GRP/VMG)

JOE Let's Stay Home Tonight (Jive)

TEMPTATIONS Four Days (Motown)

KELLI MACK Keep It Real (Rising High)

PHIL PERRY Spirit Of Love (Peak/Concord)

URBAN begins on Page 51.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	NICKELBACK	How You Remind Me	Roadrunner
4	2	STAINED FLECK	Fade	Flip/Elektra/EEG
2	3	DISTURBED	Down With The Sickness	Giant/Reprise
5	4	CREED	My Sacrifice	Wind-up
3	5	PUDDLE OF MUDD	Control	Flawless/Geffen/Interscope
6	6	INCUBUS	I Wish You Were Here	Immortal/Epic
8	7	P.O.D.	Alive	Atlantic
7	8	DZZY OSBOURNE	Gets Me Through	Epic
11	9	LINKIN PARK	In The End	Warner Bros.
9	10	SYSTEM OF A DOWN	Chop Suey	American/Columbia
10	11	TOOL	Schism	Volcano
14	12	ROB ZOMBIE	Feel So Numb	Geffen/Interscope
12	13	LINKIN PARK	Crawling	Warner Bros.
17	14	SEVENDUST	Praise	TVT
13	15	ADEMA	Giving In	Arista
15	16	BUSH	The People That We Love	Atlantic
23	17	KID ROCK	Forever	Top Dog/Lava/Atlantic
20	18	DEFAULT	Wasting My Time	TVT
22	19	PUDDLE OF MUDD	Blurry	Flawless/Geffen/Interscope
16	20	GOODSMACK	Bad Magick	Republic/Universal
18	21	ALIEN ANT FARM	Smooth Criminal	DreamWorks
19	22	SOIL	Halo	J
21	23	STEREMUD	Steppin Away	Loud/Columbia
24	24	LENNY KRAVITZ	Dig In	Virgin
26	25	TANTRIC	Mourning	Maverick
29	26	HOBBASTANK	Crawling In The Dark	Island/IDJMG
27	27	SALIVA	Click Click Boom	Island/IDJMG
25	28	MESH STL	Maybe Tomorrow	Label
38	29	TOOL	Lateralus	Volcano
28	30	STATIC-X	Black And White	Warner Bros.

#1 MOST ADDED

DROWNING POOL Sinner (Wind-up)

#1 MOST INCREASED PLAYS

TOOL Lateralus (Volcano)

TOP NEW & ACTIVE

CRAVING THEO Alone (Columbia)

LIFER Not Like You (Republic/Universal)

ROCK begins on Page 85.

COUNTRY

LW	TW	ARTIST	SON	Label
1	1	TIM MCGRAW	Angry All The Time	Curb
2	2	TRAVIS TRITT	Love Of A Woman	Columbia
5	3	TOBY KEITH	I Wanna Talk About Me	DreamWorks
4	4	TRICK PONY	On A Night Like This	H2E/WB
6	5	REBA MCENTIRE	I'm A Survivor	MCA
8	6	DAVID BALL	Riding With Private Malone	Dualtone
9	7	GEORGE STRAIT	Run	MCA
11	8	AARON TIPPIN	Where Stars And Stripes...	Lyric Street
10	9	TRACE ADKINS	I'm Tryin'	Capitol
12	10	GARTH BROOKS	Wrapped Up In You	Capitol
13	11	LONESTAR	With Me	BNA
16	12	BRAD PAISLEY	Wrapped Around	Arista
14	13	JEFF CARSON	Real Life (I Never Was...)	Curb
7	14	CARDOLYN DAWN JOHNSON	Complicated	Arista
18	15	STEVE HOLY	Good Morning Beautiful	Curb
17	16	GARY ALLAN	Man Of Me	MCA
20	17	JO OEE MESSINA	W/TIM MCGRAW Bring On The Rain	Curb
15	18	MARTINA MCBRIE	When God Fearsin' Women Get...	RCA
21	19	TRACY BYRD	Just Let Me Be In Love	RCA
19	20	KENNY CHESNEY	The Tin Man	BNA
24	21	SARA EVANS	Saints & Angels	RCA
23	22	JAMIE O'NEAL	Shiver	Mercury
22	23	GEORGE JONES & GARTH BROOKS	Beer Run	Bandit/BNA
26	24	JOE OLFIE	In Another World	Monument
25	25	JAY WALKER	If You Ever Feel Like Lovin'	Giant/WB
27	26	MONTGOMERY GENTRY	Cold One Comin' On	Columbia
28	27	CLINT BLACK	W/LISA H. BLACK Easy For Me To Say	RCA
41	28	BROOKS & DUNN	Long Goodbye	Arista
32	29	DIXIE CHICKS	Some Days You Gotta Dance	Monument
29	30	CHRIS CAGLE	I Breathe In, I Breathe Out	Capitol

#1 MOST ADDED

BROOKS & DUNN Long Goodbye (Arista)

#1 MOST INCREASED PLAYS

TOBY KEITH I Wanna Talk About Me (DreamWorks)

TOP 5 NEW & ACTIVE

KENNY ROGERS Homeland (Dreamcatcher)

EMERSON DRIVE I Should Be Sleeping (DreamWorks)

LEE ANN WOMACK Does My Ring Burn Your Finger (MCA)

ALAN JACKSON It's Alright To Be A Redneck (Arista)

ROBIN ENGLISH Girl In Love (Columbia)

COUNTRY begins on Page 59.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	NICKELBACK	How You Remind Me	Roadrunner
3	2	P.O.D.	Alive	Atlantic
2	3	INCUBUS	I Wish You Were Here	Immortal/Epic
4	4	LINKIN PARK	In The End	Warner Bros.
5	5	STAINED FLECK	Fade	Flip/Elektra/EEG
7	6	CREED	My Sacrifice	Wind-up
6	7	PUDDLE OF MUDD	Control	Flawless/Geffen/Interscope
9	8	BLINK-182	Stay Together For The Kids	MCA
8	9	DISTURBED	Down With The Sickness	Giant/Reprise
11	10	SYSTEM OF A DOWN	Chop Suey	American/Columbia
10	11	ALIEN ANT FARM	Smooth Criminal	DreamWorks
14	12	SUM 41	In Too Deep	Island/IDJMG
12	13	BUSH	The People That We Love	Atlantic
13	14	TOOL	Schism	Volcano
17	15	DEFAULT	Wasting My Time	TVT
18	16	HOBBASTANK	Crawling In The Dark	Island/IDJMG
16	17	LENNY KRAVITZ	Dig In	Virgin
19	18	311	I'll Be Here Awhile	Volcano
23	19	PUDDLE OF MUDD	Blurry	Flawless/Geffen/Interscope
20	20	LINKIN PARK	Crawling	Warner Bros.
15	21	LIT	Lipstick And Bruises	RCA
27	22	KID ROCK	Forever	Top Dog/Lava/Atlantic
24	23	ROB ZOMBIE	Feel So Numb	Geffen/Interscope
21	24	ADEMA	Giving In	Arista
26	25	SEVENDUST	Praise	TVT
25	26	SALIVA	Click Click Boom	Island/IDJMG
34	27	STROKES	Last Night	RCA
28	28	PETE YORN	For Nancy	Columbia
32	29	Flickerstick	Beautiful	Epic
29	30	REMY ZERO	Save Me	Elektra/EEG

#1 MOST ADDED

ALIEN ANT FARM Movies (DreamWorks)

#1 MOST INCREASED PLAYS

TOOL Lateralus (Volcano)

TOP 5 NEW & ACTIVE

FUEL Last Time (Epic)

MESH STL Maybe Tomorrow (Label)

NEW ORDER Crystal (Reprise)

CUSTOM Hey Mister (Artist Direct)

MEST Cadillac (Maverick)

ALTERNATIVE begins on Page 94.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	RICHARD ELLIOT	Crush	GRP/VMG
2	2	JEFF LORBER	Ain't Nobody	Samson/Gold Circle
3	3	URBAN KNIGHTS	High Heel Sneakers	Narada
4	4	EDGE GROOVE	Sneak A Peek	Warner Bros.
5	5	STEVE COLE	From The Start	Atlantic
7	6	PETER WHITE	Turn It Out	Columbia
9	7	RUSS FREEMAN	East River Drive	O/Atlantic
6	8	DAVE KOZ	The Bright Side	Capitol
8	9	FATBURGER	Evil Ways	Shanachie
11	10	KIM WATERS	Until Dawn	Shanachie
10	11	BONEY JAMES	See What I'm Sayin'	Warner Bros.
12	12	JOYCE COOLING	Mm-Mm Good	GRP/VMG
14	13	BOZ SCAGGS	Payday	Virgin
13	14	DIANA KRALL	The Look Of Love	Verve/VMG
15	15	CHRIS BOTTI	Streets Ahead	Columbia
17	16	RICK BRAUN	Use Me	Warner Bros.
16	17	WILL OWNING	Is This Love	GRP/VMG
19	18	BRIAN CULBERTSON	All About You	Atlantic
20	19	CHUCK LOEB	Pocket Change	Shanachie
18	20	JIMMY SOMMERS	360 Groove	(Higher Octave)
21	21	GERALD YEASLEY	Do I Do	(Heads Up)
22	22	ERIC MARIENTHAL	One Day In Venice	(Peak/Concord)
23	23	ACOUSTIC ALCHEMY	Wish You Were Near	(Higher Octave)
27	24	SADE	Lovers Rock	(Epic)
24	25	SPECIAL EFX	Everyone's A Star	(Shanachie)
26	26	PAUL TAYLOR	Hypnotic	(Peak/Concord)
—	27	LARRY CARLTON	Deep Into It	(Warner Bros.)
25	28	ODD	Thankyou	(Arista)
28	29	RANDY CRAWFORD	Permanent	(Warner Bros.)
—	30	MICHAEL MCDONALD	To Make A Miracle	(MCA)

#1 MOST ADDED

MICHAEL MCDONALD To Make A Miracle (MCA)

#1 MOST INCREASED PLAYS

MICHAEL MCDONALD To Make A Miracle (MCA)

TOP 5 NEW & ACTIVE

ALICIA KEYS Fallin' (J)

MARILYN SCOTT Don't Let Love Get Away (Prana)

JIM BRICKMAN Serenade (Windham Hill)

KEVIN TONEY Strut (Shanachie)

ENYA Only Time (Reprise)

Smooth Jazz begins on Page 80.

TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	U2	Stuck In A Moment...	(Interscope)
2	2	JOHN MELLENCAMP	Peaceful World	(Columbia)
8	3	RYAN ADAMS	New York, New York	(Lost Highway/IDJMG)
6	4	LENNY KRAVITZ	Dig In	(Virgin)
3	5	TRAIN	Something More	(Columbia)
7	6	NATALIE MERCHANT	Just Can't Last	(Elektra/EEG)
4	7	JOHN MAYER	No Such Thing	(Aware/Columbia)
18	8	DAVE MATTHEWS BAND	Everyday	(RCA)
5	9	FIVE FOR FIGHTING	Superman (It's Not Easy)	(Aware/Columbia)
9	10	OAVIO GRAY	Sail Away	(ATO/RCA)
17	11	WEEZER	Island In The Sun	(Geffen/Interscope)
10	12	CRANBERRIES	Analyse	(MCA)
11	13	PETE YORN	Life On A Chain	(Columbia)
13	14	3 DOORS DOWN	Be Like That	(Republic/Universal)
15	15	STAINED FLECK	Been Awhile	(Flip/Elektra/EEG)
14	16	SUZANNE VEGA	Widow's Walk	(A&M/Interscope)
19	17	BETTER THAN EZRA	Extra Ordinary	(Beyond)
16	18	JOHN HIATT	My Old Friend	(Vanguard)
24	19	COLOPLAY	Trouble	(Netwerk/Capitol)
12	20	BLUES TRAVELER	Back In The Day	(A&M/Interscope)
—	21	MICK JAGGER	God Gave Me Everything	(Virgin)
21	22	EAGLE-EYE CHERRY	Feels So Right	(MCA)
28	23	ENYA	Only Time	(Reprise)
22	24	CAKE	Short Skirt/Long Jacket	(Columbia)
27	25	SEWELL	Standing Still	(Atlantic)
26	26	CALLING	Wherever You Will Go	(RCA)
29	27	CREED	My Sacrifice	(Wind-up)
30	28	NICKELBACK	How You Remind Me	(Roadrunner)
25	29	JOSH JOPLIN GROUP	I've Changed	(Artemis)
23	30	BOZ SCAGGS	Payday	(Virgin)

#1 MOST ADDED

MELISSA ETHERIDGE Lover Please (Island/IDJMG)

#1 MOST INCREASED PLAYS

DAVE MATTHEWS BAND Everyday (RCA)

TOP 5 NEW & ACTIVE

LUCINDA WILLIAMS Get Right With God (Lost Highway/IDJMG)

TRAVIS Side (Epic)

BOB SCHNEIDER Bullets (Universal)

ELTON JOHN Birds (Rocket/Universal)

JOHNNY A. Oh Yeah (Favored Nations/Red Ink)

TRIPLE A begins on Page 104.

# Publisher's Profile

By Erica Farber



## IRA ROSENBLATT

Vice President/Chief Operating Officer, Tele-Media Broadcasting

**I**ra Rosenblatt is a second-generation radio broadcaster. Although his mother had other plans for him, he followed in his father's footsteps and became a salesperson.

As VP/COO of Tele-Media Broadcasting, Rosenblatt oversees the radio division of this diversified company. His passion for the sales process has never faltered as he continues to motivate his employees to be sales-driven instead of transactional. He feels strongly that the business should stand up for itself and support the fact that radio efficiently and effectively delivers customers for local businesses.

**Getting into the business:** "My dad started with CapCities at its flagship station, WR0W/Albany, in 1962, when I was a freshman in high school. He had been a salesman all his life, selling pots and pans. I'd go to house parties with him in the evenings when I didn't have to be at school. He traveled all the time. He'd leave on Monday and come back on Friday.

"One week my mother heard a 30-second commercial that ran on WR0W in the morning. From what I understand, it only ran once. They were looking for account executives. She was tired of my dad traveling, and when he called from out of town, she gave him the name and number. The following Monday he met with John McCarthy, the Sales Manager. At noon he met with Bob Peebles, the GM, and that night he came home with a job. Dad retired about 12 years ago as GM of the Classical station down in Miami.

"My first job in advertising was with CapCities right after it purchased Fairchild Publications. I had gone to school as a biology major, thinking I was going to be a doctor. That was more because anytime anyone asked me what I wanted to be, my mother said a doctor. When I got out of college, I just wanted to sell. I spent six months with an employment agency that placed salespeople to find out what I could qualify for.

"I spent about a year with a chemical company, selling chemicals. I went to New York and interviewed with Fairchild Publications and got three job offers. I took one of them, finding out years later that my Dad had set it up. I started in print. I left Fairchild to become a national rep with Eastman. My first local radio job was as a 90-day wonder at WINS/New York."

**Joining Tele-Media:** "My association with Tele-Media started with Eastern Broadcasting. In 1983 I was hired by Bob Zimmerman and Mike McGeon as General Sales Manager of WRKZ (Z-107)/Hershey, PA. In '86 or '87 Eastern purchased the Allentown properties. Mike McGeon moved to Allentown, and I took over as GM of Z-107.

"In '89 Eastern sold to Tele-Media, and they gave me an opportunity to buy into a limited partnership of the Providence, RI stations. I moved to Providence and was GM from '89 to the end of '91, when Bob Zimmerman, the President of the company, retired. I took over running the nine-station group. That was right after 45 banks in Rhode Island closed, and everybody was upside down. By '97 we had 26 stations. We ultimately sold in July '97 to Citadel Communications."

**Rebuilding the group:** "I like to tell people that in July '97 I retired and moved to New Hampshire from Newport, RI. I had been on the road so much that, after a week of retirement, my wife looked at me and said that if I retired, it would dramatically shorten my lifespan. When I asked why, she said that if I stayed home, she'd kill me. I went to State College, PA and sat down with Bob Tudek. He said, 'We did it once; let's do it again.' Between Bob and Everett Mondy and the guys at Tele-Media, we started over again. We began with a couple of stations in Barstow, CA that the cable operation had originally purchased, and we built from there. We currently have 18 stations in nine markets."

**Long-term goals:** "To continue to grow in medium and small markets. To build local radio. If you look at the stations other than the ones in California, the strategy is to be able to consolidate in smaller regions. The concept we built in New England was that you literally, from west of Albany to the coast of New Hampshire, can carry our stations straight across. In New Hampshire we have one rate for the state. Our signals cover probably 75% of the population there.

"We did a promotion throughout the summer called Vacation in New Hampshire, Vacation in Your Own Back Yard. It started at one station in Concord, and we took it from Concord to Nashua to Laconia to Keene. We have the ability to serve virtually the entire state.

"One of the things we did when we set up the new group was to do traffic for our California stations in Belfont, PA. That's where we had the accounting department for our cable company. When we bought Albany, Pittsfield, MA; and Bennington, VT, instead of setting up a traffic department, we just moved the traffic department so that it was central. We do centralized traffic for 12 stations in one location."

**Biggest challenges:** "I sometimes feel I'm playing Don Quixote, trying to get radio back to where it was. I'm not the enemy of the station across the street. If Wal-Mart comes to town, its goal is put all of the small retailers out of business. If a major radio group comes to town, if it tries to put me out of business by running cheap rates or trying to hire my staff, it may put me, as an operator, out of business, but my station will not become a chiropractor's office. My station, my frequency, will still exist.

"We keep fighting to share the same dollars back and forth instead of finding out who the real enemy is. We need to build a business that goes after new dollars, the newspaper dollars, the kinds of things that aren't just taking out of each other's pockets."

**State of the industry:** "I've heard people say that radio always comes back, that radio has the ability to turn on a dime. I questioned whether or not we could still do that, because when things were tough before, the general manager was out there in the mascot suit, and everybody at the station did what was necessary to get things done. When you're managing eight stations in a market and involved with a couple hundred stations, I wasn't sure you could turn that quickly. I think we proved that we still could on Sept. 11.

"The state of the business is healthy, and we must

continue to dwell on the positives of what we've done and send our salespeople out on the streets. When I say salespeople, I'm not just talking about people selling spots; I'm talking about air personalities, promotional people and what I like to call our Director of First Impressions, the receptionist who answers the phone at the station. Everybody is responsible for making each station successful. As long as we continue to focus on that and remember that that's the business we're in, the state of the business is going to be fantastic."

**Something about his company that might surprise our readers:** "Every time I go somewhere outside the New England region, people ask, 'Did you drive?' knowing how much driving I do going back and forth from station to station. People might be surprised to learn that I really love to fly and that the company allows me to. The company didn't challenge me to drive 60,000-70,000 miles a year; that was by choice."

**Career highlight:** "The acquisition of the CapCities properties in Providence, our first duopoly. It was right after the new regulations came in that allowed it. It was a great story and a huge challenge because there hadn't been any kind of book written on it."

**Career disappointment:** "There are always stations that haven't achieved what you planned. Right now, I'd love to see business and financial conditions get better. Everything we've done is in our control. If it's in your control, how can you be disappointed with it? You just work toward making it better."

**Most influential individual:** "My dad. When we had the NAB in Orlando a few years ago, I brought my dad up for four days so he could get a chance to see some of the people he hadn't seen in a lot of years. That was a highlight for me. When I run into people now, they're still asking how my dad is. They were so glad to get a chance to see him."

**Favorite radio format:** "A light AC format."

**Favorite television show:** "Law & Order and The West Wing."

**Favorite song:** "Anything from Peter, Paul & Mary."

**Favorite movie:** "Anything with James Bond, mostly Sean Connery. I have the entire collection."

**Favorite book:** "Who Moved My Cheese?"

**Favorite restaurant:** "Nathan's Hot Dogs. Normally without sauerkraut, and I don't even need mustard."

**Beverage of choice:** "Half a glass of iced tea, half lemonade, lots of ice."

**Hobbies:** "Reading, boating, running."

**E-mail address:** "iadrmt@aol.com."

**Advice for broadcasters:** "We need to stop and take a look at where we came from. We need to understand what brought us to this huge industry we're in and how successful the industry is, has been and will be. It's changed so much. Change is good, but you still have to go back to the basics. We've gone through a huge period of success and growth. Although we're still growing, as things slow down, it seems we're not doing as well. Part of it is that we've gotten away from the basics that brought us to where we are.

"We're also doing ourselves a huge disservice by not doing a very good job of filtering the pressure that comes to us as owners, operators and partners before it hits the lower levels. We're burning some potentially long-term, good people out of the business because we're putting the wrong kinds of pressure on them. The business isn't going to be run by computers, but by people and personalities. If we don't take that into account as we're trying to grow people, we're going to push them right out of the business, and then we're going to have a hard time, because we can't do it on our own."

# LENNY

"Dig In" is a great mass appeal song. Radio should realize by now that Lenny is here to stay. This feels like a BIG HIT ... and Lenny is a STAR! Sounds great on KIIS!!!"  
- John Ivey PD - KIIS

"Lenny always does well for us and this is no exception!"  
- Marcus D, MD - KBKS

"We're normally late on this stuff, but this was too good to wait on!"  
- Kasper, MD - WAKS

### BDS

Mainstream Top 40: 31 -26\* +513  
Adult Top 40: 22\*  
Modern AC: 16\*  
Album Rock: 11\*  
Triple A: 6\*

### R&R

CHR/Pop 27  
Hot AC 18  
Alternative 17  
Triple A 4

## DIG IN

THE FIRST SONG FROM  
THE FORTHCOMING ALBUM **LENNY**

PRODUCED, ARRANGED AND PERFORMED BY LENNY KRAVITZ  
REPRESENTATION: CRAIG FRUIN AND HOWARD KALFMAN/HK MANAGEMENT

### Recent TV:

- VH1 Fashion Awards Performance 10/19
- Radio Music Awards Performance 10/26
- Jay Leno Performance 10/30
- TRL Performance 11/5

**ADDED THIS WEEK:** WPLJ, WWWO, WBZZ, WRVO, WMVX, WVMX, KSII, KLCA

**MAJOR ACTIVITY:** Z100 21x, KIIS 33x, WKSC 25x, KZQZ 23x, KHKS 15x, WWZZ 21x, WKQI 23x, WSTR 34x, WHYI 15x, KBKS 36x, KDWB 20x, KHTS 20x, KSLZ 21x, KFMD 28x, KKRZ 25x, WKFS 27x, KDND 35x, KZHT 35x, WPRO 17x, WZPL 23x, WTMX 40x, KIMN 35x, KMXB 61x, KALC 33x, KLLC 33x, KZZO 27x, WMWX 29x, WTIC 26x

- Winner of the RMA Pop/Alternative Artist Of The Year Award
- VH1 Artist of the Month for November
- Lenny will be performing live on the VH1 MY Music Awards on 12/2

**Album In Stores Now!**



# MARILYN MANSON **TAINED LOVE**

FROM THE MAVERICK ALBUM  
**MUSIC FROM THE MOTION PICTURE**



# **NOT ANOTHER TEEN MOVIE**

**Produced by Marilyn Manson and Skold**  
Additional Production and Mixed by Ben Grosse  
Management: Tony Ciulla

**Music video on your desk soon!**

**Movie in theaters December 14**

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**Going For  
Adds This  
Week**

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**WHFS-28x-Top 10 Phones**  
**Live 105-Top 5 Phones**

**WAQZ    WBCN**  
**WPBZ    KCXX**  
**WXZZ    KKND**

**Active Rock Debut 48!**

**Already Most Added, including:**

**WCCC    KRQC    KRTQ**  
**WRXR    KQRC    WRQC**  
**WQXA    KORB    WRUF**  
**WCPR    WGIR    WHEB**  
**WROV    KXFX    KLAQ**

**and more!**

**Already On:**

**KISS-#1 Phones!**  
**KILO-Top 5 Phones!**  
**WZTA**



**"Making Of..."**  
**and Video Premiere 11/19**

**Soundtrack In Stores 12/4**



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